2022

PROGRAMME

A

ANGLISTENTAG
02.09.–05.09.

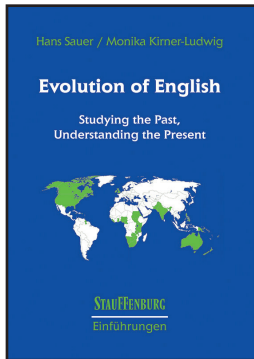https://anglistentag2022.uni-mainz.de

JG | U Mainz
Scotland HUB

Deutscher
Anglistenverband

JG|U

JOHANNES GUTENBERG
UNIVERSITÄT MAINZ

Hans Sauer / Monika Kirner-Ludwig

Evolution of English

Studying the Past, Understanding the Present

The history of English spans more than 1500 years. From humble beginnings, English has developed into the world's most important language, as even opponents of globalization have to admit, and it has now between 300 and 400 million native speakers as well as about one billion speakers of English as a second or foreign language. It has become the lingua franca of science, economics, international relations, travel, etc.

....

William Shakespeare

King Lear / König Lear

Englisch-Deutsche Ausgabe
Deutsche Prosafassung, Anmerkungen, Einleitung und Kommentar von Werner Brönnimann

Shakespeares Tragödie um den alternden King Lear basiert auf der Figur des legendären britannischen Königs Leir aus vorrömischer Zeit. Die Geschichte des Königs, der sein Reich an zwei seiner Töchter übergibt und von ihnen verstoßen wird, ist vielschichtig: Ein Drama, in dem es nicht nur um den Verlust von Macht geht, sondern genauso um Generationenkonflikte und den Wandel gesellschaftlicher Normen. Die lange Aufführungsgeschichte zeigt entsprechend immer wieder neue Interpretationen.
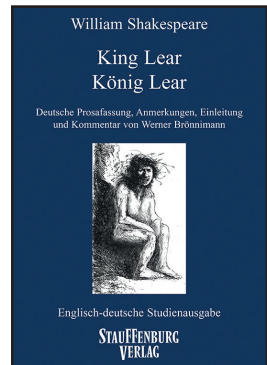
STAUFFENBURG VERLAG

Schedule: At a Glance

	Fr, 2 Sept 2022	Räume
11:00-14:00	Executive and Advisory Board	Fakultätssaal
14:00-18:00	*Registration*	Infobox
14.30-17.30	Workshop: "What's Next? Orientierung und Entscheidungen in der frühen Post-Doc Phase"	Fakultätssaal
19:30-22:00	*Conference Warming*	Mole (Victor-Hugo-Ufer 4s)
	Sa, 3 Sept 2022	
8:30-18:00	*Registration*	Infobox
9:00-10:30	**Opening and Award Ceremony**	**RW1**
10:30-11:00	*Coffee Break*	
11:00-13:00	**Sections 1 (ReWi2)**	
13:00-14:30	*Lunch Break*	
	Young Researchers' Meeting	**HS 1**
14:30-16:00	**Sections 2 (ReWi2)**	
16:00-16:30	*Coffee Break*	
16:30-17:30	**Plenary Lecture Caroline Edwards (Birkbeck)**	**RW1**
20:00	*Conference Dinner*	Erbacher Hof (Grebenstr. 24)
	So, 4 Sept 2022	
8:30-17:00	*Registration*	
9:00-10:00	**Plenary Lecture Jane Hodson (Sheffield)**	**RW1**
10:00-10:30	*Coffee Break*	
10:30-13:30	Annual Meeting of the Members of the German Association for the Study of English	**RW1**
13:30-15:00	*Lunch Break*	
	Meeting Anglistik	**HS 1**
15:00-16:30	**Sections 3 (ReWi2)**	
16:30-17:00	*Coffee Break*	
17:00-18:00	**Plenary Lecture Lynne Pearce (online)**	**RW1**
	Mo, 5 Sept 2022	
10:00-13:00	*Workshop "Resilienz als Qualifikation - Der Schwebezustand zwischen Habilitation und Berufung"*	Fakultätssaal

About the Venue

Lageplan Campus
© Johannes Gutenberg-Universität Mainz
02/2022
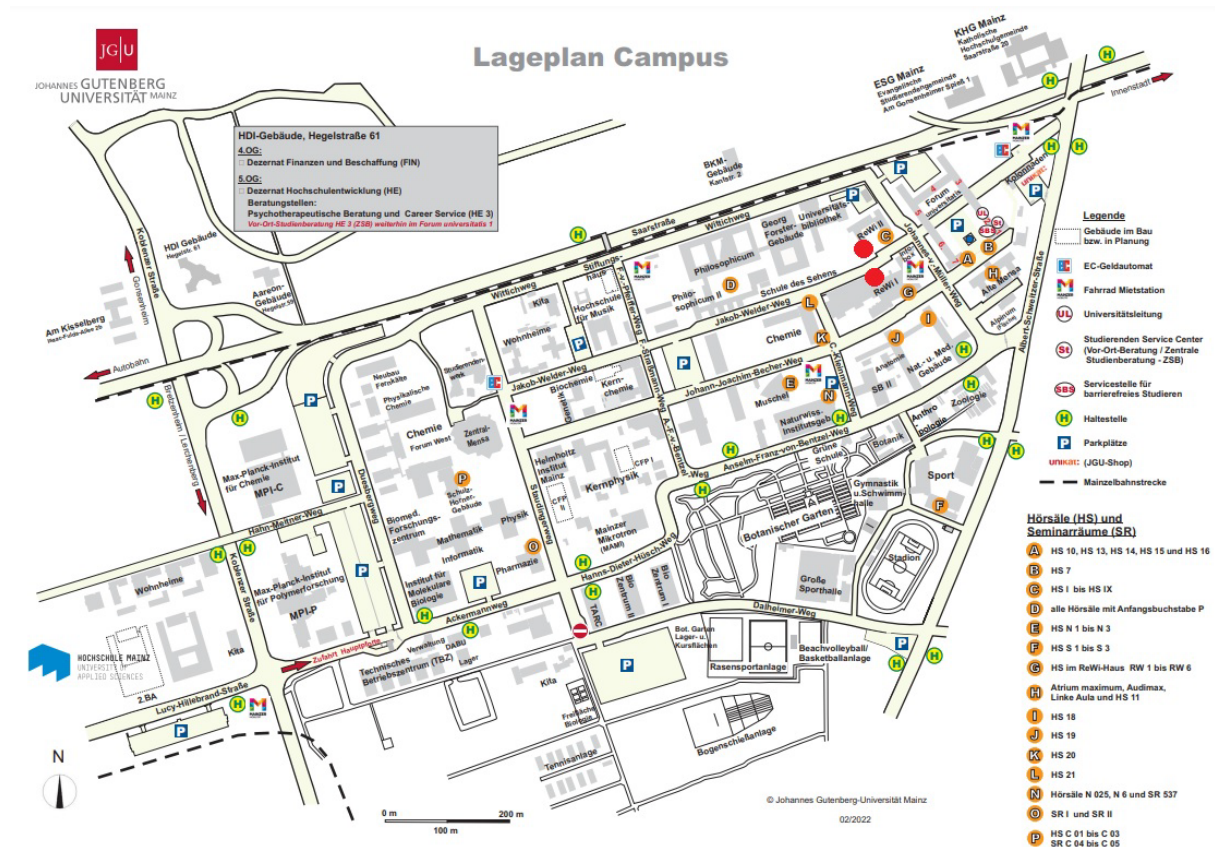
Conference Space

Conference office: The conference office can be found in the Info-Box (red cube next to Rewi 1). Please come by the conference office to register and get your conference bags. If you want to sign up for a city tour for Friday, 2 September, please enter your name to one of the lists laid out in the conference office.

Academic programme: The academic programme takes place in the Rewi I and Rewi II buildings opposite each other. The two workshops and the executive and advisory board meeting will take place in the Fakultätssaal in the Philosophicum building.

Coffee breaks: Coffee breaks will take place in the lobby of Rewi I. This is also where you can find the stalls of publishers.
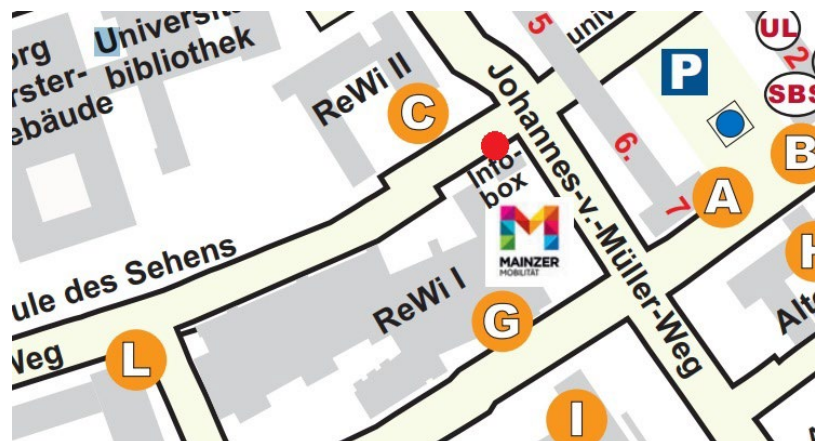
Travel Information

Getting to Campus

The campus of JGU is only a short distance from Mainz main station (20 minutes on foot or two stops by bus or tram). You can either get off at the stop "Universität" and enter campus via the main gate or get off at the stop "Friedrich-von-Pfeiffer-Weg" which is located behind the Philosophicum building. You can also download the app "Mainzer Mobilität" for bus and tram timetables.

The following bus or tram lines take you from Mainz main station to campus:

6 (in direction Münchfeld/Gonsenheim)	57 (in direction Bretzenheim)
9 (in direction Arena)	58 (in direction Finthen)
51 (in direction Lerchenberg)	59 (in direction Hochschule Mainz)
53 (in direction Lerchenberg)	64 (in direction Hartenberg)
54 (in direction Klein-Winternheim)	65 (in direction Hartenberg)
55 (in direction Nieder-Olm)	68 (in direction Budenheim)
56 (in direction Wackernheim)	75 (in direction Schwabenheim/Ingelheim)

Food and Drink

Canteens and Cafeterias

The closest currently open cafeteria to our venue is the Café ReWi, about two minutes down the road (Jakob-Welder-Weg 9). The central canteen is only a 5-minute walk away in Staudingerweg 15.

University Dining Payment

There are two ways of paying at the university canteens and cafeterias:

a) you can purchase a **"Gästekarte" ("guest card")** at some of the reloading machines and the cash registers of all canteen and cafeterias, you'll need to pay 5€ (refundable) for the card and you can charge it at the reloading machines which you can find in all cafeterias. You can find such a machine at the Georg Foster Building cafeteria (see image above), it features an English-language option, too. Note that you'll need cash to feed the machines. There is an **ATM** near the main entrance when you enter campus coming from the city (see campus map).

b) you can download their **payment app**. The free app works like a rechargeable meal card without the card. You can find the link and a description in English here: https://www.studierendenwerk-mainz.de/en/info-point/pay-via-app

Here is a quick guide:

Step 1:   download the app from the app-store
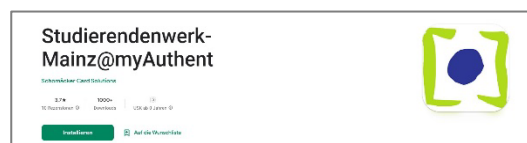
Step 2:   Once you open the app, it will ask you to confirm the privacy statement and whether it can use your camera which you should allow.

Step 3:   Then, you will be asked to sign up, tap "Bitte melden Sie sich an." You will **not** have to enter your email address, simply tap "**Neues Konto erstellen**." The app is now fully functioning and needs no further information on your part.

Step 4:   in order to (re)charge the app, you need to find an app-enabled reloading machine (the closest to us are the ones in the Georg Forster Building Cafeteria and the one in the central library right next to it): you will need banknotes to feed to the machine

Step 5:   in order to pay, open the app and scan the QR code ("Scannen") on the card readers on the cash register. You can check the payments you've made ("Umsatz") and the money you still have available ("Guthaben") under "Zahlungen."

Other Options for Food & Drink

On campus, you can also find an Arab diner ("Diwan"), a beer garden ("Baron"), an Indonesian bistro ("Bali Bistro") and a bakery ("unikat"). Other options for food and drink can be found in the immediate vicinity of campus. The map below contains details on opening hours and walking distance.

Rustika
Regional cuisine
Am Fort Gonsenheim 133
Mon-Fri 16:00-01:00
Sat 15:00-01:00
(20 minutes)

Red Chilli
Thai
Am Judensand 3
Tue-Sun 12:00-15:00
& 18:00-22:00
(20 minutes)

Mediterraneo
Italian
Am Judensand 3
Sun-Fri 11:30-14:30
& 17:30-22:30
(20 minutes)

Asia Wok
Chinese/Vietnamese
Dr.-Martin-Luther-King-Weg 20
Mon-Sun 11:30-22:00
(15 minutes)

Werner's bakery
Ricarda-Huch-Straße 17
Mon-Fri 06:00-18:00
Sat 6:00-13:00
Sun 7:00-11:00
(10 minutes)

La Oliva
Italian
Am Gonsenheimer Spieß 2
Wed-Mon 11:30-15:00
& 17:00-20:00
(10 minutes)

Baron (on campus)
International
Joachim-Becher-Weg 3
Mon-Thu 10:00-01:00
Fri-Sat 10:00-03:00
(7 minutes)

Unikat bakery and coffee shop (on campus)
Jakob-Welder-Weg 1
Mon-Fri 8:00-15:00
(7 minutes)

Bali-Bistro (on campus)
Indonesian
Staudinger Weg 21
Mon-Fri 11:30-22:00
Sat-Sun 13:00-21:00
(5 minutes)

Pizzeria Da Pietro
Italian
An d. Phillipsschanze 17
Wed-Mon 11:00-14:00 & 17:00-22:00
(25 minutes)

Diwan (on campus)
Kebab & snacks
Joachim-Becher-Weg 25
Mon-Fri 11:30-19:00
(5 minutes)

Chicken kokio
Korean
Schillstraße 87
Mon-Sat 12:00-15:00 & 16:30-20:30
(25 minutes)

Leiter'che
Regional cuisine
Ulrichstraße 38
Wed, Thu, Sat 17:00-22:00
Fri, Sun 12:00-14:00 & 17:00-22:00
(22 minutes)

Pizzeria Vis à Vis
Italian
Martin-Kirchner-Straße 15
Sun-Fri 11:00-14:30 &17:00-23:00
Sat 17:00-23:00
(22 minutes)

Plaka
Greek
Albert-Schweitzer-Straße 19
Tue-Sat 11:30-14:30 &17:00-21:30
Sun 11:30-20:30
(13 minutes)

Covid Measures

Although measures have been relaxed in recent months, COVID is still with us and appears to be spreading still, although really serious cases seem to be rare. Please remember that medical masks (preferably FFP2 ones) are compulsory on public transport (trains, trams, and buses).

We recommend wearing them in closed spaces, e.g. seminar rooms, lecture theatres, and foyers. Speakers may take them off, provided there is a reasonable distance to the audience.

We have arranged all coffee and refreshment breaks as well as warmings and receptions to at least partly take place outdoors (with shelter in case of bad weather). The Conference Dinner will also take the form of a buffet with the possibility of taking food and drink outside rather than a sit-down meal.

Conference Organisers

Organisers

Univ.-Prof. Dr. Rainer Emig

Univ.-Prof. Dr. Anja Müller-Wood

Coordinators

Leonie Jungen (Head coordinator)

Sarah Wegener (Assistant coordinator)

Team

Natasha Anderson

Michael Claridge

Thorsten Delker

Dr. Jochen Ecke

Dr. Wolfgang Funk

Mirjam Haas

Johanna Marquardt

Gabriele Mohr

PD Dr. Habil. Sigrid Rieuwerts

Lea Steinebrey

Dominik Wallerius

Support Team

Pia Beckh

Annika Deuling

Jan Eckhard

Nicole Feist

Maren Fritsch

Nina Grund

Jan Heitkamp

Doudou Jin

Jospeh Jones

Lisa Korluß

Julia Manko

Steffen Müller

Elke Lambert

Nina Maria Parlow

Michaela Schneider-Wettstein

Taliesin Schüßler

Charlotte Stüber

Ann-Kathrin Thiele

Alexandra Werneburg

Social & Cultural Programme Anglistentag 2022

Friday, 2 September: Excursions and Tours

Sign up for an excursion to explore Mainz or the region further, or create your own individual trip with our suggestions below. Sign up for one of the city tours or the wine tasting in the conference office (max. 25 participants per event).

When?	What?	Where?
14:30 – 16:30	City tour "Golden Mainz" (free of charge)	Starting point: At the market fountain by the cathedral
14:30 – 16:30	City tour "Roman Mainz" (free of charge)	Starting point: On the Rhine promenade in front of the Hyatt Hotel
14:30 – 16:30	City tour "Jewish Mainz" (free of charge)	Starting point: At the mainz STORE, Markt 17
14:30 – 16:00	Wine tasting (free of charge)	Vinothek Wangenrot Stefansplatz 1 55116 Mainz

Friday, 2 September: Conference Warming

When?	What?	Where?
19:00	Conference Warming	Mole: Biergarten & Sommerlounge Victor-Hugo-Ufer 4s

Saturday, 3 September: Conference Dinner

When?	What?	Where?
20:00	Conference Dinner	Erbacher Hof Grebenstraße 24

Further Tips for Trips[i]

A Hike through the Vineyards

Route: Rheinterrassenweg 10,1 km, 2,5-3 h
Starting point: Mainz Laubenheim train station (two stops with S6 from Mainz main station)

Tour info: From Laubenheim station, cross the village and follow the sign of Rheinterrassenweg (on the right) until you reach Erich Koch Höhenweg, then keep following the sign in direction of Bf. Römisches Theater. The tour will lead you through the vineyards with a view over Mainz and the Rhine with enough spots to rest and relax. The tour is easy and the terrain is even.

Destination: Mainz Römisches Theater

A Trip to Bad Münster am Stein

Bad Münster am Stein is a typical Rhineland-Palatinate town in midst impressive reddish rock formations, the Nahe river and vineyards with the fortress Ebernburg close by. Especially the spa gardens are worth a visit.

How to get there: Take regional trains RE3 or RE33 from Mainz main station (travel time approx. 40 mins.) Trains from and back to Mainz run regularly every 30 minutes.

A Trip to Bingen am Rhein

Located in the upper Rhine valley, Bingen is a town rich in sights and historical monuments, such as the Mäuseturm (on the right), the basilica St. Martin or the fortress Burg Klopp from where you can enjoy a view over the Rhine valley. From Bingen you can also take a ferry across the river to Rüdesheim with its famous old town including Drosselgasse.

How to get there: Take regional train RE26 from Mainz main station (travel time approx. 30 mins.). Trains from and back to Mainz run regularly every 30 minutes.

Rhine Valley Cruises

Starting Point for all cruises Jetty in Bingen am Rhein
Take RE26 from Mainz main station to Bingen. Trains run regularly every 30 minutes in the rhythms 13:03, 13:32, 14:03 …

Option 1: Castle Cruise
Name of ferry: Bingen-Rüdesheimer
Departure of ship: 14:05 or 15:45
Duration: 1,5 h
Ticket cost: Round trip 13,50 €

Option 2: Bacchus Cruise
Name of ferry: Bingen-Rüdesheimer
Departure of ship: 16:30
Duration: 2-3 h
Ticket cost: Round trip 17,00 €

Option 3: Loreley Cruise
Name of ferry: Bingen-Rüdesheimer
Departure of ship: 13:15
Duration: 5 h
Ticket cost: Round trip 23,90 €

Option 4: Back to Mainz Cruise
Name of ferry: KD Köln-Düsseldorfer
Departure of ship: 16:00
Duration 2,5 h (arrival in Mainz at 18:30)
Ticket cost: 23,00 €

A Trip to Wiesbaden

Not far from Mainz, you can find Wiesbaden, the capital city of the federal state of Hessen. In Wiesbaden you can take a stroll through one of the many parks and spa gardens or visit the Neroberg, a hillside reachable by a historic water-powered funicular.

How to get there: Take S8 or RB75 from Mainz main station (travel time 10-15 mins).

Plenaries

Dr Caroline Edwards

"Utopian Literary Aesthetics in the Twenty-First Century"

Senior Lecturer in Modern & Contemporary Literature

Birkbeck, University of London, UK

Author of *Utopia and the Contemporary British Novel* (Cambridge University Press, 2019)

Dr Caroline Edwards — Birkbeck, University of London (bbk.ac.uk)

Prof Jane Hodson

Representations of South Korean speakers in English language television and film: creating a new sociolinguistic imaginary

Head of the School of English

University of Sheffield, UK

Author of *Dialect in Literature and Film* (Palgrave Macmillan, 2014)

Prof Lynne Pearce

"The Mobilities of Memory: Migration, Exile and Return"

Literature and Creative Writing

University of Lancaster, UK

Author of *Mobility, Memory and the Lifecourse in Twentieth-Century Literature and Culture* (Palgrave Macmillan, 2019)

Caroline Edwards (Birkbeck)

Title: "Utopian Literary Aesthetics in the Twenty-First Century"
Saturday, 3 September, 16:30-17:30 (ReWi1)
Chairs: Gigi Adair (Bielefeld), Nadine Böhm-Schnitker (Erlangen) Ronja Waldherr (Bielefeld)

Abstract:
This keynote lecture will consider the proliferation of utopian literary aesthetics in the twenty-first century. Despite the uncertain and increasingly dystopian experience of our current historical moment, a surprising number of writers are invoking utopian imaginaries in their works. From novels that gleefully anticipate the end of capitalism to texts that blend science fictional storytelling with lush alternate worlds of liberation and possibility, writers are drawing on the rich critical resources of utopian thinking at a time of crisis. Focusing on novels published in English, I will explore how these works enact their utopian critique through experimentation with genre, unusual novelistic structures, estranging narratorial perspectives, and an increasingly explicit engagement with political collapse and its potentially liberatory afterlives. With reference to novels such as Emily St John Mandel's *Station Eleven* (2014), Nnedi Okorafor's *Lagoon* (2014), Megan Hunter's *The End We Start From* (2017), Cory Doctorow's *Walkaway* (2017), Kim Stanley Robinson's *New York: 2140* (2017), Rivers Solomon's *The Deep* (2019), and Elif Shafak's *The Island of Missing Trees* (2021), the talk will consider how these texts are developing fluid utopian strategies as a response to today's temporal and historical anxieties. Attuning our readings to such utopian literary aesthetics, I argue, helps us understand the ways in which twenty-first century novels respond to, and suggestively reshape, the inequalities and unevenness of contemporary social and political life.

Dr Caroline Edwards is Senior Lecturer in Modern & Contemporary Literature at Birkbeck, University of London where she is Director of the Centre for Contemporary Literature and Director of Postgraduate Research in English, Theatre & Creative Writing. Her research focuses on utopian possibility as it intersects with questions of aesthetic form, genre, temporality, political subjectivity, and post/inhuman agency – in literary as well as popular, cultural, and performative texts. She is author of *Utopia and the Contemporary British Novel* (Cambridge University Press, 2019), co-editor of *China Miéville: Critical Essays* (Gylphi, 2015) and *Maggie Gee: Critical Essays* (Gylphi, 2015) and editor of *The Cambridge Companion to British Utopian Literature and Culture, 1945-2020* (forthcoming). Caroline is currently writing her second monograph, *Hopeful Inhumanism: The Elemental Aesthetics of Ecocatastrophe*, which examines strangely hopeful moments of inhuman collaboration within the elemental contexts of the lithic, the mycological, the arboreal, and the hydrological. Caroline is co-editor of *C21: Journal of 21st-Century Writings* and Editorial Director for the Open Library of Humanities. Her research has featured in a number of non-academic publications, broadcasts, and venues, including the *New Statesman,* the *Times Higher Education*, the *Guardian*, *SFX Magazine*, BBC Radio 4, BBC Radio 3, BBC One South East, the Barbican Centre, the Institute of Contemporary Arts, Whitechapel Gallery, and the Museum of London.

Jane Hodson (Sheffield)

Title: "Representations of South Korean speakers in English language television and film: creating a new sociolinguistic imaginary"
Sunday, 4 September, 9:00-10:00 (ReWi1)
Chair: Anne Schröder (Bielefeld)

Abstract:
In this keynote I explore the ways in which the speech of South Korean characters is represented in English language film and television. While South Korean culture had some impact for English-speaking audiences before the 2010s, there has been a recent surge in popularity for South Korean cultural products in the shape of Kpop and Kdrama, as well as the films of Bong Joon Ho. This growing awareness of South Korea as a cultural force has led to an increasing presence of South Korean characters in English language productions. As a relatively recent phenomenon, however, there is no established repertoire for representing what Korean characters sound like, apart from what might be termed a generic (and inherently racist) Hollywood Asian English. To use Asif Agha's term (2004), Korean English has not been enregistered for English language audiences. In order to investigate this phenomenon, I explore a number of scenes from recent TV and film where Korean speakers are represented, including the Netflix drama *Sense 8*, the Canadian sitcom *Kim's Convenience* and the American film *Minari.* I consider what choices are being made in terms of the casting and representation of these characters, and whether it is possible to identify a set of linguistic and cultural features that are emerging as a means to index a South Korean identity for English language audiences.

Jane Hodson is Professor of English Language and Literature at the University of Sheffield (UK). Her research interests lie at the interface of language, literature and film, and she is particularly concerned with the way in which style is contested at an ideological level. Her current area of research is the representation of nonstandard language is represented in film and literature. In 2013 she completed the AHRC-funded project `Dialect in British Fiction 1800-1836'. Her monograph, *Dialect in Literature and Film*, was published with Palgrave Macmillan in 2014 and she edited the collection *Dialect and Literature in the Long Nineteenth Century*, which was published by Routledge in 2017. She is co-editor (with Mel Evans) of a new series from the University of Exeter Press, *Studies in Style: Language, Culture and Context*.

Lynne Pearce (Lancaster)

Title: "The Mobilities of Memory: Migration, Exile and Return"
Sunday, 4 September, 17:00-18:00 (ReWi1, Online)
Chair: Pavan Malreddy (Frankfurt am Main)

Abstract:
This paper draws upon my recent work on the mobilities of memory in order to demonstrate the way in which the theories and methods developed by mobilities scholars can shed new light on literary and other texts dealing with migration and exile. Following a introduction to the subfield of mobility humanities, I revisit one of the case studies featured in my recent book - *Mobility, Memory and the Lifecourse* (2019) - to illustrate what the micro-mobilities of the body reveal about the complex work of memory in narratives of exile and return. The poems and short stories of the Manchester Irish Writers' Group have proven an especially rich and thought-provoking resource in this regard: a reminder that we don't necessarily need to travel far in order to feel the pain of displacement or the disorientation of return. The discussion includes a problematisation of the mechanisms of 'place memory' as advanced by Edward Casey (1987).

Lynne Pearce is Professor of Literary and Cultural Theory at Lancaster University (UK) and also Co-Director (Humanities) of CeMoRe (Centre for Mobilities Research): https://www.lancaster.ac.uk/cemore/). Her early publications were in the field of feminist reader/reception theory (e.g., *Woman/Image/Text* (1991), *Reading Dialogics* (1994), *Feminism and the Politics of Reading* (1987), *The Rhetorics of Feminism* (2004) and *Romance Writing* (2007)) but since 2010 she has mostly been working in mobilities studies and cultural geography (see *Drivetime: Literary Excursions in Automotive Consciousness* (2016), *Mobility, Memory and the Lifecourse in Twentieth-Century Literature and Culture (*2019) and *Mobility and the Humanities* (with Peter Merriman) (2018)). Between 2006-10 she was PI for the AHRC-funded project 'Moving Manchester: How Migration has Informed Writing in Manchester from 1960 to the present'. She is also co-editor (with Marian Aguiar and Charlotte Mathieson) of book series *Palgrave Studies in Mobilities, Literature and Culture*.

Schedule (Sections)

Section 1: "Diachronicity in Literary Studies and Linguistics"

Sa, 3.9. 11:00-13:00	**Introduction** (Monika Fludernik, Olga Timofeeva) **Claudia Claridge**: "The Reader in the Text: Creating Involvement in Late Modern English Texts". **Alexandra Effe**: "Autofictional Modes of Masking and Masquerade: From Pseudo-Disguise to Explicit Displacement". **Dorothee Birke**: "Diachronic Perspectives on Digital Reading Culture".	**HS 1**
Sa, 3.9. 14:30-16:00	**Christine Elsweiler**: "The Conventional Organisation of Request Sequences in Scottish Letters (1570–1750) **Anne-Christine Gardner:** "From Petition to Letter: On the Diachronicity of Poor Relief Applications in Late Modern England". **Gerd Bayer**: ""Epistolary Frames: Restoration Fiction and the Making of Lettered Truths".	**HS 1**
So, 4.9. 15:00-16:30	**Hilary Duffield**: "Cognitive Approaches to the Diachronic Analysis of Plot". **Andrew James Johnston:** "Staging Diachronicity: Literary History and Linguistic Change" **Final Discussion**	**HS 1**

Section 2: "Exploring the potential of digital media and pop culture for TEFL"

Sa, 3.9. 11:00-13:00	**Daniel Becker & Ralf Gießler**: "Hashtags as digital texts: What is their potential for language education?" **Sean Holt**: "Exploring multiliteracies with interactive and hypertext fiction" **Isabelle Sophie Thaler & Benedikt Meininger**: "The Digital Poetry Escape Room -– Enhancing motivation for modern poetries *competicooperatively*" **Nora Benitt & Verena Fries**: "What's your story? (Digital) Autobiographic Comics in English Language Teaching"	**HS 2**
Sa, 3.9. 14:30-16:00	**Engelbert Thaler**: "Music Videos Revisited" **Marius Ritter**: "Let's Play – Together! Game-based Language Learning and Digital Games in Primary School" **Maria Eisenmann & Jeanine Steinbock**: "Inter- and Transcultural Learning in Virtual Reality"	**HS 2**

So, 4.9. 15:00-16:30	**Christian Ludwig & Michaela Sambanis:** "#Literature Goes Digital: Digital Transformations in the ELT Literature" **Natasha Anderson**: "Through the Digital Grapevine: Participatory Reading Past and Present in the EFL Classroom" **Theresa Summer, Regina Grund & Michelle Zirkel**: "Songs in ELT: A survey on university students' beliefs and their experiences in English lessons"	**HS 2**

Section 3: "Language and/in Film"

Sa, 3.9. 11:00-13:00	**Maximiliane Frobenius & Nele Gerhardt**: "'Uhm, Bean.' – Non-natural dialogue in comedy including language as sound" **Chiao-I Tseng**: "Multimodal discourse organisation in film" **Patricia Ronan: "**The spread of a telecinematic structure: *My bad* and its spread through corpora" **Verena Minow**: "'I can bring you in warm or I can bring you in cold': Language and character development in *The Mandalorian*"	**HS 3**
Sa, 3.9. 14:30-16:00	**Melanie Keller**: "Korean English on Television" **Manfred Krug & Berit Ellies**: "One of multiple voices: The representation of Black Namibian English in *Namibia: The Struggle for Liberation* (2007)" **Catherine Laliberté, Melanie Keller & Diana Wengler**: "Linguistic strategies of estrangement in *Bridgerton*"	**HS 3**
So, 4.9. 15:00-16:30	**Sven Leuckert & Asya Yurchenko** [hybrid]: "'Her language, her body, herself': The linguistic construction of women in horror films" **Daniela Landert**: "This can't be true: Presenting lies in television series" **Katharina Scholz, Antonia Friebel & Asya Yurchenko** [hybrid]: "Writing and performing deception: An analysis of deception markers in the Netflix series *Criminal: UK*"	**HS 3**

Section 4: " Nomadworld: Global Mobility and the New Anglophones "

Sa, 3.9. 11:00-13:00	**Introduction** (Carolin Gebauer, Pavan Kumar Malreddy, Jan Rupp) **Laura A. Zander & Peter Schneck:** "Migrancy Networks and Human Rights Imaginaries: Globalized Narratives of Migration and the Legal Formation of Subjects 'on the Move'"	**HS 4**

	Michelle Stork: "A Travelling Genre: Nomads in the 21st Century Anglophone Road Novel"	
	Nadia Butt: "The Refugee as the New Nomad: Reading Helon Habila's *Travellers* (2019) and Mohsin Hamid's *Exit West* (2017) as Literature of Mobility"	
Sa, 3.9. 14:30-16:00	Susanne Mohr: "Performing Cultural Imaginaries under Global Capitalism: Insights from Tourism in Zanzibar"	**HS 4**
	Elena Furlanetto: "Everything and its Opposite: Declensions of Creoleness in the Anglophone Atlantic"	
	Sarah Heinz: "Mobilizing the Story of Home: Lockdown and Quarantine in COVID-19 Fiction from East Africa"	
So, 4.9. 15:00-16:30	Jennifer Leetsch (ONLINE): "Digital Diasporas and Dictaphones: Movements across Genre, Generations and the Globe in Warsan Shire's Poetry"	**HS 4**
	Oliver von Knebel Doeberitz: "Still Waiting for Friday": Robinson Crusoe on Social Media"	
	Katrin Althans: "Women Refugees in Law and Literature"	

Section 5: "The Return of Utopian Aesthetics and Politics in 21st-Century Literature"

Sa, 3.9. 11:00-13:00	**Introduction** (Gigi Adair, Nadine Böhm-Schnitker, Ronja Waldherr)	**HS 5**
	Mark Schmitt: "Being for Being Against: Precarious Futurity and the Dialectic of Utopianism and Pessimism"	
	Georgia Christinidis: "The Limits of Realist 'Utopianism' and the Power of Allegory"	
Sa, 3.9. 14:30-16:00	**Markus Hartner**: "Playing (with) the Post-Apocalypse: Ecocritical Utopia and Dystopian Nightmare in *The Last Us* (2013)"	**HS 5**
	David Walther: "Solarpunk: Aesthetics of Sustainability and Community"	
So, 4.9. 15:00-16:30	**Rebekka Rohleder:** "'Anyone can be a relative': Creating Communities Beyond 'Work Society' in Novels From the 2010s"	**HS 5**
	Dunja Mohr: "What May We Hope? On the Necessity of Dreaming"	
	Concluding Discussion	

Monika Fludernik (Freiburg) and Olga Timofeeva (Zurich)

Diachronicity in Literary Studies And Linguistics

monika.fludernik@anglistik.uni-freiburg.de

olga.timofeeva@es.uzh.ch

SESSION 1 (SATURDAY 11.00-13.00)

11.00-11.15 **Introduction** (Monika Fludernik, Olga Timofeeva)

11.15-11.40 **Claudia Claridge** (Augsburg): "The Reader in the Text: Creating Involvement in Late Modern English Texts".
claudia.claridge@philhist.uni-augsburg.de

11.40-11.50 Discussion

11.50-12.15 **Alexandra Effe** (Oslo): "Autofictional Modes of Masking and Masquerade: From Pseudo-Disguise to Explicit Displacement".
alexandra.effe@ilos.uio.no

12.15-12.25 Discussion

12.25 -12.50 **Dorothee Birke** (Innsbruck): "Diachronic Perspectives on Digital Reading Culture".
Dorothee.Birke@uibk.ac.at

12.50-13.00 Discussion

SESSION 2 (SATURDAY 14.30-16.15)

14.30-14.55 **Christine Elsweiler** (Munich) "The Conventional Organisation of Request Sequences in Scottish Letters (1570–1750)
Christine.Elsweiler@anglistik.uni-muenchen.de

14.55-15.05 Discussion

15.05-15.30 **Anne-Christine Gardner** (Lausanne) "From Petition to Letter: On the Diachronicity of Poor Relief Applications in Late Modern England".
anne-christine.gardner@unil.ch

15.30-15.40 Discussion

15.40-16.05 **Gerd Bayer** (Erlangen): ""Epistolary Frames: Restoration Fiction and the Making of Lettered Truths".
gerd.bayer@fau.de

Discussion 16.05-16.15

(overtime, but there is nothing scheduled for Saturday night)

SESSION 3 (SUNDAY 15.00-16.30)

15.00-15.25 **Hilary Duffield** (Trier): "Cognitive Approaches to the Diachronic Analysis of Plot".
hilary.duffield@uni-trier.de

15.25-15.35   Discussion

15.35-16.00   **Andrew James Johnston** (FU Berlin) "Staging Diachronicity: Literary History and Linguistic Change"
andrew.j.johnston@web.de

16.00-16.10   Discussion

16.15-16.30   Final Discussion of Diachronicity in Literature and Linguistics

SESSION 1 (SATURDAY 11.00-13.00)

Introduction

Monika Fludernik (Freiburg) and Olga Timofeeva (Zurich)

While historical linguistics has traditionally focused on sound shifts and developments in morphology, syntax and the lexicon, the study of literary developments in the field of *Literaturwissenschaft* has on the whole focused on *genre* and on the influence of history on literary production and form. This panel is meant to mediate between the insights acquired in historical linguistics in the area of historical pragmatics and analyses of literary texts from a diachronic perspective which focus on the linguistic and textual properties of literary texts. Historical pragmatics has analyzed issues such as the changes in the use of second-person pronouns, the changing forms and functions of politeness markers and strategies (of politeness), or the evolving forms of greetings and apologies. Such developments lend themselves to a comparison with literary texts and the manner in which they acquire new ways of doing certain things, or how they continue to employ particular textual strategies, whose function has become obsolete, and repurpose these for more up-to-date uses. Questions regarding long-term developments in the pool and the deployment of textual and linguistic elements are already being studied in diachronic narratology, but could be equally fruitful for drama or poetry.

The introduction to the session will sketch models of diachronic development from a linguistic perspective and from the perspective of literary studies, especially narratology.

Monika Fludernik is Professor of English Studies at the University of Freiburg in Germany. Her main areas of specialization are narratology, language and literature studies, postcolonial theory and criticism, law and literature studies and eighteenth-century aesthetics. Her most recent monograph was *Metaphors of Confinement: The Prison in Fact, Fiction and Fantasy* (Oxford University Press, 2019), and her most recent edited volume (with Stephan Packard) *Being Untruthful: Lying, Fiction, and the Non-Factual* (Ergon, 2021).

Olga Timofeeva has taught at the Universities of St Petersburg, Helsinki, and Zurich where she has been Professor of English Historical Linguistics since 2011. Her early specialisation was in Old English syntax, and she has since published widely on a broad range of subjects, including Old and Middle English lexis, language contact and second language acquisition in the Middle Ages, historical sociopragmatics, and the evolution of legal register in early English. She is the author of *Non-finite Constructions in Old English* (Société Néophilologique de Helsinki, 2010) and *Sociolinguistic Variation in Old English: Records of Communities and People* (Benjamins, fc 2022).

Claudia Claridge (Augsburg)

The Reader in the Text: Creating Involvement in Late Modern English Texts

Both fictional and non-fictional texts may refer to or address the reader directly in the text, which foregrounds the interactive and interpersonal process that writing is. Using the *Corpus of Late Modern English Texts* (1710-1920), the paper charts the distribution of this stylistic device across genres and time in the search for developments or patterns. Further aspects to be covered against the generic and temporal background are:

- what is the distribution of reader reference *vs* reader address across texts and how do they functionally differ?

- in which local contexts, e.g. which speech acts, do *reader* occurrences function?

- what is predicated or implied about the reader, e.g. by accompanying adjectives such as *intelligent* or *gentle*?

As these uses are cases of simulated interaction, the question of how much involvement is actually created can only be speculated about.

Claudia Claridge is professor of English linguistics at the University of Augsburg, Germany. Her research interests include the history of English, discourse studies, historical pragmatics, phraseology, and figurative language. She is one of the compilers of the *Lampeter Corpus of Early Modern English Tracts (1640-1740)* and has authored two monographs (*Multi-word Verbs in Early Modern English,* 2000, and *Hyperbole in English,* 2011). Currently, she is involved in a project on the use of intensifiers in the historical courtroom (with M. Kytö, E. Jonsson) and working on the development of history writing in English.

Alexandra Effe (Oslo)

Autofictional Modes of Masking and Masquerade: From Pseudo-Disguise to Explicit Displacement

Autofictional texts usually present some kind of portrait of the author, and reveal things about them and their life. Autofictional texts also, however, usually render things ambiguous, challenging the relation between author and narrator or character, or the referential truth-status of the account. This paper charts a development of modes of autofictional ambiguation from pseudo-disguise to explicit displacement over the course of the period from the early eighteenth century to the twenty-first.

Focusing on what a given text disguises or ambiguates, through which means, and to which effects, the paper shows how certain literary strategies disappear or are replaced, and how others are transformed to take on new functions. Through select examples (including Delarivier Manley, Alexander Pope, Elizabeth Barrett Browning, Eliza Lynn Linton, Christopher Isherwood, Philip Roth, Christine Brooke-Rose, and Ben Lerner), the paper traces a development from eighteenth-century underdetermined texts, signaling neither fiction nor autobiography, to subtle indications of autobiographical and fictional status, common throughout the nineteenth century, and ultimately towards blatantly overdetermined texts, boldly stating belonging to novelistic and autobiographical modes simultaneously, as they become common from the second half of the twentieth century onwards. In terms of functions, we see that textual ambiguation begins as a safety measure and develops towards serving as acknowledgement of the unattainability of ultimate truth, aiming to unsettle reading modes, and exploring—perhaps even creating—alternative versions of past, present, and future. These diachronic developments, the paper argues, can be summarized as from pseudo-disguise to explicit displacement, or from masking to masquerade.

Alexandra Effe is Postdoctoral Fellow at the University of Oslo, where she teaches anglophone and comparative literature. She specializes in narrative theory, cognitive literary studies, life writing, autofiction, and postcolonial and world literature. She is the author of *J. M. Coetzee and the Ethics of Narrative Transgression: A Reconsideration of Metalepsis* (Palgrave, 2017), co-editor of *The Autofictional* (Palgrave, 2022) and of a special issue on "Autofiction, Emotions, and Humour" (*Life Writing*). She has published articles on narrative and cognitive theory, contemporary literature, and postcolonial literature in *Journal for Narrative Theory*, *Modern Fiction Studies*, and *Journal of Postcolonial Writing*. As Visiting Scholar at the Oxford Centre for Life-Writing, she co-convened the project "Autofiction in Global Perspective."

Dorothee Birke (Innsbruck)

Diachronic Perspectives on Digital Reading Culture

The last two decades have seen fundamental changes in the production, distribution and reception of literary texts – in sum, in the development of what Simone Murray (2018) calls the "digital literary sphere". A component of this sphere that still has not received much attention on the part of literary scholars is the rise of a new reading culture on social media, where on platforms like YouTube, Instagram and Tiktok, we can see the formation of "bookish" reading cultures ("BookTube", "Bookstagram" and "BookTok").

This talk advocates using a diachronic approach to study in what ways these platforms do indeed, as popular perception has it, change the act of literary reading in fundamental ways, making it more social, more affect-driven and more distracted (see e.g. de Léon 2018). I will argue that the scholarship that exists on these phenomena, often conducted by media scholars who consider them specifically in the context of digital culture, tends to overestimate their "newness", and that this bias can be corrected by setting these practices into a broader context of long-standing traditions of literary reading culture. One important step towards such a diachronic perspective is the analysis of discourses *about* reading at various points in history, in order to trace how reading practices are conceptualized and evaluated. As my main example, I will use the notion of reading as an affect-driven process. My discourse-analytical and media-ecological analysis will compare the relationship between affect and literary reading in 18th-century sources (in particular in relation to the concept of the 'sentimental' and its shifts in meaning) with its conceptualization in 'booktalk' by practitioners of digital reading culture in the 21st century.

References

De Léon, C. (2018) "Meet the YouTube Stars Turning Viewers into Readers," *New York Times*, July 31.

Available at: www.nytimes.com/2018/07/31/books/booktubers-youtube .html.

Murray, S. (2018) *The Digital Literary Sphere: Reading, Writing, and Selling Books in the Internet Era*, Baltimore: Johns Hopkins University Press.

Dorothee Birke is Professor of Anglophone Literatures at the University of Innsbruck. One of her main research areas is the study of reading as a cultural practice in a historical perspective, most recently with a special focus on the media ecology of the 21st century. She has also, together with Eva von Contzen and Karin Kukkonen, published an article on diachronic practices in narratology (*Narrative* Vol. 30, No. 1, January 2022). This talk is a way of connecting her theoretical work on diachronicity as a method with her focus on digital reading cultures.

Christine Elsweiler (Munich)

The Conventional Organisation of Request Sequences in Scottish Letters (1570–1750)

Letters of the early and late modern periods tend to follow epistolary protocols in respect of their overall structural organisation and the linguistic realisation of set parts, such as salutations and closing formulae (e.g. Nevalainen 2001, Whyman 2009: 21–22). Moreover, epistolary conventions also inform the organisation of speech act sequences. Letter-writers generally do not use speech acts such as requests in isolation, but organise them into larger sequences, so-called macro-speech acts (van Dijk 1980: 184; Félix-Brasdéfer 2014), where pre- and post-moves support the core illocutionary goal, as is illustrated in the following example from a Scottish letter dated to 1700:

> it is a great Ioy to me that your La: (='Ladyship') keeps your health so well I pray the Lord continve it so <u>and it incourages me to hop ye will not be feard to make another Iournay</u> ye have bein so littil the wors with this. (Mary Maule to Margaret Hamilton, 1700)

The letter-writer first expresses her joy at the addressee's good health, to which she joins the wish that it may continue. These two hearer-oriented expressive speech acts prepare the ensuing tentative request, which is realised as a prediction statement that the addressee will have the courage to "make another Iournay", presumably to come and see the writer. The request is further supported by an assertive speech act pointing out the lack of health issues as a good reason to venture on this journey. This sequence shows that writers employ different speech act types to support requests, e.g. speech acts furthering harmony with the addressee and assertive speech acts providing justification.

The proposed paper seeks to explore patterns in request sequences in Scottish personal letters from the late 16th, 17th and early 18th centuries drawn from *ScotsCorr* and *HCOS*, totalling ca. 60,000 words. Specifically, it aims to (a) investigate which speech acts typically function as pre-moves and which ones as post-moves for requests and why, and (b) trace possible changes in the organisation of request sequences over the period under investigation. The request sequences were retrieved manually and annotated for speech act type and function. These annotated data will be analysed using a mainly qualitative approach.

References

van Dijk, Teun A. 1980. *Macrostructures: An Interdisciplinary Study of Global Structures in Discourse, Interaction, and Cognition*. Hillsdale, N.J.: L Erlbaum Associates.

Félix-Brasdefer, J. César. 2014. "Speech Act Sequences". In: Klaus Schneider and Anne Barron (eds.). *Pragmatics of Discourse*. Berlin: De Gruyter Mouton. 323–352.

HCOS = The Helsinki Corpus of Older Scots. 1995. Ed. Anneli Meurman-Solin. Helsinki: Department of Modern Languages, University of Helsinki.

Nevalainen, Terttu. 2001. "Continental Conventions in Early English Correspondence". In: Hans-Jürgen Diller and Manfred Görlach (eds.). *Towards a History of English as a History of Genres*. Heidelberg: Winter. 203-224.

ScotsCorr = The Helsinki Corpus of Scottish Correspondence 1540–1750. 2017. Ed. Anneli Meurman-Solin. Helsinki: University of Helsinki. <http://urn.fi/urn:nbn:fi:lb-201411071>.

Whyman, Susan. 2009. *The Pen and the People. English Letter Writers 1660–1800*. Oxford: OUP.

Christine Elsweiler is a lecturer at LMU Munich. She received her PhD from the University of Erlangen in 2009. In 2019 she completed her habilitation project entitled "From Shared Meaning to Divergent Pragmatics: A Comparative Study of the Modal Auxiliaries *May, Can, Shall* and *Will* in Scottish and English Letters (1500–1700)". Her research covers language variation and change in different historical periods of English, from early Middle English up to Late Modern English. She specialises in Scots and its historical stages, also from a comparative perspective with other varieties of English, focussing in particular on the intersection between Historical Pragmatics and Historical Sociolinguistics. In her current project, she is developing a speech act annotation scheme for a corpus of 18th-century Scottish letters.

Anne-Christine Gardner (Lausanne)

From Petition to Letter: On the Diachronicity of Poor Relief Applications in Late Modern England

Established in 1601, the Old Poor Law aimed at providing support for English citizens who lived below subsistence level. In the eighteenth century the migrating poor in distress began to write applications to the overseers of their parish of legal settlement in order to receive relief outside the parish. Most of the letters date from the period between 1795 and 1834, when modifications to the Poor Law and increased poverty of the population resulted in a higher number of poor-relief applications. However, a small number of letters has survived from the 1730s onwards (Sokoll 2001, Jones & King 2015, King 2005, King 2019).

This paper investigates stylistic variation found in pauper letters, adopting a diachronic perspective by considering letters from three subperiods: (1) 1730–1759, (2) 1774–1799 and (3) 1807–1834. The letters show significant variation, some writers preferring the more formal petition style

using the third-person voice and subscriptions like "as in duty bound shall ever pray", others adopt a more oral epistolary style in the first person. Over time, the petition style declines in usage, although it is still upheld in contemporary letter-writing manuals. The diachronic change towards letter-style at the expense of petition-style also goes hand in hand with a change in forms of address as well as subscriptions at the end of the applications.

The paper also discusses the production process of the letters – in the case of autographical texts, whether they were individual or communal efforts, and in the case of non-autographical letters, to what extent the applicant was involved in the formulation of the letter. A case study on six individuals reveals that those who wrote their own letters rarely varied their salutations and subscriptions, whereas letters by those who relied on helping hands contain a much wider range of formulations, probably reflecting the choices of the different scribes. In closing, the paper argues that, while the labouring poor were aware to varying degrees of epistolary conventions, their limited educational opportunities (Vincent 1989, Stephens 1998, Crone 2018) restricted the stylistic choices available to them, as evidenced in their applications for out-relief.

References

Crone, R. (2018). Educating the labouring poor in nineteenth-century Suffolk. *Social History* 43 (2):161-185.

Jones, P. & S. King. (2015). From petition to pauper letter. The development of an epistolary form. In: Peter Jones & Steven King, eds. *Obligation, Entitlement and Dispute Under the English Poor Laws*. Newcastle upon Tyne, England: Cambridge Scholars Publishing, pp. 53-77.

King, S. (2005). 'It is impossible for our Vestry to judge his case into perfection from here'. Managing the Distance Dimensions of Poor Relief, 1800–40. *Rural History* 16 (2):161-189.

King, S. (2019). *Writing the Lives of the English Poor, 1750s–1830s*. Montreal: McGill-Queen's University Press.

Sokoll, T. (2001). *Essex pauper letters, 1731–1837*. Oxford: Published for the British Academy by Oxford University Press.

Stephens, W. B. (1998). *Education in Britain, 1750–1914.* Basingstoke: Macmillan.

Vincent, David. 1989. *Literacy and Popular Culture: England 1750–1914.* Cambridge: Cambridge University Press.

Anne-Christine Gardner is a senior researcher at the University of Lausanne in the SNSF-funded research project "The Language of the Labouring Poor in Late Modern England". Her research interests include qualitative and quantitative approaches to (historical) sociolinguistics, dialectology and word-

formation, with a focus on the uncovering of unheard voices, speaker choice and identity construction in the past. Her publications include a monograph on *Derivation in Middle English. Regional and Text Type Variation* (2014), articles on lexical change in Old and Middle English, as well as articles on self-corrections and identity construction in Late Modern English handwritten ego-documents.

Gerd Bayer (Erlangen)

Epistolary Frames: Restoration Fiction and the Making of Lettered Truths

Restoration fiction existed at a historical moment when generic conventions had not yet been fully conventionalized. Writers engaged in various forms of experimentation across all aspects of what would slowly develop from the somewhat incoherent tradition of early-modern narrative prose fiction into the eighteenth-century novel. International phenomena such as *The Portuguese Letters* (France, 1669) inspired various writers in England to employ epistolarity in the process of actively creating factual forms of representing reality. Prior to the establishment of the epistolary novel as hyperrealist through the publication of such books as Samuel Richardson's *Pamela* (1740), letters appeared quite frequently in Restoration fictions, albeit with ambiguous degrees of authenticity. Existing at the threshold between private and public forms of publication, the letter, much like the parallel development of magazine publication, relied on complex strategies of framing that invited and enticed readers to approach epistolarity as a literary strategy that openly blended fact and fiction. Drawing on textual examples by writers including Aphra Behn, Margaret Cavendish and others, this presentation will demonstrate that Restoration writers actively sought to create frames of veracity: they endowed epistolary moments with an aura of authenticity that suggested that these letters belonged not so much with the textual reality of the books in which they appeared but instead, in a substantial moment of metalepsis, with the actual reality of their readers. Unlike the format later employed by Richardson and his followers, which attached to epistolarity a heightened sense of emphatic attachment during the moment of reception, Restoration writers addressed their readers' sense of curiosity, making their world-making visible. Building on early modern traditions of embodying performance and voice – strategies through which ballads corporeally embraced their audiences by being read out aloud – epistolary moments in Restoration prose fictions attempted to move beyond the mere referential quality of printed letters into the lived experience of their readers. This shift, echoing epistolarity's double existence in both the public and private domain, relied substantially on textual gestures drawn from both the printer's shop, use of different fonts, page setting, or imitation of handwriting, and the toolbox of stylistics, including shift in tense, change of tone, or breaks in register. Taken together, these aspects of Restoration epistolarity made visible that textual realities were merely created and that their sense of reality was an active creation at the very moment of textual reception.

Gerd Bayer teaches English literature and culture at the Friedrich-Alexander-Universität Erlangen-Nürnberg. He has published on contemporary and early modern literature, including *Novel Horizons: The Genre Making of Restoration Fiction* (Manchester UP, 2015) and on Holocaust literature and film. He recently co-edited *The Ethics of Survival in Contemporary Literature and Culture* (Palgrave, 2021).

Hilary Duffield (Dannenberg) (Trier)

Cognitive Approaches to the Diachronic Analysis of Plot

The paper will report on the criteria used to analyze plot in two separate diachronic research projects. Project A (Coincidence & Counterfactuality) analyzed different manifestations of two plot patterns in Anglophone narrative fiction from the Renaissance to the end of the twentieth century; project B (Invasion Narratives) analyzes the rise and rapid diversification across multiple subgenres of realist and non-realist narrative fiction and (subsequently) film narratives from 1871 to the present day.

The paper will demonstrate that while the analysis of plot of commences from a story-based focus, its cognitive investigation studies the depiction of character responses in key narrative segments and their vicarious effect on the reader/viewer; here emotional responses are central so that crucial input for the analytical parameters is taken from psychological and neuroscientific literature. In the case of project A, relevant input comes from psychological literature on facial recognition in parent-child relationships (for the coincidence plot) and on the variety of emotions triggered by different forms of counterfactual thought experiment. In the case of project B, neuroscientific research on the processing of threat and fear responses in the brain provides the framework for an analysis of the effects and diverse narrative configurations of the invasion narrative as well as providing input for the analysis of different narrative patterns of othering. The paper will outline the different parameters with reference to individual narrative examples and give a summary of key diachronic findings for both projects.

Hilary Duffield is Professor of English Literature at the University of Trier, Germany. She has current research interests in cognitive approaches to narrative, invasion narratives, and narratives of environmental crisis. She has published articles in journals including *Poetics Today*, *Narrative*, *Current Writing*, *Journal for the Study of British Cultures, Journal of Postcolonial Writing, Interventions and Sprachkunst.* Her book *Coincidence and Counterfactuality: Plotting Time and Space in Narrative Fiction* (published as Hilary Dannenberg) won the George and Barbara Perkins award for the most significant contribution to the study of narrative in 2010.

Andrew James Johnston (FU Berlin)

Staging Diachronicity: Literary History and Linguistic Change

As an increasingly neglected subdiscipline of literary studies, literary history is fraught with problems both methodological and theoretical. What do we consider to be 'change' in literary history and how can we identify change? Does literary change have to coincide with linguistic change or with change in other cultural and social spheres? And how self-conscious does literary change have to be? This paper seeks to investigate the problem of diachronicity in literary studies as a self-consciously performative issue. Taking its cue from the debates surrounding the dating of *Beowulf*, on the one hand, and Chaucer's ironic forms of raising the question of diachronicity in some of his poems, on the other, this contribution asks how diachronicity in literary texts may in some cases be a carefully contrived effect that tells us just as much about notions of tradition and concepts of history as it does about actual change in literary forms, styles and genres. Indeed, one might ask whether textual experiments with diachronicity, whether a deliberate staging of textual elements suggesting different layers of history within a text may even serve as a marker of a heightened sense of the literariness of a given text.

Andrew James Johnston is Professor of Medieval and Renaissance English Literature at the Freie Universität Berlin. He is the author of *Performing the Middle Ages from* Beowulf *to* Othello (Brepols, 2008). His co-edited collections include *The Medieval Motion Picture* (Palgrave Macmillan, 2014, with Margitta Rouse and Philipp Hinz), *The Art of Vision: Ekphrasis in Medieval Literature and Culture* (Ohio State University Press, 2015, with Ethan Knapp and Margitta Rouse), *Love, History and Emotion in Chaucer and Shakespeare* (Manchester University Press, 2016, with Russell West-Pavlov and Elisabeth Kempf) and *Material Remains: Reading the Past in Medieval and Early Modern British Literature* (Ohio State University Press, 2021, with Jan-Peer Hartmann). He is one of the two co-directors of the Cluster of Excellence 2020 "Temporal Communities: Doing Literature in a Global Perspective".

FINAL DISCUSSION

Jr.-Prof. Dr. Theresa Summer (Bamberg); AOR Dr. Ralf Gießler (Wuppertal)

Exploring the potential of digital media and pop culture for TEFL

Saturday, 3 September 2022	
11.00	Hashtags as digital texts: What is their potential for language education? *Daniel Becker & Ralf Gießler*
11.30	Exploring multiliteracies with interactive and hypertext fiction *Sean Holt*
12.00	The Digital Poetry Escape Room -– Enhancing motivation for modern poetries *competicooperatively* *Isabelle Sophie Thaler & Benedikt Meininger*
12.30	What's your story? (Digital) Autobiographic Comics in English Language Teaching *Nora Benitt & Verena Fries*
Lunch Break	
14.30	Music Videos Revisited *Engelbert Thaler*
15.00	Let's Play – Together! Game-based Language Learning and Digital Games in Primary School *Marius Ritter*
15.30	Inter- and Transcultural Learning in Virtual Reality *Maria Eisenmann & Jeanine Steinbock*
Sunday, 4 September 2022	
15.00	#Literature Goes Digital: Digital Transformations in the ELT Literature

	Christian Ludwig & Michaela Sambanis
15.30	Through the Digital Grapevine: Participatory Reading Past and Present in the EFL Classroom *Natasha Anderson*
16.00	Songs in ELT: A survey on university students' beliefs and their experiences in English lessons *Theresa Summer, Regina Grund & Michelle Zirkel*

Daniel Becker (Münster), Ralf Gießler (Wuppertal)

Hashtags as digital texts: What is their potential for language education?

#blacklivesmatter, #metoo, #freebritney – In recent years, hashtags have become an omnipresent phenomenon in contemporary social media and in the everyday lives of many 'digital natives'. Far from just being pragmatic tools for indexing conversations, hashtags prominently shape current communicative practices (cf. La Rocca 2020) and play a pivotal role in establishing online identities and communities (cf. Zappavigna 2011). With these important functions in mind, we will ask what hashtags as a new type of digital text hold for English language education. For this purpose, hashtags will be regarded from both a narrow and a broad perspective. In a narrow sense, the hashtag in itself (i.e. the # symbol + the ensuing word/phrase) is an invitation to "join the conversation". It thus offers meaningful opportunities to foster learners' communicative competence. Once accepted, writing under the same hashtag can be seen as a form of collaborative authorship. In a broader sense, hashtags in combination with the tweets and posts they subsume, become highly fluid texts with specific discourse patterns that EFL learners in the digital age should become aware of.

We will argue that skills for the reception and the production of hashtags as a relevant communicative practice should be developed as an essential component of digitally enhanced EFL discourse competences. The paper's theoretical considerations may inspire empirical research on the design process of teaching materials with hashtags. Furthermore, future studies may investigate how hashtag learning materials are used by learners in the classroom.

References

La Rocca, G. (2020). "Possible selves of a hashtag: Moving from the theory of speech acts to cultural objects to interpret hashtags". *International Journal of Sociology and Anthropology* 12 (1), 1-9.

Zappavigna, M. (2011). "Ambient affiliation: A linguistic perspective on Twitter". *New Media & Society* 13 (5), 788-806.

Sean Holt (Kiel)

Exploring multiliteracies with interactive and hypertext fiction

The talk discusses the potential of interactive and hypertext fiction for the development of digital competence, critical media literacy and literature education in TEFL by exploring these digitally enabled artefacts through the lens of multiliteracy theory. As these well-established digital literary genres can now be easily consumed and produced on an everyday basis they are highly suitable to be included in EFL learning scenarios. The talk wants to address how these literary genres can foster digital and non-digital skills in the field of EFL literature education and thereby contribute to our students' development as lifelong "digitally literate" global citizens.

In the winter semester 2021/22, the question how these narratives can be productively applied for TEFL was the focus of a project seminar for teacher training students at the CAU Kiel. The seminar investigated the variety of (mostly) cost-free, easily accessible, authentic, and often multimodal narratives for their classroom potential. It considered how these digital genres, that are a prominent part in everyday popular culture, shape how digital media and platforms apply and reimagined concepts such as narrativity, non-linearity, story design, authorship, or character development and how this connects to literature education. The seminar also demonstrated how they embed many of the daily meaning-making and discourse practices that students engage in such as social media, hyperlink navigation, SMS/e-mail stories, and computer games. Finally, by designing our our own stories with the Twine-engine1 we evaluated the process for its potential for language teaching and learning. Arriving at the realisation that they offer many opportunities for interaction, (re-)design and (co-)creation and that the possibilities go far beyond "*gamification*" or "*edutainment*".

Isabelle Sophie Thaler, Benedikt Meininger (München)

The Digital Poetry Escape Room – Enhancing motivation for modern poetries *competicooperatively*

"Poetry is for everyone, and at its core, it is all about connection and collaboration", claims Amanda Gorman (2018), the youngest inaugural poet. Yet, a year nine did not feel any connection to poetry, which is why a school-university collaboration was initiated, in the hope of sparking more motivation among the students. To this end, a digital poetry escape room was designed. So far, there is only scant research on breakout games for language learning (Bradford et al. 2021).

Instead of repeating the traditional, rather cognitive-analytical approach to poetry, this collaboration opted for several changes. First, a *competicooperative* approach is employed. Instead of regarding these two approaches as contradictory, we have decided to see them as complimentary (Tauer & Harackiewicz, 2004) and to combine their benefits and influence on each other. Therefore, in the first phase, our approach combines intra-group cooperation and inter-group competition; in the second phase, it is replaced by inter-group cooperation. Second, a change in skills and material focuses on audiovisual media instead of the usual and often disliked (close) reading of poetry. Third, performance poetry as an example of modern poetries (Thaler, 2019) is presented, taken from formats students are familiar with (e.g. America's Got Talent). Fourth, people their age (e.g. Amanda Gorman) perform and address contemporary issues students can relate to. Fifth, the digital poetry escape room replaces the traditional classroom as context.

Two pilots have demonstrated the potential (e.g. social contagion of motivation, Radel et al., 2010) and pitfalls of conducting a digital poetry escape room with EFL learners. Our C-Conversation summarises how to increase students' motivation for poetries by embracing six C's: context, collaboration, competicooperation, content, contemporary canon and creativity (poe-try, Thaler, 2019).

References

Bradford, C.C., Brown, V., El Houari, M., Trakis, J. M., Weber, J. A., & Buendgens-Kosten, J. (2021). English Escape! Using breakout games in the intermediate to advanced EFL classroom. Ludic Language Pedagogy, 3, 1-20.

Gorman, A. (2018, 11). Using your voice is a political choice. TED Conferences. https://www.ted.com/talks/amanda_gorman_using_your_voice_is_a_political_choice?utm_campaign=tedspread&utm_medium=referral&utm_source=tedcomshare

Radel et al. (2010). Social Contagion of Motivation Between Teacher and Student: Analyzing Underlying Processes. Journal of Educational Psychology, American Psychological Association, 102, 577-587.

Tauer, J. A. & Harackiewicz, J. M. The Effects of Cooperation and Competition on Intrinsic Motivation and Performance. Journal of Personality and Social Psychology, 86(6), 849-861.

Thaler, E. (2019). Lyrik im Sprachunterricht. In: Lütge, C. (Hrsg.). Grundthemen der Literaturwissenschaft: Literaturdidaktik (pp. 246-260). Berlin: DeGruyter.

Nora Benitt (Lüneburg), Verena Fries (Mainz)

What's your story? (Digital) Autobiographic Comics in English Language Teaching

Telling stories and talking about ourselves are common cultural practices. However, doing that in an educational context and in a foreign language poses a number of challenges on learners of different ages and proficiency levels. (Digital) autobiographic comics afford an opportunity for learners to express something that is personal and meaningful to them and experiment with the foreign language in a creative way. However, to avoid students confronting themselves with traumatic or shameful experiences, it should be considered to allow fiction or fantasy narratives as well (cf. Fries 2018). Within the framework of a genre-based approach, a selected comic or an autobiographic novel can serve as a generic model that supports learners producing their own graphic narratives (Hallet 2012: 36).

Our paper discusses the potential of (digital) autobiographic comics for the development of linguistic competence, narrative competence, critical (media) literacy and digital literacy referring to practical examples from two different educational settings - secondary school and university level - to illustrate ways of working with comics in EFL contexts. Depending on the learning goals, the learners and their preferences, autobiographic comics can either be sketched out by hand (possibly digitalised later) or can be created with the help of digital tools, such as Pixton. This application allows users to build their own avatar and choose from different panel templates and stylistic devices (e.g. captions, speech and thought bubbles, icons, sound effect bubbles) to design their individual comic strip.

References

Fries, Verena (2018) "I've got a story to tell." Comics als Kompetenzaufgabe. Available online: https://languagelearninglog.de/2018/09/06/ive-got-a-story-to-tell-comics-als-kompetenzaufgabe/ (last accessed: 14.01.2022)

Hallet (2012). AutobioGraphic Novels: Selbsterzählungen in Comic-Form analysieren und verfassen. *Der Fremdsprachliche Unterricht Englisch 117* (46), 34–38.

Engelbert Thaler (Augsburg)

Music Videos Revisited

After the launch of MTV in 1981 had generated a lot of academic attention, music videos experienced a decline both on TV and in academia. Recently research, however, is growing, triggered in parts by the advent of new genres, e.g., literal music videos, participatory clips, user-generated content, remixes, alternate length types or hi/low-definition forms. This paper will present these new genres and discuss the question whether definition, rationale and methodology of music videos in TEFL have to be adjusted. In particular, the competences of the German educational standards (2003, 2012) will serve as a guideline for exploring their teaching potential.

Marius Ritter (Münster)

Let's Play - Together! Game-based Language Learning and Digital Games in Primary School

This paper aims to investigate the potential of using digital games in a primary school English context. In doing so, it will connect the two currently separate spheres of primary school English language education and game-based language Learning. Playfulness is an important characteristic of early foreign language teaching (Büning 2012). However, when discussing "playful learning", the multimodality of modern games is underrepresented. With game-based language learning, a conceptual framework for the use of such media has been established in recent years (Reinhardt 2019) and concrete use-cases have been developed (Becker 2021). However, a major part of current research on the use of digital games in language education is focused on secondary and higher education. Popular games such as Minecraft, Fortnite and others, already are an important part of many young learners' digital lives and can serve as the basis for meaningful and authentic second language use. This paper will argue that the "playful" realm of early English language education offers a fertile ground for the development of game literacy that can both help game-based secondary school approaches realise their innate potential and build on the strengths of early language learners. Using Minecraft as an example, the paper will then elaborate on how digital games can be used as the basis for authentic and relevant speaking opportunities in a primary school English classroom.

References

Becker, D. (2021). *Videospiele im Fremdsprachenunterricht*. Narr. Tübingen.

Büning, S. (2012). Spielerisch Englisch lernen. In H. Böttger (Hrsg.), *Fachdidaktik für die Grundschule* (S. 163– 173). Cornelsen Verlag. Berlin

Reinhardt, J. (2019). *Gameful Second and Foreign Language Teaching and Learning: Theory, Research, and Practice. New Language Learning and Teaching Environments*. Palgrave Macmillan.

Maria Eisenmann, Jeanine Steinbock (Würzburg)

Inter- and Transcultural Learning in Virtual Reality

In an increasingly globalised, digital world, inter- and transcultural competences (ITC) are an essential prerequisite of participation in modern day society. For EFL teaching, recent developments such as **teaching critical perspectives on race and racism** in the context of critical pedagogy (Gerlach 2020) demand a critical reflexion of the possibilities and constraints, digital technology brought into the classroom to enhance authentic cross-cultural communication and exchange even beyond the physical limitations of the classroom. In this context, innovative digital technology such as virtual reality (VR) opens up new pathways of addressing cognitive, affective and behavioural skills through aspects of presence, immersion, embodiment, agency and empathy by using avatars, contexts, and virtual objects as initiators and facilitators of cultural learning processes (Shin 2018; Johnson-Glenberg 2019).

The aim of this research project is to identify virtual reality assets that are beneficial for fostering inter- and transcultural competences among learners of senior classes. Therefore, our research questions are:

> 1) How can virtual reality be beneficial for intercultural and transcultural learning processes in EFL teaching?
>
> 2) How should a teaching unit on the topic of "racism" be structured to initiate inter- and transcultural learning processes by means of virtual reality assets?
>
> 3) How is the *InteractionSuitcase* perceived and used by university students while designing ITC focussed lessons?

In a first step, an *InteractionSuitcase*, a collection of virtual objects characterised by different levels of stereotyping, was developed and, in a second step, implemented to be used by students in the context of

an advanced TEFL seminar taking place which took place in winter 2021/2022. Concomitant research consists of questionnaires on students' perceptions of the VR assets' quality in terms of ITC as well as an observational study of the use of the *InteractionSuitcase.*

In this contribution the results of this study will be presented and further implications for the development of inter- and transcultural VR learning scenarios will be discussed.

References

Gerlach, D. (ed.) (2020). *Kritische Fremdsprachendidaktik: Grundlagen, Ziele, Beispiele*. Narr.

Johnson-Glenberg, M. (2019). "The Necessary Nine. Design Principles for Embodied VR and Active Stem Education". Díaz, P. et al. (Hrsg.). *Learning in a Digital World*. Springer. p. 83-112.

Shin, D. (2018). "Empathy and Embodied Experience in Virtual Environment. To What Extent Can Virtual Reality Stimulate Empathy and Embodied Experience?" *Computers in Human Behavior*, 78. p. 64-73.

Ripka, G., Schröter, T. (2019). "ViLeArn-Virtual Reality in Teacher Education". *ITE Forum, online, 3.12.2019*.

Christian Ludwig, Michaela Sambanis (Berlin)

#Literature Goes Digital: Digital Transformations in the ELT Literature Classroom

Digital technologies are rapidly transforming when, where, what, and how we read (Johnson, 2021). Print literature seems to be destined to appear into oblivion as the physical boundaries of the print-bound text appear increasingly unimaginable to a new generation of reader-writers. However, as incompatible digital media and (paper-bound) literature may seem, digital technologies not only open up new avenues for working with print literature but also with new forms of born-digital which are characterised by the increasing intertwining of literary, cultural, and social media practices (Thomas, 2020). Against this background, this talk sets out to explore the yet unearthed potential of social media platforms, namely Instagram and TikTok, for creative (literary) expression and new forms of (literary) engagement and the ways their engaging nature can help enhancing foreign language students' literary competences.

The first part of the presentation focuses on the emergence of participatory literary performances on social media which can be celebrated for being authentic, intense, and personal as much as they can be criticised for being simplistic, self-contained, and without context. We then move on to discuss how modern-day poetry performances can be harnessed for the EFL classroom, arguing that social media poetry is more than a mere "appropriation of self-help culture" (Pâquet, 2019: 296-314) but a form of expression for a whole generation. The talk concludes by providing selected real-world examples of social media poetry and tasks that support learners of English in reading, analysing, and responding to these highly multi-modal literary texts.

References

Johnson, M.J. (2021). *Books and Social Media: How the Digital Age is Shaping the Printed Word*. London: Routledge.

Pâquet, L. (2019). Selfie-Help: The Multimodal Appeal of Instagram Poetry. *The Journal of Popular Culture 52* (2), 296–314.

Thomas, B. (2020). *Literature and Social Media.* New York: Routledge.

Natasha Anderson (Mainz)

Through the Digital Grapevine: Participatory Reading Past and Present in the EFL Classroom

Despite the temporal divide separating the nineteenth century from today, Victorian audiences and contemporary readers display crucial similarities in inventively engaging with popular narratives. Participatory culture both past and present thrives upon creative interactions, ranging from literary tourism to collaborative fanfiction composition in digital forums. By examining and integrating participatory elements, the online classroom empowers EFL learners to hone their interpretive, collaborative, and presentational skills while exchanging insights into audiences' involvement with nineteenth-century novels and pop culture. Based on practical examples from undergraduate and graduate courses taught from 2020 to 2022, this presentation demonstrates how students develop digital literacy and conduct transtemporal analysis by evaluating both fan communities' multimedia projects and online texts' intermediality.

Primarily, students examine the popular legacy of the famous Victorian authors Charlotte Brontë and Wilkie Collins. Both the British Library's videos of Haworth Parsonage and online archives of nineteenth-century periodicals highlight how writers' sociocultural inspirations and serialized publications shape Victorian reading experiences. Today, audiences assert the continued relevance and widespread resonance of Brontë's *Jane Eyre* and Collins's *The Woman in White* by reflecting on the narratives in imaginative blog posts, watching movie adaptations, and travelling to the authors' European abodes. Students compare past and present readers of Victorian novels with the nostalgia in the *American Girls* fandom and focus on the Victorian character Samantha Parkington in New York, a heroine of contemporary children's literature. English language learners explore fanfiction and podcasts to discuss their favored books in connection with the Victorian era, modern popular culture, and the influence of the COVID-19 pandemic. Podcasts encompass a dual function of participatory reading by uniting hosts' literary perusal with the global audience's communal listening. In the EFL classroom, students hereby gain insights and inspiration from transnational participatory cultures, expand their digital literacy, and produce their own creative, multimedia projects

Theresa Summer, Regina Grund, Michelle Zirkel (Bamberg)

Songs in ELT: A survey on university students' beliefs and their experiences in English lessons

The potential of songs in EFL education is increasingly being explored and attested in recent research (e.g., Alisaari & Heikkola 2017, Tegge 2018, Bokiev & Ismail 2021). Yet so far, the focus of corresponding surveys has been on teachers' beliefs and practices. The present study directs the emphasis on university students' views on songs in ELT. By focusing on their previous experiences with songs during their English lessons at school, this study sheds light on songs' actual use in the classroom from former pupils' perspectives and on the potential that they (as future teachers of English) see in them. By means of an online survey on poetry and song lyrics (conducted as a part of an interdisciplinary research project at the University of Bamberg together with Valentin Werner and Manfred Krug), students of English from various universities in Germany reported their experiences with lyrical texts in ELT during their schooldays and their current attitudes towards them.

In this talk, we will focus on the parts of the survey that deal with songs in particular. Items for instance enquired participants' reading and listening habits, how often they were confronted with different types of songs in their English lessons, and how they evaluate the use of songs according to various criteria. After a presentation of the survey results, we will discuss implications for ELT and the role songs might play in future English classrooms.

References

Alisaari, J. & Heikkola, L. M. (2017). Songs and poems in the language classroom: Teachers' beliefs and practices. *Teaching and Teacher Education 63*, 231-242. DOI: 10.1016/j.tate.2016.12.021

Bokiev, D. & Ismail, L. (2021). Malaysian ESL Teachers' Beliefs and Practices Regarding the Use of Music and Songs in Second Language Learning. *The Qualitative Report 26*(5), 1497-1521. DOI: 10.46743/2160-3715/2021.4350

Tegge, F. (2018). Pop songs in the classroom: Time-filler or teaching tool? *ELT Journal 72*(3), 274-284. DOI: 10.1093/elt/ccx071

Christina Sanchez-Stockhammer (Chemnitz) / Christian Hoffmann (Augsburg)

Language and/in film

Programme

Saturday, 03.09.2022		
11:00-11:30	Maximiliane Frobenius & Nele Gerhardt	"Uhm, Bean." – Non-natural dialogue in comedy including language as sound
11:30-12:00	Chiao-I Tseng	Multimodal discourse organisation in film
12:00-12:30	Patricia Ronan	The spread of a telecinematic structure: *My bad* and its spread through corpora
12:30-13:00	Verena Minow	"I can bring you in warm or I can bring you in cold": Language and character development in *The Mandalorian*
Coffee break		
14:30-15:00	Melanie Keller	Korean English on Television
15:00-15:30	Manfred Krug & Berit Ellies	One of multiple voices: The representation of Black Namibian English in *Namibia: The Struggle for Liberation* (2007)
15:30-16:00	Catherine Laliberté, Melanie Keller & Diana Wengler	Linguistic strategies of estrangement in *Bridgerton*
Sunday, 04.09.2022		
15:00-15:30	Sven Leuckert & Asya Yurchenko [hybrid]	'Her language, her body, herself': The linguistic construction of women in horror films
15:30-16:00	Daniela Landert	This can't be true: Presenting lies in television series

16:00-16:30	Katharina Scholz, Antonia Friebel & Asya Yurchenko [hybrid]	Writing and performing deception: An analysis of deception markers in the Netflix series *Criminal: UK*

Patricia Ronan, TU Dortmund

The spread of a telecinematic structure: *my bad* and its spread through corpora

As a contemporary mass phenomenon, telecinematic discourse has the potential to reach a large proportion of language users and influence their language practices. This study investigates the use of a structure that has been popularized in telecinematic genres, namely the collocation *my bad*, which is a colloquial way of offering apologies (OED, s.v. *bad*, N^2 4).

So far, this structure has received little attention, even though it can be considered an instance of what Chambers (1993), before the rise of Web 2.0, described as an example of the "obvious effect of mass communication on dialect is the diffusion of catch-phrases" (1993: 138). Elsewhere it is shown that the spread of *my bad* outside telecinematic genres has been slow and seems to come in the wake of its rise in movies and television series originally in American English (Ronan, fc.). Its rise in the telecinematic genre is still underresearched, however.

The present study traces the development of *my bad* in telecinematic genres and investigates how it is taken up in international telecinematic varieties of English. For this, dedicated telecinematic corpora are used: the *Sydney Corpus of Television Dialogue* (Bednarek 2018), the SOAP- (Davies 2011), TV- (Davies 2019) and MOVIE (Davies 2019) corpora.

On the basis of the varieties represented in these, it is shown how the spread of this structure gains momentum over time and across varieties of English in the language of film, thus allowing for a world-wide distribution of a new linguistic feature.

References

Bednarek, Monika (2018)*. Language and Television Series. A Linguistic Approach to TV Dialogue.* Cambridge: Cambridge University Press.

Chambers, Jack K. (1993). Sociolinguistic Dialectology. In Denis R. Preston (ed.) *American Dialect Research.* Amsterdam: John Benjamins. 133 – 164.

Davies, Mark. (2011-) *Corpus of American Soap Operas.* Available online at https://www.english-corpora.org/soap/.

Davies, Mark. (2019) *The Movie Corpus*. Available online at https://www.english-corpora.org/movies/.

Davies, Mark. (2019) *The TV Corpus*. Available online at https://www.english-corpora.org/tv/

OED Online. June 2017. Oxford University Press. https://www.oed.com/view/Entry/14540?redirectedFrom=my+bad#eid128748728 Last access August 10, 2021.

Ronan, Patricia (fc.) *My bad* – the rise of an innovative structure through the media. In Paula Rautinaho & Hanna Parviainen (eds). *Social and Regional Variation in World Englishes: Local and Global Perspectives.* London: Routledge.

Verena Minow, Ruhr Universität Bochum

"I can bring you in warm or I can bring you in cold" – Language and character development in *The Mandalorian*

In the pilot episode of the TV series *The Mandalorian* only roughly twenty per cent of all tokens are actually uttered by the character that gives the series its name. But the very first thing we do hear the Mandalorian say in minute four of the episode to the *Mythrol* who he has been commissioned to capture is "I can bring you in warm or I can bring you in cold", and this line, together with the depicted action and of course the character's appearance, immediately serves to characterise him as a tight-lipped no-nonsense bounty hunter. However, by the end of that episode, it has already become evident that there are more facets to this character.

On the one hand, characters in TV series appear to be stable, which is reflected in their dialogue, and "this linguistic stability is the norm for many contemporary television characters […]" (Bednarek 2011: 203). However, this may be dependent on the genre. For example, Mandala (2011: 223) has shown that the character of Seven of Nine in *Star Trek: Voyager* changes quite drastically over the course of three seasons and that "[t]his fundamental change in her character is made manifest through changes in her language […]."

The Mandalorian *Din Djarin* likewise undergoes significant changes throughout the first two seasons of the series, going from lonesome bounty hunter to adoptive single father on the run during the first season and being forced to increasingly question his Mandalorian beliefs in the second season. This then begs the question to what extent the changes this character experiences are also reflected in his language use, which is the main aspect I want to focus on in my paper. In particular, I am interested in whether the character becomes more talkative throughout the series. On the surface, this appears to be the case: While he does not engage much with the overtly chatty Mythrol in the pilot episode, this has already changed by the fourth episode, when he is shown speaking affectionately to The Child,

who can't speak yet: "You ready to lay low and stretch your legs for a couple of months, you little womp rat?"

References

Bednarek, Monika. 2011. "The Stability of the Televisual Character: A Corpus Stylistic Case Study."

Telecinematic Discourse: Approaches to the Language of Films and Television Series, edited by Roberta Piazza, Monika Bednarek and Fabio Rossi, John Benjamins, 185-204.

"Chapter 1: The Mandalorian." *The Mandalorian*, created by Jon Favreau, season 1, episode 1, Disney+, 2019.

"Chapter 4: Sanctuary." *The Mandalorian*, created by Jon Favreau, season 1, episode 4, Disney+, 2019.

Mandala, Susan. 2011. "Star Trek: Voyager's Seven of Nine: A Case Study of Language and Character in a Televisual Text." *Telecinematic Discourse: Approaches to the Language of Films and Television Series*, edited by Roberta Piazza, Monika Bednarek and Fabio Rossi, John Benjamins, 205-223.

Maximiliane Frobenius, Universität Hildesheim

Cornelia Gerhardt, Universität des Saarlandes

"Uhm, Bean." – Non-natural dialogue in comedy including language as sound

This contribution investigates dialogue in comedic films and sketches, particularly those of Rowan Atkinson (as Mr. Bean). The comedian employs dialogue only sparingly, often notably and expressly altered from expectable interactional patterns and conventions. Sometimes language is deliberately incomprehensible, turning into mere sound. We argue that this deviation from naturally occurring language use is used for comedic effect in two ways: for one, it creates an incongruity in certain scenes; and for another, it serves to exaggerate characters and indicate their absurdity.

Toolan (2011) argues that because of its role in film narrative, *fictional dialogue lacks some of the* regular features of natural dialogue, for example, "unresolved topics, incomplete exchanges, ignored or misheard turns, selfrepairs and recycled utterances" (p. 161). In fact, film dialogue is characterized

by "teleological efficacy" (ibid.). However, it has also been proposed that not all screen dialogue is designed to be fully accessible to the audience (Kozloff 2000), especially when the characters use the sociolects of ethnic groups.

In the case of Mr. Bean, it is not a sociolect but the speakers' idiosyncrasies that challenge the boundaries of established interactional patterns. The main character is known to use very few words, a seemingly unnatural tone of voice, and a low and mumbly voice. Often gestures and facial expressions carry the semantic load while language turns into an unintelligible stream of sounds. Consider the example below, in which Mr. Bean is approached by the parking valet at a hotel reception:

```
1 Valet:      °(inaudible)                              your                          car,
2             Sir,°
3 Bean:       ((puts suitcase on reception desk, opens it, hands the valet a steering wheel))

4             ((audience laughter))
```

In this example, the audience is not meant to understand the valet's words so that the visual of the steering wheel then allows for the retrospective completion of the valet's words. Language essentially consisting of meaningful discriminable sound units is deliberately dephonemicised into a merely prosodic stream of suprasegmental verbal emission. This representation of dialogue as indistinguishable sounds sets up the humorous situation and displays the absurdity of Mr. Bean's character relying solely on the characters' embodiments, props, and general context for the production of meaning.

In analyzing deliberately non-natural dialogues, also involving the employment of language as sound, such as in *Mr. Bean* films, and in comparing the original versions to the German synchronization, we contribute to our understanding of (1) language for the audiovisual medium of film, (2) language and humor, and (3) scripted language that thoughtfully plays with the degree to which it reflects natural talk-in-interaction.

References

Kozloff, S. (2000). *Overhearing film dialogue*. University of California Press.

Toolan, M. (2011). "I don't know what they're saying half the time, but I'm hooked on the series":

Incomprehensible dialogue and integrated multimodal characterisation in *The Wire*. In *Telecinematic discourse* (pp. 161-183). John Benjamins.

Chiao-I Tseng, Universität Bremen

Multimodal discourse organisation in film

In this presentation I show that some notions from the textual organisation of verbal texts appear also to give insights to the discourse organisation of films. In particular, this talk shows how methods for analysing filmic discourse organisation are useful for unpacking the complex meaning interpretation of so-called puzzle films (Kiss and Willemsen, 2017).

Our analysis focuses on the *beginnings* of puzzle films because film beginning suggested to operate as indicators of those films' strategy for development and so serve to set up expectations for guiding the viewer's hypotheses and selective attention during film viewing (Hartmann, 2009).

By means of an empirical study, I demonstrate that the beginnings of puzzle films exhibit specific kinds of discourse organisational features, which dominantly complement spatio-temporal undecidability with amplified cohesion (Bateman and Tseng, 2013). Moreover, these amplified cohesive devices are substantially realised in the language mode.

The empirical result will further suggest that the interplay between spatio-temporal complexity and amplified cohesion often correlates with the overall narrative strategies pursued in the films as a whole. These discourse organisational features may then function as crucial indicators for viewers concerning just what kinds of interpretative processes they will face throughout the film.

References

Bateman, J. and Tseng, C. (2013) The establishment of interpretative expectations in film. *Review of Cognitive Linguistics* 16, 353—368

Hartmann, B. (2009) *Aller Anfang: Zur initial Phase des Spielfilms*. Schüren Verlag

Kiss, M. and Wilhemsen, S. (2018) *Impossible Puzzle Films: A Cognitive Approach to Contemporary Complex Cinema*. Edinburgh University Press. U.K.

Melanie Keller, LMU München

Korean English on Television

The Canadian sitcom *Kim's Convenience* (2016-2021) was groundbreaking in its representation of Korean immigrants as main characters on English language television. The show revolves around the Kim family, consisting of the Korean immigrant parents Appa and Umma, and their two Canadian-born children. The parents speak English as a Second Language (ESL), though both actors are actually L1 English speakers. "It's who Appa is—not the accent, but that's his makeup. […] he had to learn English at a very late stage of his life, so he's going to have vestiges of his original voice, his mother tongue," Paul Sun-Hyung Lee explains his choice to speak Korean English when playing Appa (Lee 2016). The show's cast members talk often about portraying Asian accents and being deliberate in doing so respectfully. Lee claims "our biggest thing is to create authenticity, so the accent is never the joke for us," (Lee 2019). This proposed paper will explore the alleged authenticity and structure of the Korean English in *Kim's Convenience*.

A qualitative analysis of Appa's English in Season 1 found that the "phonological features of his English effectively share those of Korean English, whereas the syntactic representations are characteristic of a simple register" (Jang and Yang 2018: 1). This current paper aims to look more closely at the morpho-syntax of both Appa and Umma's speech and identify patterns in the actors' portrayals using corpus linguistic and variationist sociolinguistic methods (Tagliamonte 2012). The results will then be compared to data collected in the US from seven Korean immigrant speakers of ESL (Korean American ESL). This comparison will assess the extent to which features in Appa and Umma's speech align with observed features in Korean American ESL.

The only comprehensive study done on Korean English shows the reduced plural marking after quantifiers as the most characteristic morpho-syntactic feature (Rüdiger 2019: 84). Therefore, this analysis will focus on plural marking variability in addition to other features attested in the Korean American ESL data, such as past tense marking and article use.

Features identified in Korean American ESL are expected to occur in Appa and Umma's speech as well, though not with the same frequency or regularity. Both actors reproduced their own interpretations of Korean English for a largely English-speaking Canadian target audience, so the occurrence of non-standard features is likely constrained by intelligibility concerns as well as the actors' own vernaculars. This paper thus argues that the Korean English in Kim's Convenience is (and had to be) far from "real-world" Korean English with regard to morpho-syntax; it is instead strategically peppered with salient features that index Korean immigrant identity to an outsider audience.

References

Jang, In Chull and In Young Yang. 2018. "Linguistic Representations of Korean Immigrant English in North American Media Space: An Analysis of Appa's English in Kim's Convenience". The Sociolinguistic Journal of Korea 26(2), 1-36. http://dx.doi.org/10.14353/sjk.2018.26.2.01

Kim's Convenience. 2016-2021. Based on the play Kim's Convenience (2011) by Ins Choi. Adapted for television by Ins Choi and Kevin White. CBC Television.

Lee, Adrian. 2016. "How to do an on-screen accent—and why it can be okay". Maclean's Oct. 11 https://www.macleans.ca/culture/arts/how-to-do-an-on-screen-accent-and-why-it-can-be-okay/ (accessed January 10, 2022).

Lee, Gyu-Lee. 2019. "Canadian sitcom 'Kim's Convenience' captivates viewers". The Korea Times Sept. 02 <http://www.koreatimes.co.kr/www/art/2020/02 /688_274947.html>

Rüdiger, Sofia. 2019. Morpho-Syntactic Patterns in Spoken Korean English. Amsterdam: Benjamins.

Tagliamonte, Sali A. 2012. Variationist sociolinguistics: change, observation, interpretation. Malden: Wiley-Blackwell.

Manfred Krug, Universität Bamberg

Berit Ellies, Universität Bamberg

One of Multiple Voices: The Representation of Black Namibian English in *Namibia: The Struggle for Liberation* (2007)

This paper deals with the representation of Black Namibian English and linguistic diversity in the film *Namibia: The Struggle for Liberation* (2007 [2010]), which is based on the autobiography of Namibia's first president, Sam Nujoma, and tells the story of the country's path to independence from the South African apartheid regime. By combining linguistic with film analysis (cf. Hodson 2014) and against the background of Namibia's complex linguistic and cultural make-up (cf. Schröder & Schneider 2018: 339), our study focuses on questions of linguistic authenticity, code-switching and language ideology.

The consequence of Namibia's colonial and apartheid history "was a population fragmented along ethnic and linguistic lines" (Schröder 2021: 245). The year 1990 then not only marks Namibia's

independence but at the same time represents a linguistic turning point, as the new government introduced an official monolingual language policy, making English Namibia's sole official language (Frydman 2011: 181). Almost 32 years after independence, English is now firmly established in the country. According to Buschfeld and Kautzsch (2017: 12), Namibian English (NamE) is in the early stages of phase three within the Extra- and Intra-territorial Forces (EIF) Model, and hence developing variety status.

While English was probably still in the foundation phase during the time in which the film is set, it was shot over 15 years after the country's independence and therefore features many actors and actresses born after 1985, who had therefore been strongly exposed to the English language prior to their involvement in the film (cf. Buschfeld & Kautzsch 2014: 128). We will show that such characters indeed employ variety-specific features which have been identified previously as potentially Namibian, most noticeably the realisation of the NURSE vowel as [e], the pronunciation of /r/ as trill or post-alveolar approximant, and mergers of the FLEECE and KIT vowels, as well as of the GOOSE and FOOT vowels.

Ficto-linguistic analyses of brief exemplary film clips will reveal further potential NamE features which have not been mentioned in the literature before, but partly for other contact varieties of English (cf. Krug 2013), and which may therefore be indicative of phase two or three in Schneider's Dynamic Model (2007). Among these are syllable optimization by schwa epenthesis, a merger of the BATH and STRUT vowels, monophthongisation of diphthongs, TH-fronting, /z/-devoicing, and voicing of inter-sonorant /s/.

In a final step, we will present morphosyntactic features employed by the Namibian cast, many (but not all) of which are common in varieties of English around the world (cf. Kortmann, Lunkenheimer & Ehret, eds., 2020). These features include nonstandard uses of prepositions, auxiliary *will* for hypothetical contexts, zero articles, omission of expletive *it,* nonstandard distributions of indefinite articles, omission of an adverb marker*,* absence of 3rd person singular inflection in the present tense, and pluralization of adjectival *other.* In summary, this study contributes to a phonological and morphosyntactic description of Namibian English, an emerging variety of English, as well as to the thriving fields of ficto-linguistics and World Englishes in the media.

References

Burnett, Charles. 2007. *Namibia: The Struggle for Liberation.* Film. Namibia, United States: Namibia Film Commission, Pan Afrikan Centre of Namibia.

Burnett, Charles. 2010 [2007]. *Namibia – Der Kampf um die Freiheit.* DVD. Namibia, United States: Best Entertainment AG.

Buschfeld, Sarah & Kautzsch, Alexander. 2014. English in Namibia: A First Approach. *English World-Wide* 35(2): 121–160.

Buschfeld, Sarah & Kautzsch, Alexander. 2017. Towards an Integrated Approach to Postcolonial and Non-postcolonial Englishes. *World Englishes* 36(1): 104–126.

Frydman, Jenna. 2011. A Critical Analysis of Namibia's English-Only Language Policy. In Eyamba G. Bokamba (ed.), *Proceedings of the 40th Annual Conference on African Linguistics,* 178–189. Sommerville MA: Cascadilla Proceedings Project.

Hodson, Jane. 2014. *Dialect in Film and Literature.* Basingstoke: Palgrave Macmillan.

Kortmann, Bernd, Lunkenheimer, Kerstin & Ehret, Katharina (eds.) 2020. *The Electronic World Atlas of Varieties of English*. Zenodo. (Available online at http://ewave-atlas.org)

Krug, Manfred. 2015. Maltese English. In Jeffrey P. Williams, Edgar Schneider, Peter Trudgill & Daniel Schreier (eds.), *Further Studies in the Lesser-Known Varieties of English*. Cambridge: Cambridge University Press, 10–50.

Schneider, Edgar W. 2007. *Postcolonial English: Varieties around the World.* Cambridge: Cambridge University Press.

Schröder, Anne. 2021. A Land in Transition: The Representation of Linguistic Diversity in Joseph Diescho's *Born of the Sun* and *Troubled Waters.* In Anne Schröder (ed.), *The Dynamics of English in Namibia: Perspectives on an Emerging Variety,* Varieties of English around the World. Amsterdam: John Benjamins. 241–271.

Schröder, Anne & Schneider, Klaus P. 2018. Variational Pragmatics, Responses to Thanks, and the Specificity of English in Namibia. *English World-Wide* 39(3): 338–363.

Catherine Laliberté, LMU München

Melanie Keller, LMU München

Diana Wengler, LMU München

Linguistic strategies of estrangement in *Bridgerton*

Much like science fiction and fantasy, historical fiction presents us with worlds removed from our own and relies on estrangement as a formal device (Adams 2017). Historical fiction narratives must reconcile representations of the past with present-day audiences. Author Hilary Mantel, for example, describes the language of historical fiction as "broker[ing] a compromise between then and now"

(Brayfield & Sprott 2014: 135-136). The genre relies on distinct linguistic conventions to distance the modern reader from the present and evoke the past (see e.g.Mandala 2010:71-94). TV series in this genre follow suit in employing such linguistic conventions to portray olden times. This study explores some of these features in the Bridgerton novels (2000) and their televisual adaption (2020-), both set in the Regency era. Corpus linguistic and variationist sociolinguistic methods (Tagliamonte 2012) will be used to interrogate how these features evoke the past while maintaining a firm grounding in the present.

In the paper, we will focus on two linguistic features whose usage depends on degrees of formality: clitics and modality. Regarding the former, author Barry Unsworth explicitly advocates the "avoidance of contracted forms" when writing historical fiction (Unsworth 2009). Modals and semi-modals have changed in significant ways since the early 19th century (Krug 2000), with studies showing that modals (shall, must, need) have been declining for decades, while semi-modals (have to, need to, be going to) have been on the rise. This decline is closely tied to the colloquialization of English and shifting conventions regarding formality (Leech 2013). Since the currently declining modals are thus perceived as overly formal and old-fashioned, we expect these to be over-used in the series and its literary source, compared to present-day English. Semi-modals may, in turn, be less frequent. Relatedly, we presume that clitics will be comparatively dispreferred.

Despite their difference in medium, the Bridgerton novels and TV series are expected to be linguistically similar and to reflect the strategies employed in this genre generally. This comparison will show that televised period dramas do not attempt to reproduce actual historical language but further entrench features that are typical of present-day historical fiction.

References

Adams, Michael. 2017. The Pragmatics of Fantasy and Science Fiction. In M. A. Locher and A. H. Jucker

(eds.), The Pragmatics of Fiction. De Gruyter, 329-363.

Brayfield, Celia and Duncan Sprott. 2014. Writing Historical Fiction: A Writers' & Artists'

Companion. London: Bloomsbury Academic.

Bridgerton. 2020-. Created by Chris van Dusen and written by Shonda Rhimes. Netflix.

Krug, Manfred G. 2000. Emerging English modals: a corpus-based study of grammaticalization. Berlin:

Mouton de Gruyter.

Leech, Geoffrey. 2013. Where have all the modals gone? An essay on the declining frequency of core

modal auxiliaries in recent standard English. In Juana I. Marín Arrese, Marta Carretero, Jorge Arús Hita & Johan van der Auwera (eds.), English modality: core, periphery and evidentiality, 95-115. Berlin: Mouton de Gruyter.

Mandala, Susan. 2010. Language in science fiction and fantasy: the question of style. London: Continuum.

Tagliamonte, Sali A. 2012. Variationist sociolinguistics: change, observation, interpretation. Malden: Wiley-Blackwell.

Unsworth, Barry. 2009 Oct 07. "The Economy of Truth". Key West Literary Seminar, Audio Archives posted by Arlo Haskell. www.kwls.org/podcasts/barry_unsworth_the_economy_of/

Sven Leuckert, TU Dresden

Asya Yurchenko, TU Chemnitz

'Her Language, Her Body, Herself': The Linguistic Construction of Women in Horror Films

The final girl as a character rose to popularity in the 1970s and can be found in horror movies up to the present day but has experienced numerous changes in depiction over time regarding her agency. Carol Clover's (1987) essay 'Her body, himself' is the first example of scholarship analysing the 'final girl' trope, which is now one of the most well-known staples of horror films: Typically starting as a damsel-in-distress, she emerges victorious as the last survivor of a horrifying killing spree and, according to Clover (1987: 221), alternates between feminine and masculine characteristics.

For our investigation of the linguistic construction of female characters in horror movies, in particular final girls, we have built a corpus of 70 movies and their scripts released between 1970 and 2019, featuring a balanced composition of female and male protagonists. Our qualitative and quantitative analysis builds on the analysis provided in Ahlin (2007) and seeks to answer the following questions: How much are female characters allowed to say in horror movies; in particular, is there a gender imbalance in speaking time and word count? How frequently do female characters in horror movies use linguistic features stereotypically linked to women's language (based on Lakoff 1975) and how much truth is there to Clover's (1987: 221) claim that the final girl "alternates between [feminine and masculine] registers from the outset"? Finally, how do script writer's directions for characters' behaviour ('parentheticals'), such as '(freaking out softly)', differ between female and male characters?

Our findings suggest that female characters in horror movies indeed do more pleading, begging and bargaining than their male counterparts. Furthermore, parentheticals often portray women as rather powerless or helpless in contrast to men. Men, in turn, curse substantially more and are often depicted as strong and less emotional. However, our corpus also features examples of movies that 'flip the script' by not adhering to stereotypical gendered language. In addition, there is diachronic variation in the linguistic portrayal of women in horror movies, thus allowing us to pinpoint the existence of different 'eras' (cf. Trencansky 2001) in horror cinema.

References

Ahlin, Marie Ivarsson (2007). Female Voices in Horror: A Linguistic Study of Female Stereotyping in Two Slasher Movies. Thesis submitted at Vaxjö University.

Clover, Carol J. (1987). "Her body, himself: Gender in the slasher film." Representations 20: 187-228.

Lakoff, Robin (1975). Language and Woman's Place. New York: Oxford University Press.

Trencansky, Sarah (2001). "Final girls and terrible youth: Transgression in 1980s slasher horror." Journal of Popular Film and Television 29(2): 63-73

Daniela Landert, University of Basel / Heidelberg University

This can't be true: Presenting lies in television series

Films and television series include many characters who tell lies. Sometimes, lies are told by the villains of the story, who deceive others with ill intentions, but even characters who, overall, are portrayed in a positive light do not always tell the truth. Lies are told to save loved ones, to protect one's reputation and to conform to norms of polite behaviour. In fiction, many such lies drive or at least affect the plot and often the audience is made aware of a lie before the lie is revealed to the other characters in the fictional world. However, this double communication to the audience and to the characters of the fictional world presents challenges. How can lies be revealed to the audience while plausibly maintaining that the fictional characters remain deceived?

In this study, I investigate this question from a linguistic perspective. By studying lies in 18 pilot episodes of popular TV series, I identify a range of verbal, paraverbal and non-verbal communication strategies that make it possible for the audience to understand that a character is lying. My analysis is

based on a close reading of passages from the 18 episodes in which characters tell lies, and I apply a multimodal analysis that includes positioning of characters, gestures and facial expressions.

Previous research has already identified a number of narrative devices and communication strategies that are used to reveal lies to the audience. In their linguistic study of deception in Shakespeare, Archer and Gillings (2020) identify several linguistic features that are associated with lying in non-fictional interaction and that occur in clusters in deceptive turns by villains. They also emphasise the role of soliloquies and asides as formal devices to reveal deception. While these are not common features in TV series, they can still be used for this purpose, as Sorlin (2016) shows for the series *House of Cards*. Other strategies include narrative voices in voice overs (Landert 2017), as well as the presence of linguistic characteristics associated with lying, such as hesitation phenomena (Arciuli, Mallard and Villar 2010; Jucker 2015). My study focuses on identifying additional linguistic strategies that are used to present lies. In addition, I investigate the differences in lies between heroes and villains, protagonists and side characters, lies that are told to friends and to enemies, and lies in comedy and in drama.

References

Archer, Dawn & Mathew Gillings. 2020. Depictions of deception: A corpus-based analysis of five Shakespearean characters. *Language and Literature* 29(3). 1–29.

Arciuli, Joanne, David Mallard & Gina Villar. 2010. "Um, I can tell you're lying": Linguistic markers of deception versus truth-telling in speech. *Applied Psycholinguistics* 31. 397–411.

Jucker, Andreas H. 2015. *Uh* and *um* as planners in the Corpus of Historical American English. In Irma Taavitsainen, Merja Kytö, Claudia Claridge & Jeremy Smith (eds.), *Developments in English: Expanding electronic evidence*. Cambridge: Cambridge University Press.

Landert, Daniela. 2017. Stance in fiction. In Miriam A. Locher & Andreas H. Jucker (eds.), *Pragmatics of Fiction* (Handbooks of Pragmatics 12), 489–514. Berlin/Boston: De Gruyter Mouton.

Sorlin, Sandrine. 2016. *Language and Manipulation in House of Cards. A pragma-stylistic perspective*. London: Palgrave Macmillan.

Asya Yurchenko, TU Chemnitz

Anna-Katharina Scholz, TU Chemnitz

Antonia Friebel, TU Chemnitz

Writing and performing deception: An analysis of deception markers in the Netflix series
Criminal: UK

The Netflix Original series *Criminal: UK* (2019–) is a police procedural anthology drama filmed as a chamber play. Each episode features an intense interrogation of a prime suspect by the Metropolitan police, which must end in a decision on whether (or not) to press charges against the alleged perpetrator. The show is particularly interesting from a forensic linguistic perspective as it allows us to gain insight into people's beliefs about deceptive behaviour, which have been shown to not always correspond to actual deceptive behaviour (Vrij 2008).

This paper sets out to analyse the interrogations from the series for the presence of deception markers to find out whether the deceptive statements from the interviews correspond to actual lies or simply to our beliefs about what a lie should look and sound like.

As the basis for our analysis we will take the selection of actual and believed cues as compiled by Vrij (2008: 124), which consists of 24 cues classified into three different categories, namely vocal, visual and verbal. The inclusion of visual cues allows us to conduct a multimodal analysis taking into account the body language, gestures and facial expressions of the actors.

In our study, we aim to examine two opposing hypotheses. The first one being that the deceptive statements from the series contain more behavioural cues shown to correlate with deception in literature (cf. DePaulo 2003) than the truthful ones. The rationale behind this is that on the one hand, screenwriters' own beliefs about deceptive behaviour might lead them to insert more potential cues into the script. On the other hand, actors are often taught to "play to the last row" (Cameron 1999: 367), i.e. to overact, potentially causing them to amplify certain behaviours that are more subtle in real life. Alternatively, the deceptive statements are hypothesized to contain fewer cues because potential deception markers such as dysfluencies or errors may be perceived as disruptive to the narration. The findings will offer insights into the interplay of language and the visual level in film and TV and to what extent our own beliefs affect the writing and performing of certain speech acts such as deception.

References

Cameron, R. 1999. *Acting Skills for Life*. Toronto: Dundum Press.

DePaulo, B., J. J. Lindsay, B. E. Malone, et al. 2003. Cues to Deception. *Psychological Bulletin* 129(1): 74-118.

Vrij, A. 2008. *Detecting Lies and Deceit: Pitfalls and Opportunities*. Chichester: Wiley

Berit Ellies holds a degree in English and American Studies from the University of Bamberg, where she also works on a project investigating contact varieties of English. She lived in Ireland in 2019 and wrote her thesis on linguistic diversity and English in Namibia. Her current research project focuses on the use of English in Costa Rica, where she lived for extended periods of time between 2016 and 2021.

Antonia Friebel is a research and teaching assistant at the chair of English and Digital Linguistics at Chemnitz University of Technology. She is currently working on her PhD thesis under the supervision of Prof. Dr. Christina Sanchez-Stockhammer. Her thesis is part of the LediT-project (Learning with Digital Testimonies), where she is implementing the subtitling of the digital testimony of a Holocaust survivor. In addition to audiovisual translation, her main research interests are corpus linguistics, cognitive linguistics, particularly conceptual metaphors, and political discourse.

Maximiliane Frobenius is a senior lecturer in the English department at Hildesheim University. She has worked on various forms of computer-mediated communication – video blogs, written blogs, social media. She received her PhD in English linguistics with a thesis on monologues in video blogs, analyzing their interactional character. A further analytic focus is on interaction in the foreign language classroom, and especially the temporal and spatial coordination of interactive resources. In 2021, she completed her Habilitation on the use of hesitation phenomena and their connection to the use of meaning-making resources from other modes, such as gesture and facial expression, in the context of PowerPoint presentations by advanced learners of English. Language use in the context of food, nutrition and cooking, culinary linguistics, represents another research interest. Her work is informed by the fields of pragmatics, Conversation Analysis, discourse analysis, multimodal analysis and sociolinguistics.

Dr. Cornelia Gerhardt works as a senior lecturer of linguistics at the English Department of Saarland University, Germany. Her main research areas include the study of media discourses as well as language at the interface with social phenomena. She published a monograph *Appropriating Live Televised Football through Talk* (2014) as well as three edited volumes with different co-editors: *Embodied Activities in Face-to-face and Mediated Settings: Social Encounters in Time and Space* (2019, with Elisabeth Reber), *Culinary Linguistics: The Chef's Special* (2014, together with Maximiliane Frobenius and Susanne Ley) and *The Appropriation of Media in Everyday Life* (2012, together with Ruth Ayass). She edited a special issue of the *Journal of Pragmatics*: *Participation framework revisited: (New) media and their audiences/users* (2014, together with Volker Eisenlauer and Maximiliane Frobenius) and published in a number of international journals and edited volumes.

Christian Hoffmann is Senior Lecturer in English Linguistics at the University of Augsburg, Germany. He has worked on the pragmatics of social media (*Narratives revisited*, *Benjamins* 2011), cohesion and coherence in online discourse (*Cohesive Profiling. Meaning and Interaction in Weblogs*, *Benjamins* 2013) and, more recently on telecinematic stylistics (*Telecinematic Stylistics*, *Bloomsbury* 2020). In 2017, he co-edited a handbook (*The Pragmatics of Social Media*, *Mouton de Gruyter* 2017) and an introduction to pragmatics (*Englische Pragmatik*, ESV 2019). His research efforts are currently devoted to exploring the language used in different film and television genres.

Melanie Keller is a Graduate Research Assistant and Lecturer in the English Linguistics Department at LMU Munich. She is a doctoral candidate studying the emerging variety of Korean English from a Second Language Acquisition (SLA) perspective under the supervision of Prof. Dr. Stephanie Hackert (LMU Munich). Her dissertation compares the English as a Second Language (ESL) of Korean American immigrants to English spoken by Koreans living in South Korea.

Manfred Krug obtained an MA from the University of Exeter, his PhD and postdoctoral degree from Freiburg University, and held his first full professorship at Mannheim University. Since 2006, he has been Chair of English and Historical Linguistics at the University of Bamberg. He has initiated a number of international corpus-based and questionnaire-based research projects, focusing on language variation and change. His research interests are reflected in books such as *Emerging English Modals: A Corpus-Based Study of Grammaticalization* (Mouton de Gruyter) or *Research Methods in Language Variation and Change* (CUP, co-edited with Julia Schlüter), as well as articles and book chapters such as "String Frequency: A Cognitive Motivating Factor in Coalescence, Language Processing and Linguistic

Change" (*Journal of English Linguistics*), "Auxiliaries and Grammaticalization" (*Handbook of Grammaticalization*, OUP), "The Great Vowel Shift" (*Historical Linguistics of English: An International Handbook*, Mouton), "Maltese English" (*Studies in the Lesser-Known Varieties of English*, CUP), "Patterns of linguistic globalization" (Benjamins, co-authored with Ole Schützler and Valentin Werner), "Definite article (omission) in British, Maltese, and other Englishes" (*Language Typology and Universals*, with Christopher Lucas) or "The relationship between citations and the linguistic traits of specific academic discourse communities identified by using Social Network Analysis" (*Scientometrics*, with Don Watson and Claus-Christian Carbon).

Catherine Laliberté grew up in Quebec, Canada, and studied in Germany. She is currently a PhD candidate and research assistant in English linguistics at Ludwig-Maximilians-Universität München (LMU). She is completing her dissertation on the use of English by Panamanians of West Indian descent, touching on morphosyntactic variation as well as language maintenance and shift. Her research interests include World Englishes, Caribbean Englishes, pidgins and creoles, corpus linguistics, modality, and language in film.

Daniela Landert is Professor of English Linguistics at Heidelberg University. Her research interests include the study of (spontaneous) spoken language, performed language, pragmatics of fiction, historical pragmatics, corpus pragmatics, mass media communication and modality. Together with her team, she is currently working on a research project on how the spontaneous production of spoken language affects linguistic forms and functions in fictional and non-fictional dialogues. From 2020 to 2022, this project was financed through a PRIMA grant by the Swiss National Science Foundation. She is the author of the research monograph *Personalisation in Mass Media Communication* (2014) and she is currently preparing another research monograph for publication, entitled *Methods in Historical Corpus Pragmatics: Epistemic Stance in Early Modern English.* She has published internationally in edited volumes and linguistic journals, including *Journal of Pragmatics, Contrastive Pragmatics,* and *Discourse, Context & Media*. She is also the Editor of the *Journal of Historical Pragmatics*.

Sven Leuckert is a postdoctoral research associate at Technische Universität Dresden, Germany. His main research interests are language variation, in particular in the contexts of World Englishes (esp. South and Southeast Asian Englishes and English in Madeira) and computer-mediated communication, as well as non-canonical syntax and the sociolinguistics of specialised lexicography. He is author of *Topicalization in Asian Englishes: Forms, Functions, and Frequencies of a Fronting Construction*

(Routledge, 2019) and co-author of the textbook *Corpus Linguistics for World Englishes: A Guide for Research* (Routledge, 2019). He has co-edited two special issues (*Discourse Markers and World Englishes*, special issue of *World Englishes*, and *Focus on Orality, Literacy – and the Digital? New Perspectives on Language of Immediacy and Language of Distance*, special issue of *Anglistik*).

Verena Minow is a senior lecturer in English linguistics and language practice at Ruhr-University Bochum. She studied English Philology, American Studies and Political Science at the University of Bonn between 1997 and 2003 and during that time spent a year as a visiting student at the University of York. In 2009, she completed her PhD with a dissertation on variation in the grammar of Black South African English. She worked at the Universities of Erfurt and Münster before joining the English Department at the RUB in 2009. Her main interests in research and teaching are sociolinguistics, pragmatics, English on social media, and telecinematic discourse. She is particularly interested in issues of variation and the representation of different Englishes in various media. Her most recent publication (with Sabine Jautz) focussed on problem-oriented talk in American soap opera dialogues.

Patricia Ronan holds a chair of English Linguistics at TU Dortmund University. Before coming to Dortmund, she held positions at Maynooth University (Ireland), Vitoria-Gastiez (Spain), Bonn, Uppsala (Sweden), and in Switzerland (St. Gall and Lausanne). Her main research interests are in language variation and language contact. Recently, amongst other projects, she has worked and published on language and migration, on media language and on variationist pragmatics.

Christina Sanchez-Stockhammer is professor for English and digital linguistics at Chemnitz University of Technology. Her research interests are very wide, and she has published on a large variety of topics, such as *English Compounds and their Spelling* (Cambridge University Press 2018), telecinematic discourse in comic-to-film adaptations, the feature-based clustering of English adverbs, sublexical cohesion in step-by-step cooking recipes with photographs, punctuation as an indication of register, fairy-tale style in translations, hybridization in language, the corpus-based English and German translation equivalents of the times of day, and the question whether it is possible to predict linguistic change. Furthermore, she has co-developed the software *WordValue*, which colour-codes words in context based on their qualities (www.wordvalue.gwi.uni-muenchen.de), the webtool *CompSpell*, which offers advice on English compound spelling based on large-scale empirical research (www.compounds.gwi.uni-muenchen.de), and the virtual-reality adventure quiz app *Bridge of*

Knowledge VR, which can be employed for interdisciplinary self-study and revision (www.bridge-vr.gwi.uni-muenchen.de).

Anna-Katharina Scholz is a research and teaching assistant at the chair of English and Digital Linguistics at TU Chemnitz, where she is currently working on her PhD thesis under the supervision of Prof. Dr. Christina Sanchez-Stockhammer. Her project investigates different influential factors on the acquisition of collocations in foreign language learning. Before coming to Chemnitz, she completed a double major B.A. degree in English and American Studies / Theatre and Media Studies and an M.A. in English Studies, with a focus on Applied Linguistics at the FAU Erlangen-Nürnberg and worked as language assistant at Ulster University in Coleraine as well as research and teaching assistant at the University of Bonn. Apart from collocations and phraseology, her research interests also include language acquisition, cognitive linguistics, corpus linguistics, speech technology and language processing.

Dr. Chiao-I Tseng is Senior Researcher in the Faculty of Linguistics and Literary Sciences, University of Bremen. She has been developing theoretical methods for multimodal and transmedia discourse analysis, such as frameworks for analysing cohesion, event types, narrative space in narratives across audio-visual, graphic and digital media. Her publications include a monograph *Cohesion in Film* (2013, Palgrave MacMillan) and several international peer-reviewed papers on empirical issues such as narrative comprehension process, genre, stylistics, narrative complexities, persuasion. She is currently work on research projects on multimodal narrative strategies of online news broadcasts and on children's understanding of transmedia narrative (with Dr. Emilia Djonov).

Diana Wengler is a PhD candidate and research assistant in English linguistics at LMU Munich. She is currently completing her dissertation on historical audio recordings from the Bahamas, looking into the postcolonial development of Bahamian Creole as well as issues of dialect representation and the phonology-grammar interface in language change.

Asya Yurchenko is a research and teaching assistant at the chair of English and Digital Linguistics at TU Chemnitz. She is part of the TransGrimm project team, which, under the direction of Christina Sanchez-Stockhammer, is currently compiling an aligned multi-parallel corpus of the Grimms' fairy tales and their English translations. Her research interests are stylometry, corpus linguistics, World Englishes,

natural language processing and forensic linguistics. In her master's thesis, she developed a semi-automatic verbal lie detection method using transcripts from the British comedy panel show *Would I Lie to You?* to differentiate between deceptive and truthful narratives. In her PhD thesis, she is exploring estrangement and the 'uncanny valley' phenomenon in science fiction texts from a linguistic perspective.

Dr. Carolin Gebauer, Dr. Pavan Kumar Malreddy, Prof. Dr. Jan Rupp

NOMADWORLD: GLOBAL MOBILITY AND THE NEW ANGLOPHONES

3 September 2022, 11:00 – 13:00 (Sections 1)

INTRODUCTION

Dr. Carolin Gebauer (Wuppertal), Dr. Pavan Kumar Malreddy (Frankfurt), Prof. Dr. Jan Rupp (Heidelberg)

Dr. Laura A. Zander (Münster) / Prof. Dr. Peter Schneck (Osnabrück):

Migrancy Networks and Human Rights Imaginaries: Globalized Narratives of Migration and the Legal Formation of Subjects 'on the Move'

Michelle Stork (Frankfurt):

A Travelling Genre: Nomads in the 21st Century Anglophone Road Novel

Dr. Nadia Butt (Gießen):

The Refugee as the New Nomad: Reading Helon Habila's *Travellers* (2019) and Mohsin Hamid's *Exit West* (2017) as Literature of Mobility

3 September 2022, 14:30 – 16:00 (Sections 2)

Prof. Dr. Susanne Mohr (Trondheim):

Performing Cultural Imaginaries under Global Capitalism: Insights from Tourism in Zanzibar

Dr. Elena Furlanetto (Duisburg-Essen):

Everything and its Opposite: Declensions of Creoleness in the Anglophone Atlantic

Prof. Dr. Sarah Heinz (Wien):

Mobilizing the Story of Home: Lockdown and Quarantine in COVID-19 Fiction from East Africa

4 September 2022, 15:00 – 16:30 (Sections 3)

Dr. Jennifer Leetsch (Bonn) [virtual paper]:

Digital Diasporas and Dictaphones: Movements across Genre, Generations and the Globe in Warsan Shire's Poetry

Prof. Dr. Oliver von Knebel Doeberitz (Leipzig):

"Still Waiting for Friday": Robinson Crusoe on Social Media

Dr. Katrin Althans (Duisburg-Essen):

Women Refugees in Law and Literature

SUMMARY

Dr. Carolin Gebauer, Dr. Pavan Kumar Malreddy, Prof. Dr. Jan Rupp

Dr. Laura A. Zander (Münster) / Prof. Dr. Peter Schneck (Osnabrück)

Migrancy Networks and Human Rights Imaginaries: Globalized Narratives of Migration and the Legal Formation of Subjects 'on the Move'

Since the early modern period, the law has been crucial in defining the legitimacy of movement across and settlement within territorial borders thus creating various legal figurations of 'subjects on the move', e.g. the vagrant, the refugee, the nomad, the guest worker, the asylum seeker. (Fitzpatrick 2001). As Thomas Nail has argued, these examples may be looked at as specific historical and cultural variants of the central signature figure of human mobility: 'the figure of the migrant' (Nail 2015).

The continuing legal formation of legitimate and illegitimate migration not only informs dominant political narratives and cultural metaphors about the figure of the migrant, it also shapes the ideological imaginaries of migrancy in the age of globalization. Migration as a global phenomenon is thus not just a result of international statistics of mobility and the transnational transfer and counter-transfer of conceptual debates about migration policies and border control. It is also constructed by globalized narratives of migration which are produced by, and circulated in, global media and communication networks, as well as globally distributed cultural and artistic forms of representation, including literature, film, and television series. Indeed, migrancy has become a global story space. As Néstor García Canclini (2014) has emphasized, the fundamentally ambivalent nature of globalization in regard to migration is most of all reflected in the conflict between official and dominant imaginaries on the one hand, and the counter-imaginaries informed by the voices and experiences of migrants themselves – stretching across a broad range of sources and forms, including (auto-) biographical documentaries, but also literary fictions, visual representations and art works.

In regard to the role of law in the formation of legal 'subjects on the move,' this conflict between different imaginaries and figurations has become most prominent and resonant in the field of human rights. Provocatively speaking, over the last two decades the 'figure of the migrant' has become the central imaginary figuration of the subject of human rights, precisely because the universal acknowledgement of migrancy as a human rights issue, as the UN stated in 2001, has "remain[ed] scattered, fragmented and relatively limited in impact" (Appleyard 2001).

In this respect, a global literature of migration – especially in its Anglo-American forms, genres and distribution – has established itself as an important medium and voice within the larger context of human rights and literature, fostering strong arguments for the necessity of alternative and more extensive formations of legal subjectivity and the migrating subject(s) of human rights.

Our joint presentation will focus on the differences and similarities of 'subjects on the move' as they are imagined and proposed by legal and literary narratives of migration – specifically some of the more recent examples which attempt to negotiate the conflicts and convergences between the two imaginaries. We want to base our contrastive and exemplary discussion on two literary fictions within their specific contexts of human rights and migration: Abdulrazak Gurnah's *By the Sea*, and Yuri Herrera's *Signs Preceding the End of the World*. While Gurnah's and Herrera's novels differ in rather obvious ways, and while these differences have to be taken into account, a comparative perspective will highlight their shared interest in finding a specific literary answer to Jacques Rancière's question "who is the subject of the rights of man?" (Rancière 2004). Comparing Herrera's archaic and poetic 'border fiction' within the context of U.S.-Mexican migration with Gurnah's complex meditation on the formation of migrant consciousness in the context of European- African debates on human rights and the question of asylum, we attempt to argue for and critically acknowledge the commonalities of an emergent corpus of human rights literature in the field of global migration.

Literature

Appleyard, Reginald. Ed. *The Human Rights of Migrants*. Geneva: UN, 2001.

Fitzpatrick, Peter. *Modernism and the Grounds of Law*. Cambridge: Cambridge UP, 2001.

García Canclini, Néstor. *Imagined Globalization*. Durham: Duke UP, 2014.

Gurnah, Abdulrazak. *By the Sea*. London: Bloomsbury, 2001.

Herrera, Yuri. *Signs Preceding the End of the World*. London, New York: AndOtherStories, 2015.

Nail, Thomas. *The Figure of the Migrant*. New York: Columbia UP, 2015.

Rancière, Jacques. "Who is the Subject of the Rights of Man?" *South Atlantic Quarterly* 103: 2-3 (2014): 297-310.

Short Bios

Laura A. Zander

Laura A. Zander is a Postdoctoral Research Fellow at the Collaborative Research Centre (SFB 1385) "Law and Literature" at the University of Münster, funded by the German Research Foundation (DFG). She holds an M.A. in English Literature and Linguistics and both state examinations in Law after completing her postgraduate judicial service traineeship. After receiving her PhD by the faculty of

language and literatures at the University of Munich (LMU) she worked as a lecturer in the English Department. She also worked as a research assistant and taught at the Faculty of Law at the Universities of Munich, Frankfurt and Saarbrücken, for a master's program in Digital Forensics. Publications include *Writing Back / Reading Forward: Reconsidering the Postcolonial Approach* (Berlin 2019), as well as articles on law and literature, postcolonial studies, as well as South African and Caribbean literature.

Peter Schneck

Peter Schneck is Professor and Chair of American Literature and Culture at Osnabrück University, and currently the director of the Institute for English and American Studies. After studying American Studies, Media and Communication Studies at the Free University Berlin and Yale University, he received his Ph.D. at the FU Berlin. Between 1997 and 2006 he taught at the Amerika-Institut / LMU Munich where he concluded his postdoctoral thesis (Habilitation). Publications include *The U.S. and the Questions of Rights* (Heidelberg 2020; co-ed); *Rhetoric and Evidence: Legal Conflict and Literary Representation in American Culture* (Berlin, 2011); as well as articles on cognitive poetics, literature and visual art, media history, cultural studies, and law and literature. Since 2019, he has been leading a research group at Osnabrück University on the formation of literary property within the Collaborative Research Centre (SFB 1385) "Law and Literature," hosted by the WWU Münster and funded by the German Research Foundation (DFG).

Michelle Stork (Frankfurt)

A Travelling Genre: Nomads in the 21st Century Anglophone Road Novel

The contemporary road novel offers insights into mobilities in at least two ways: The road novel's protagonists are mobile and the genre itself has travelled extensively, despite literary scholars' continuing efforts to characterise it as innately 'American' (cf. Varvogli 2012, 125 and Brigham 2015, 187). Following Virant (2019), I define the road novel as characterised by three elements: it is largely set on the road, focuses on characters on the move and relies on a motorised vehicle to enable mobility. Given the global ubiquity of the "system of automobility" (Urry 2004), the genre is no longer contained by national borders. In fact, the spread of the genre has led to an ever-increasing variety of stories in which protagonists often fashion themselves as 'nomads'. While the spatiotemporal settings of contemporary road novels open up new questions about their role in 'other' geographical contexts, the genre's mobility has also enabled formal and linguistic experimentation.

In this paper, I focus on two examples that highlight, firstly, the pressures of climate change leading to new nomadic mobilities, and secondly, the genre's predilection for (hi)stories of migration. Oana Aristide's *Under the Blue* (2021) follows three protagonists who rely on cars to flee as a viral disease spreads and nuclear fallout becomes imminent across Europe. I show how the novel reconfigures narratives of automobility and insists on the characters' ongoing need for a car in their search for a new home, arguing that Under the Blue inverts the dominant narrative of migration from Africa to Europe, and thereby upends common connotations in cultural and literary constructions of these spaces. Simultaneously, it risks reviving colonial tropes of Africa as a paradisiac space to which European characters can lay claim in times of need (cf. Beck). Drawing more explicitly on the idea of nomads in relation to new mobilities, Jamal Mahjoub's *The Fugitives* (2021) follows a reformed band on their trip from Sudan to the U.S. and their subsequent road trip with RVer Waldo who has been on the road since 1977. While the novel mocks the idea of people from Africa as nomads after the main character regrets misleading an interviewer into thinking the band member's improvisation skill "comes from being nomads" (151), the novel's inclusion of Waldo's itinerant character and some of the band member's decision to claim asylum tentatively links modern mobilities to ideas of nomadism.

Short Bio

Michelle Stork studied English Studies, Moving Cultures, Comparative Literary Studies and History of Art at Goethe University Frankfurt and Universiteit Utrecht. She holds an M.A. in Moving Cultures – Transcultural Encounters and an M.A. in History of Art, both from Goethe University Frankfurt. Her PhD project aims at reading road narratives in fiction and film across the Anglophone world from a transcultural perspective. Since November 2020, Michelle holds a scholarship with the German Academic Scholarship Foundation (Studienstiftung des Deutschen Volkes).

Dr. Nadia Butt (Gießen)

The Refugee as the New Nomad: Reading Helon Habila's Travellers (2019) and Mohsin Hamid's Exit West (2017) as Literature of Mobility by

In his foundational work Mobility: A Cultural Manifesto, Greenblatt observes, "The reality, for most of the past as once again for the present, is more about nomads than natives" (2009: 6). In their book *Nomadology: The War Machine*, Gilles Deleuze and Felix Guattari claim, "The nomad is not at all the same as the migrant; for the migrant goes principally from one point to another [...] the nomad only goes from one point to another as a consequence and as a factual necessity" (1986: 50). They add that the nomad is "a vector of deterritorialization" (1986: 53) and that "the nomad has no history; they only

have a geography" (1986: 73). To Greenblatt's and Deleuze and Guattari's perspectives on nomads and migrants, I add that both the experience of nomadism and migration involve travel either before, during or afterwards since migrancy and nomadology as a discourse as well as a social practice are tied to the theory and concept of travel (Said 1982; Bal 2002; Clifford 1989). Keeping the nomadic and migrant trajectories in view, I set out to examine the representation of refugees in Helon Habila Habila's *Travellers* (2019) and Mohsin Hamid's *Exit West* (2017) as literature of mobility, which mirrors new directions and developments in the genre of Anglophone travel literature. My contention is that these novels portray refugees as the new nomads, as opposed to the image of the nomads in the last centuries. Examining refugees in these narratives at the intersection of nomadism, migrancy, travel and mobility, I think along Arianna Dagnino's lines who declares such narratives, by bi-and pluri-lingual writers, as "transcultural literature", which, she argues, belongs to the expanding "terrain of the Literatures of Mobility, that is, those literatures that are affected by or deal with travels/exploratory drives, migratory flows, exile/ diasporic experiences, /transnational narratives, and, more recently, neo-nomadic trajectories" (2013: 131). To this end, I highlight that the movement of refugees across Europe makes us realise how the very idea of travel and mobility have undergone a dramatic transformation in the twenty-first century Anglophone literature. Habila's novel raises questions about the legal status of refugees and their arduous struggles with paperwork to justify themselves as 'humans in need' just as Hamid's novel deals with refugees as 'illegal' in every geographical space to which they flee. Scrutinising the emotional, 'legal' and cultural predicament of the displaced and dispossessed people in these two refugee novels, I also shed light on the twin dynamics of agency and victimhood as well as resistance and resilience of people on the run against all odds.

Short bio

Nadia Butt is Senior Lecturer in English in the department of British and American Studies at the University of Giessen. Having gained her MPhil degree in English and postcolonial literatures at the University of the Punjab, Lahore, Pakistan, she completed her PhD at the University of Frankfurt. She is the author of *Transcultural Memory and Globalised Modernity in Contemporary Indo-English Novels* published in 2015. She has also taught British and Postcolonial literatures at the University of Frankfurt, the University of Muenster and the University of Milwaukee-Wisconsin. In 2019, she was awarded the Stolzenberg Prize by the University of Giessen for her outstanding achievements in teaching. Her main areas of research are World Anglophone literatures as literatures of travel and mobility, transcultural theory and communication, memory studies, eighteenth and nineteenth-century British literature. Her research has appeared in journals like *Prose Studies* published by Routledge, *Journal of Aesthetics and Culture*, by Routledge, *South Asian Review*, by Routledge and *Postcolonial Text* published by the

University of Vancouver. Currently, Dr Butt is working on her postdoctoral project, which focuses on the travelling imagination in the literature of travel. And a collection of essays Twenty-First Century Anglophone Novel together with Prof Ansgar Nünning and Prof Alexander Scherr.

Prof. Dr. Susanne Mohr (Trondheim)

Performing cultural imaginaries under global capitalism: insights from tourism in Zanzibar

The adaptation of language to new cultural contexts as a result of globalization causes interesting sociolinguistic effects. Sometimes considered a "human consequence of globalization" (Bauman 1998), tourism accounts for large movements of people across cultural boundaries. The core premise of tourism is the transformational power of encounters with the Other (Thurlow & Jaworski 2010: 187), which must however be controlled and stereotyped to be marketable to tourists, thus navigating a fine line between exoticism and comprehensibility (Edensor 2001: 70). The dynamics of language choices in these "superdiverse" tourist spaces (Vertovec 2007) are complex, especially in former colonies.

This paper analyses language choices and use among tourists and hosts in the physical and digital tourist spaces of Zanzibar and discusses imaginaries created in this way. Based on ethnographic data collected in situ and on the social network Instagram, it discusses which communicative means are chosen by tourists and hosts in interaction and to engage with the ambient community on social media, and by using what discursive practices (e.g. greetings, inspirational messages, hashtags). As outlined in previous research, interlocutors overwhelmingly choose English for communication, and Zanzibaris invest a lot of financial resources in the acquisition of the language (e.g. Mohr 2020, 2021). However, English fulfils the role of a "multilingua franca" (Jenkins 2015) and is interspersed with other (usually European) languages, e.g. Italian, and simplified Kiswahili. Parts of this simplified tourist Kiswahili, such as "hakuna matata", have acquired global fame through pop culture and are used both by tourists because they lack fluent competence of the language, and by Zanzibari hosts to create and uphold imaginaries of an exotic, yet disneyfied African tourist space. This illustrates the different economic values of former colonial and indigenous languages in the tourist space, where they are commodified to market Zanzibar as a tourist destination.

Altogether, the paper contributes to the description of linguistically and culturally complex physical and digital spaces. The close entanglement of communicative means questions the applicability of language labels and proposes a transient view of language and culture (see Makoni 2011, for instance).

References

Bauman, Z. 1998. *Globalization: The human consequences*. Cambridge: Polity Press.

Edensor, T. 2001. Performing tourism, staging tourism. (Re)producing tourist space and practice. *Tourist Studies* 1(1): 59-81.

Jenkins, J. 2015. Repositioning English and multilingualism in English as a Lingua Franca. *English in Practice* 2(3): 49-85.

Makoni, S. 2011. Sociolinguistics, colonial and postcolonial: an integrationist perspective. *Language Sciences* 33: 680-688.

Mohr, S. 2021. English language learning trajectories among Zanzibaris working in tourism. In Christiane Meierkord & Edgar W. Schneider (eds.) *World Englishes at the Grassroots*. Edinburgh: Edinburgh University Press, 70-90.

Mohr, S. 2020. Language choices of South African migrants in the tourism industry of Zanzibar. *Southern African Linguistics and Applied Language Studies* 38(1): 60-72.

Thurlow, C. & A. Jaworski. 2010. Silence is golden. The 'anti-communicational' linguascaping of super-elite mobility. In Jaworski, A. & C. Thurlow (eds.), *Semiotic Landscapes*. London & New York: Continuum, 187– 218.

Vertovec, S. 2007. Super-diversity and its implications. *Ethnic and Racial Studies* 30(6): 1024-1054.

Short bio

Susanne Mohr is Professor of English Sociolinguistics at the Norwegian University of Science and Technology (Trondheim). She holds a German postdoctoral degree in English and general linguistics from the University of Bonn and a PhD in general linguistics from the University of Cologne. In 2018-2021 she was awarded several grants to research linguistic repertoires, language choices and the interface of formal and informal language learning in the physical and digital tourist spaces of Zanzibar, for instance from the Alexander von Humboldt foundation and the Cluster of Excellence "Africa Multiple" at the University of Bayreuth. Her research is sociolinguistic and applied in nature, informed by (linguistic) anthropology and constructivism. Her central research interests are multilingualism, language contact, multimodality, politeness and linguistic epistemology, as well as research methodologies.

Dr. Elena Furlanetto (Duisburg-Essen)

Everything and its Opposite: Declensions of Creoleness in the Anglophone Atlantic

In grammar, declensions follow words as they change according to context and function. The outer appearance of a declensed noun varies only slightly across different cases, but its role, agency, and prominence change. Declension, however, also indicates a degenerative process, a slow decline, which affects single individuals or collectivities over a long period of time. This paper conjoins these two meanings of declension to suggest that certain key terms in the colonial Atlantic are subject to a similar process as they traverse regions, languages, empires, and oceans over centuries. Most significantly, declensed concepts – such as "pirate," "renegade," "neophyte," "convert," "captive," "Creole," and others – often correspond to liminal and mobile identities who undergo the same trajectories of racialization, ambiguation, demonization as they leave their language of origins to enter the Anglophone sphere. In this paper, I will linger on the declension of the word "Creole" in two works of the nineteenth-century Anglophone Atlantic: Caroline Sheridan Norton's poem "The Creole Girl" (England, 1849) and James S. Peacocke's novel *The Creole Orphans* (USA, 1856). In their travels across the Caribbean, North America, and England, the titular "Creoles" will encounter a wide spectrum of parallel but divergent definitions of Creoleness, and of themselves, tinted with varying degrees of racialization. This paper follows the iterations of the word "Creole" in these texts to showcase the instability of the discourse of Creoleness in the Anglophone Atlantic and to test the possibility of a declension of Creoleness that oscillates to cover a variety of oppositional, even mutually exclusive definitions.

Short bio

Elena Furlanetto is assistant professor at the University of Duisburg-Essen. Her position as principal investigator within the DFG Research Unit "Ambiguität und Unterscheidung: Historisch-kulturelle Dynamiken" is financed by the German Research Council (DFG). She is the author of *Towards Turkish American Literature: Narratives of Multiculturalism in Post-Imperial Turkey* (2017) and a co-editor of two volumes: *A Poetics of Neurosis: Narratives of Normalcy and Disorder in Cultural and Literary Texts* (with Dietmar Meinel, 2018) and *Media Agoras: Islamophobia and Inter/Multimedial Dissensus* (with Frank Mehring, 2020). She has published on the influences of Islamic mystic poetry on American romanticism, on Islamophobia and Orientalism in film and media, and on the captivity narrative. Her research and teaching interests also include hemispheric and interamerican studies, postcolonial literatures, and comparative empire studies. Elena Furlanetto is wrapping up her habilitation on "Ambiguity: Dis/ambiguated Texts and Selves in North America, 1643-1889" (preliminary title), where

the focus lies on textual ambiguity in early and nineteenth-century American literature. She is a co-founder (Antragstellerin) of the DFG Research Network Voices & Agencies: America and the Atlantic, 1600—1865, together with Ilka Brasch (Leibniz University Hannover).

Prof. Dr. Sarah Heinz (Wien)

Mobilizing the Story of Home: Lockdown and Quarantine in COVID-19 Fiction from East Africa

When COVID-19 hit countries at the beginning of 2020, most governments reacted by imposing restrictions to slow the spread of the virus. Chief among these restrictions was putting societies into lockdown, a measure that heavily regulated people's mobility and, with it, their social interactions. People were forced, often under threat of police penalties, to remain in their private homes, an experience that made many re-evaluate this seemingly familiar space. Instead of a cosy space of retreat, home became associated with tedium and dullness at best or isolation and imprisonment at worst. It became obvious for many people that home is not 'their' private refuge but open to public interference and a site of negative feelings and social disparities, many of which were connected to the limitation of mobility and free movement.

The paper takes this re-evaluation of home as its cue. It assumes that COVID-19 and the ambivalent experiences of home spaces and practices during the lockdown bring into sharp focus already existing but often hidden ambivalences and anxieties within widely shared positive notions of home. Authors from East Africa have used this experience of the pandemic, and of lockdown and quarantine specifically, as a means to address politics of restricting mobility and regulating forms of community. Their creative engagement with these politics of restricting mobility effect a re-assessment of power structures tied to home and homeland, including gender, class, ethnicity and national borders. The material of the paper consists of the collection Covid Stories from *East Africa and Beyond: Lived Experiences and Forward-Looking Reflections*, published in 2020 by the African Books Collective. The paper's thesis is that, by showing immobilized communities imprisoned in their homes, the collected stories foster a sense of home as a space of rule, division and power politics. This awareness uncovers both home and homeland as a construction, an awareness that had previously been covered up by the positive associations of home as essentialist belonging. In effect, the authors' creative engagements with the immobilization of lockdown thus offers a creative space for mobilizing the story of home and homeland and imagining new forms of community.

Short bio

Sarah Heinz is professor of English and Anglophone literatures at the University of Vienna. Her fields of research are critical whiteness studies, postcolonial intersections of race, class and gender, and fictions of home from Nigeria, Ghana, Australia, Ireland and Britain. She taught at the Universities of Passau, Mannheim and Humboldt-University, Berlin. She was a visiting scholar at the Institute for Research on Women and Gender at the University of Michigan, Ann Arbor, and is currently a visiting scholar at the Moore Institute at NUI Galway, Ireland. Her Ph.D. focused on postmodern identities in Byatt's novels and her habilitation tackled whiteness in Irish literature and film.

Dr. Jennifer Leetsch (Bonn)

Digital Diasporas and Dictaphones: Movements across Genre, Generations and the Globe in Warsan Shire's Poetry

British Somali writer Warsan Shire's poetry has been published widely, in anthologies on contemporary African diasporic and refugee poetry, in academic journals rooted in postcolonial studies such as Wasafiri, and in Shire's own chapbooks published by flipped eye. The place where her poetry is most widely shared and read, however, is the internet. Not only is Shire herself active on various social media platforms such as Twitter or Tumblr and publishes fragments of her poetry there, but even more so do her many followers spread her work through hashtags, shares and reposts.

In the twenty-first century, the internet has become a space for young poets to reach a global, connected audience – one that is on the one hand exceptionally attuned to their subject matters (in Shire's case young women of colour), and on the other hand one that is generated by the digital equivalent of "word-of-mouth", i.e. links, likes and algorithms. The internet constitutes a complex and complicated space of reaction and response much more open and fluid than traditional means of publishing and disseminating literary works. This openness and connectivity inherent to the digital space of the internet is especially pertinent when talking about work like Shire's which touches upon the horrors of war, displacement and violence across global scales and the possibilities of reparation and coalition.

The notions of rupture and connection so prevalent in her poems, and the transoceanic bridges between East Africa and Europe built within her narratives of refuge, escape and survival, are reflected in digital spaces similarly marked by interconnectivity and conviviality. In this paper I will first place Shire's work in relation to Somalia's long-standing oral poetry tradition (such as the buraanbur and its transmission via cassette and Dictaphone recordings) and examine the ways her poetry takes up these genealogies, how it works around and with them to create something new that reaches across genres

and generations. Following from there, I will show how the online spaces through which her texts travel constitute a world that overlaps with the global, transoceanic routes narrated in her poems.

Short bio

Dr. Jennifer Leetsch is a postdoctoral research fellow at Bonn University's Center for Dependency and Slavery Studies (EXC 2036). She is currently working on a postdoctoral project which intertwines forms and media of black life writing with nineteenth-century ecologies in, of and after the Plantationocene. Her first monograph on *Love and Space in Contemporary African Diasporic Women's Writing* was published with Palgrave in 2021. She has published and forthcoming work in, among others, *Interventions: International Journal of Postcolonial Studies*, the *Journal of the African Literature Association* and *TSWL: Tulsa Studies in Women's Literature* and is currently co-editing a volume on migration imaginaries across visual and textual spheres (De Gruyter 2022).

Prof. Dr. Oliver von Knebel Doeberitz (Leipzig)

"Still Waiting for Friday": Robinson Crusoe on Social Media

Ever since its publication in 1719, Daniel Defoe's novel *Robinson Crusoe* has spawned innumerable adaptations in a multitude of genres, making it one of the most-adapted texts of all time. The 300th anniversary of the novel in 2019 is an apt occasion to re-visit Crusoe and his lingering presence in today's Anglophone cultures globally. In fact, there has been a welter of new 'Robinsonades' since 2000 in novels, feature films and TV series, which have attracted ample critical attention. The presence of Crusoe in gifs and memes, genres which embody "a new amalgamation between top-down mass-mediated genres and bottom-up mundane types of rhetorical actions" (Shifman 2014), however, has not garnered critical attention so far.

The paper takes as its point of departure that, with the arrival of the World Wide Web and the growing impact of globalisation after 2000, meanings of Crusoe-adaptations have undergone a profound shift, providing both commentary and antithesis to the emergence of globalised flows and networks. It will then argue that the role of Crusoe on social media websites, spread in memes and gifs, reveals illuminating insights of how the motif of the shipwrecked sailor as a 'kulturelles Narrativ' (Koschorke 2018) is employed in bottom-up processes of cultural production to provide commentary on public events and on patterns of (im)mobility, but also on the daily routines of social media users. In this, the role of the lonely outcast as a powerful symbol of an offline-existence, the presence of Friday as

Crusoe's racialized Other and the image of Crusoe as a migrant and a signifier of spatial and temporal mobility can be outlined as potent elements for producers and recipients of memes and gifs.

The paper will draw extensively from four fields: the discipline of 'Adaptation Studies', research on adaptations of Robinson Crusoe, modes of analysis of digital texts, and research on the topics of 'globalization', 'mobility' and 'identity'. Moreover, by incorporating the methodology of Cultural Studies, the paper will also reveal how structures of inclusion and exclusion are inscribed in memes and gifs featuring the shipwrecked Englishman, thus relating these digital texts to the broader political discourse and its employment of hegemonic and 'naturalized' narratives of belonging.

Short bio

Oliver v. Knebel Doeberitz is Professor of British Cultural Studies at the University of Leipzig, Germany. His research interests include eighteenth-century culture and literature, Daniel Defoe, Adaptation Studies and science fiction. He has published two monographs, *"Solitary on a Continent" – Raumentwürfe in der spätviktorianischen Science Fiction* (2005) and *"Matters of Blood" – Defoe and the Cultures of Violence* (2010), and several edited collections of essays, among them *Teaching India* (2008), *Commodifying (Post)Colonialism* (with Rainer Emig, 2010), *Adaptation and Cultural Appropriation* (with Pascal Nicklas, 2012) and *London post-2010 in British Literature and Culture* (with Ralf Schneider, 2017).

Dr. Katrin Althans (Duisburg-Essen)

Women Refugees in Law and Literature

The drafters of the text of the 1951 Refugee Convention through their definition of who is a refugee continued a certain narrative which started in 16th-century Europe, that of a male refugee fleeing religious and/or political persecution. This narrative is reflected in the text of Art. 1(A)2 of the Refugee Convention, which acknowledges five reasons for being persecuted: 'race, religion, nationality, membership of a particular social group or political opinion.' Gender in any form, however, is conspicuously absent from this list, as Nora Markard (2007, 376) points out. Instead, the category of 'particular social group' has become the catch-all category to also include persecution for reasons of gender. This, however, comes with a plethora of problems international law is very aware of, especially with reference to female refugees, but 'What began with a huge burst of energy and creativity in the final decade of the twentieth century has stalled spectacularly,' observes Catherine Dauvergne (2021, 728). Within the male refugee paradigm the persecution of women, it seems, has no place of its very

own—neither are women considered to deserve protection simply for the fact that they are women, nor are they perceived to face the same kind of persecution men do.

This dilemma of international refugee law in relation to women also is the subject of literary representations of flight and migration. Yet apart from the obvious examples, i.e., life writing by women refugees (often 'aided' by western intermediaries), fictional literature also offers interesting insights into the shortcomings of international law in general and the Refugee Convention in particular. In my talk, I will use two texts, the short story 'The American Embassy' (2009) by Chimamanda Ngozie Adichie and the novel *Dalila* (2017) by Jason Donald, to show the ways in which literary representations engage with the problems international law is faced with in terms of female refugees. Those problems include questions of both a protection gap in relation to gender-related violence and the perpetuation of gendered stereotypes in assessing refugee claims as well as issues of credibility and trauma in narratives. As I will show, the literary texts I chose engage with those problems narratively, i.e., by selecting a number of different narrative strategies in order to expose the gendered nature and narrativity inherent in the Refugee Convention and its definition of refugee.

Works Cited

Adichie, Chimamanda Ngozi. 2009. 'The American Embassy'. In The Thing Around Your Neck, 128–41. London: Fourth Estate.

Dauvergne, Catherine. 2021. 'Women in Refugee Jurisprudence'. In The Oxford Handbook of International Refugee Law, edited by Cathryn Costello, Michelle Foster and Jane McAdam, 728–44. Oxford: Oxford University Press.

Donald, Jason. 2018. Dalila. London: Vintage.

Markard, Nora. 2007. 'Fortschritte im Flüchtlingsrecht?: Gender Guidelines und geschlechtsspezifische Verfolgung'. Kritische Justiz 40, no. 4 (1 January 2007): 373–90.

Short bio

Katrin Althans is a DFG-funded research fellow at the Postcolonial Studies Section of the De-partment of Anglophone Studies, University of Duisburg-Essen. For her post-doc project, she is working on 'Narratives of Flight and Migration in Law and Literature' and analysing the ways in which literary representations of refugees comment on the inherent narrativity of the law. Katrin holds a degree in

English, German, and Media Studies from the University of Münster as well as a German law degree and her main research areas include Law & Literature, Refugee and Forced Migration Studies, and Australian and Indigenous Studies as well as Gothic Studies.

Gigi Adair, Nadine Böhm-Schnitker, Ronja Waldherr

The Return of Utopian Aesthetics and Politics in 21st-Century Literature

Academic Programme

Saturday, 3 September: 11:00-13:00

Section 1

11:00-11:20   Introduction (Gigi Adair, Nadine Böhm-Schnitker, Ronja Waldherr)

11:30-12:00   "Being for Being Against: Precarious Futurity and the Dialectic of Utopianism and Pessimism" (Mark Schmitt)

12:00-12:30   "The Limits of Realist 'Utopianism' and the Power of Allegory" (Georgia Christinidis)

12:30-13:00   Discussion

Saturday, 3 September: 14:30-16:00

Section 2

14:30-15:00   "Playing (with) the Post-Apocalypse: Ecocritical Utopia and Dystopian Nightmare in *The Last of Us* (2013)" (Markus Hartner)

15:00-15:30   "Solarpunk: Aesthetics of Sustainability and Community" (David Walther)

15:30-16:00   Discussion

Sunday, 4 September: 15:00-16:30

Section 3

15:00-15:30   "'Anyone can be a relative': Creating Communities Beyond 'Work Society' in Novels from the 2010s" (Rebekka Rohleder)

15:30-16:00   "What May We Hope? On the Necessity of Dreaming" (Dunja Mohr)

16:00-16:30   Concluding Discussion

Georgia Christinidis

The Limits of Realist 'Utopianism' and the Power of Allegory"

While (social) realism may be uniquely suited to conveying critique, it is limited as a vehicle of the utopian imagination. Realist texts may certainly express the desire for a better social world, yet such desire may be sentimental or nostalgic rather than emancipatory. Thus, many of the instances of post-millennial fiction adduced by Edwards (2019) as at least potentially utopian fail to significantly differentiate the new, longed-for reality from the status quo. The utopian impulse exhausts itself in brief epiphanic moments, affective states, bonds among individuals. As a result, they foster not only complacency, but a variant of idealism that is quintessentially neoliberal: after all, the claim that individuals make their own reality through their mindset is an integral component of what Philip Mirowski has dubbed "everyday neoliberalism". Political protest remains symbolic and representational (the chain of protesters in Crace's *All That Follows*), akin in form to the aesthetic artefact itself. Neoliberalism is easily able to contain and commodify these impulses.

The desiderata for a more emancipatory mode of utopianism are noted by Raymond Williams (1978) in a text quoted by Edwards, Storey (2019), and Levitas (2013) that bears rereading in its own right: he points out not only the strengths, but also the weaknesses of "the more open but also the vaguer" heuristic mode of utopianism that recent critics tend to favour. He accuses it of "willed neglect of structures, of continuity and of material constraints" (208). Furthermore, he posits that the "subjunctive mode" of utopian writing must form "part of a grammar which includes a true indicative and a true future" (211). Utopianism must include the transformation of a recognisable social reality by means of struggle to have emancipatory effects. Perhaps paradoxically, British texts beyond the boundaries of mainstream realism have undertaken a more sustained engagement with the preconditions and possibilities of such transformative agency than 'literary' fiction. The oeuvre of China Miéville, for instance, constitutes an exploration through allegory of both the necessity and the possibility of transformative agency.

Where Perowne (in McEwan's *Saturday*) cherishes a fleeting and imaginary experience of community triggered by listening to a Schubert Octet, music is neither unambiguously beneficial nor to be passively consumed in *King Rat* (1998). In the guise of the Piper's flute, it constitutes a threat of seduction/control, but the protagonist's hybridity (rat/human) as well as his deeply engrained familiarity with the bass of jungle music enable him to successfully avert the threat. Culture is, here, a physical reality, and community is enacted and created through dance. The central utopian image of *Iron Council* (2004) is the perpetual train, stolen by a group of workers and prostitutes. It is finally saved

from destruction but rendered ineffectual by being turned into a lieu de memoire. Lastly, *Embassytown* equates emancipatory agency, metaphor, and the ability to lie, as all are dependent on creating or perceiving a gap between representation/aspiration and reality. Despite the ostensibly fantastic settings, Miéville portrays worlds with political power structures and characters that are complex and ring true. The recurrent emphasis on the oppressive/emancipatory potential of modes of communication and cultural artefacts makes his work a sustained, critical, and sophisticated engagement with the politics of culture and art.

Works Cited

Edwards, Caroline. *Utopia and the Contemporary British Novel*. Cambridge: Cambridge UP, 2019.

Levitas, Ruth. *Utopia as Method: The Imaginary Reconstitution of Society*. London: Palgrave Macmillan, 2013.

Miéville, China. *King Rat*. London: Palgrave Macmillan, 1998.

—. *Iron Council*. London: Palgrave Macmillan, 2004.

—. *Embassytown*. London: Palgrave Macmillan, 2011.

Mirowski, Philip. *Never Let a Serious Crisis Go to Waste: How Neoliberalism Survived the Financial Meltdown*. London: Verso, 2014.

Storey, John. *Radical Utopianism and Cultural Studies: On Refusing to be Realistic*. London: Routledge, 2019.

Williams, Raymond. "Utopia and Science Fiction." *Science Fiction Studies* 5.3, 1978: pp. 203-214.

Bio Note

Dr. Georgia Christinidis is a postdoctoral researcher. She completed her doctorate on "The Concept of Agency from Modernism to Cultural Studies" at the University of Oxford. Her research has been published in a range of national and international journals, including *Textual Practice*, *Cultural Critique* and the *JSBC*. She is currently completing a book on the contemporary British Bildungsroman.

Marcus Hartner

Playing (with) the Post-Apocalypse: Ecocritical Utopia and Dystopian Nightmare in *The Last of Us* (2013)

Over the past decades, dystopian games have become a dominant subgenre of the video game industry, which itself has turned into one of the most profitable branches of the global entertainment industry. While especially the developers and publishers of so-called 'AAA productions', which reach millions of players, are known for attempting to steer clear of content that could inspire political debate (Hayden 2018), contemporary scholars argue that those games still frequently exhibit a certain subversive potential. In particular, the diverse genre of the dystopian game, according to Gerald Farca, frequently contains a "utopian impulse" that reminds players of problems in their world and makes them "look sceptically and quizzically into [the] future [...] with the aim to unveil social wrongs" and "destabilize the status quo" (2021: 276).

While the notion of utopian impulses in dystopian fiction may at first seem counterintuitive, Farca's argument is reminiscent of a theoretical approach developed by John Storey. In his recent monograph Consuming Utopia (2022), Storey describes utopia as a form of desire, as "a refusal to be defined or confined by what is currently considered possible" (x). Rather than understanding utopia as a genre devoted to the fictional delineation of an ideal/superior human society, he sees the essence of utopian fiction in its political function to question everyday reality and the "pressure of habitual forms and ideas" (Williams 1965: 10). Utopia thus turns into a particular type of "topic" (Marin 1984: 15) that can be found far beyond the confines of works traditionally subsumed under this label, including most notably many explicitly dystopian texts. "While it is true that dystopias depict worlds we would not want to inhabit," Storey argues, "I do not think it is too difficult to find counter-hegemonic moments of hope and resistance." (2022: 30)

In my talk, I am going to investigate such "moments of hope and resistance" in contemporary video games, in particular, Naughty Dog's highly successful and critically acclaimed The Last of Us (2013). I will examine, in how far, the action-adventure and survival-horror game set in a post-apocalyptic America offers political spaces of imaginative resistance, for example, by featuring aspects of an ecocritical utopia that sends "the player on an extraordinary journey towards nature" (Farca 2018: 373).

Works Cited

Beil, Benjamin et al. (eds.). 2019. *Playing Utopia: Futures in Digital Games*. Bielefeld: transcript.

Farca, Gerald. 2021. "Dystopian Games." Mark J. P. Wolf (ed.). *Video Games: The Culture, Technology, and Art of Gaming*. 2nd Edition [3 vols]. Santa Barbara: Greenwood. 2: 271-276.

Farca, Gerald. 2018. Playing Dystopia: Nightmarish Worlds in Video Games and the Player's Aesthetic Response. Bielefeld: transcript.

Hayden, Taylor. 2018. "Ubisoft Massive COO: 'We don't want to take a stance in current politics'." *Gamesindustry.biz* (17 October 2018). https://www.gamesindustry.biz/articles/2018-10-17-ubisoft-massive-coo-we-dont-want-to-take-a-stance-in-current-politics

Marin, Louis. 1984. *Utopics*. New York: Humanity Books. Naughty Dog. 2013. The Last of Us. Sony Computer Entertainment.

Storey, John. 2022. Consuming Utopia: Cultural Studies and the Politics of Reading. London: Routledge.

Williams, Raymond. 1965. The Long Revolution. London: Penguin.

Bio Note

Marcus Hartner is assistant professor in English Literature and Culture at Bielefeld University. Among his main areas of research are the study of narrative, travel and migration literature, and Anglo-Muslim relations during the early modern period. He recently published a co-edited volume (together with Nadine Böhm-Schnitker) on *Comparative Practices: Literature, Language, and Culture in Britain's Long Eighteenth Century* (transcript, 2022) and is currently revising his habilitation thesis for publication. Other current projects include a co-edited volume (with Susanne Gruß) on *Practices and Narratives of Piracy: Connecting the Early Modern Seas* (Amsterdam University Press) and the *Handbook of Interdisciplinarity* (de Gruyter).

Dunja Mohr

What May We Hope? On the Necessity of Dreaming

21st century Anglophone fiction has taken a speculative turn leaning towards a dystopian cultural imaginary that has broadened towards ecohumanities, critical posthumanism, new materialist and CAS

approaches, often topicalizing an Anthropocene setting. Indubitably, dystopias are fictional seismographs of potentially negative contemporary socio-economic, political, ecological, and cultural-technological developments. Some may contribute to a listlessness and a competitive drive in the "age of impotence" (Berardi 2017, 33), offering a porous, vapid, and ultimately dissatisfying image of fragile private bliss.

Dystopia has become mainstream literature with a large number of established authors contributing to the genre. In fact, this cultural upsurge extends to films on the big and the (not so) small screen, TV series, games, apps, video installations, visual and artistic performances etc. Accordingly, critics and writers have diagnosed the 21st century's fictional and real dystopian ailments. For Gregory Claeys dystopia "defines the spirit of our times" (2016), Jill Lepore proclaims the "Golden Age for dystopian fiction" (2017). Literary dystopia has become "fashionable" (Robinson 2018) up to the point of verging on "dystopia porn" (Singh 2018) It almost seems as if we're capitalizing on a decadent and fatalist lust for disaster, doomsday, a world in crisis, and our very own vulnerability, cynically revelling in dystopian party mottos and commodified dystopian tropes (Baccolini 2020).

Recently, however, there have been repeated calls for a change of "the political exercise of the insurgent hope of the utopian impulse with its transformative capacity" (Moylan 2021) and to resuscitate utopia, "Utopias are going to come back because we have to imagine how to save the world"' (Atwood 2021). We need to turn away from an "all-encompassing hopelessness" (Robinson 2018) and join a 'game of future, because "[t]o hope is to gamble. It's to bet on the future" (Solnit 2016). It is this capacity to hope and to dream, the narrative utopian elements of processual microtransformations, I want to turn to in my paper, covering a range of recent Anglophone texts (Lai, Nawaz, Dimaline, Robinson). Notably, the instigation of change and utopian hope in recent texts is latched to a cooperative move that embraces more-than-human community and collectivity and presents us with conscious choices of solidarity, community, and responsibility. This utopianism isn't radical but rather of a soft radicality, offering a form of "slow hope" (Mauch 2019) that allows us to catch an imaginative deeper glimpse of our potential and the necessity to dream.

Bio Note

Dr Dunja M. Mohr, University of Erfurt, author of the award-winning *Worlds Apart? Dualism and Transgression in Contemporary Female Dystopias* (2005), editor of *Embracing the Other: Addressing Xenophobia in the New Literatures in English* (2008), and co-editor of the *ZAA* special issue 9/11 as Catalyst (2010) and of Radical Planes? 9/11 and *Patterns of Continuity* (2016). Her most recent work has been on 20th and 21st-century Frankenstein media adaptations. For her research project

"Approximating the non-human", she received a DAAD research fellowship and a Gastdozentur at the CCEAE/IRTG, Université de Montréal, Canada. She acts as Head of the Women and Gender Studies Section, Association for Canadian Studies in German-speaking Countries and is an officer of the Margaret Atwood Society. She serves on the Advisory Boards of Utopian Studies and Margaret Atwood Studies. Publications are on utopian/dystopian literature, Anthropocene fiction, the New Weird, posthumanism, new materialism, Monster studies, Canadian literature, Adaptation Studies, and post-9/11.

Rebekka Rohleder

'Anyone can be a relative': Creating Communities Beyond 'Work Society' in Novels From the 2010s

In a number of novels from the 2010s, utopian imaginaries are central, albeit within the context of fictional worlds that are predominantly conceived as realistic or even dystopian. The utopian communities imagined within these non-utopian societies are village-sized at most. They do not offer a blueprint for a reorganisation of society as a whole. But all examples that I want to discuss do offer basic principles that could be extended (and that the novels suggest should be extended) beyond the community in question, most notably solidarity across different group identities as well as the formation of social units whose members take responsibility for each other beyond pre-existing social structures (such as the family or the nation). These social units consist partly or wholly in those who are marginalised in the wider society to which they belong. These societies themselves are quite close to those of the real world, even when they have both dystopian and utopian elements; those, too, are at least based on recognisable features of the world in which the reader lives. And that in turn means that work is necessarily a central category in those societies, since it is a central category in the contemporary world. The small utopian communities formed in these novels in their turn make a point of including characters who are, for a variety of reasons, marginalised by 'work society', or at least of being organised around personal and economic relationships that function outside paid work. However, unlike the canonical literary utopias between More and Morris, none of them makes an explicit point of reorganising work in particular. In the proposed paper, I therefore want to look at this non-reorganisation of work, and at the more or less unacknowledged reorganisations which happen nonetheless. The novels in question will be Margaret Atwood's *MaddAddam* (2013), Arundhati Roy's *The Ministry of Utmost Happiness* (2017), and Bernardine Evaristo's *Girl, Woman, Other* (2019).

Bio Note

Rebekka Rohleder studied English and History as well as Scholarly Editing at the FU Berlin from 2001 to 2007. From 2007 to 2012 she worked as a research assistant at the Department for English and American Studies of the University of Hamburg. In 2017 she defended her PhD thesis on "'A Different Earth': Literary Space in Mary Shelley's Novels". Between 2013 and 2017 she taught several classes at the Leuphana University of Lüneburg. From April 2017 to March 2019 she worked as wissenschaftliche Mitarbeiterin for the Department for English and American Studies of the University of Hamburg again. From March 2019 on she works as 'wissenschaftliche Mitarbeiterin' at the Department of English and American Studies at Europa-Universität Flensburg.

Mark Schmitt

Being for Being Against: Precarious Futurity and the Dialectic of Utopianism and Pessimism

The notion of utopia is intricately linked with pessimist thought. Pessimist thinkers such as E.M. Cioran (1987) and John Gray (2003, 2007, 2013) have notoriously both admired and derided the utopian imagination, and cultural critics such as Stuart Hall, Theodor Adorno and Max Horkheimer have embraced a Gramscian "pessimism of the intellect", paired with an "optimism of the will" (cf. Hall 1988; Horkheimer 1972). Even in their most pessimistic diagnoses, Adorno and Horkheimer conceded that "[w]hen you reject utopia, thought itself withers away" (2019: 3). This dialectic can also be found in other prefigurative cultural forms, such as in the anticapitalist and antiracist critique of the punk subculture. The British grindcore band Napalm Death, for instance, couples a bleak diagnosis of the contemporary world with the vision of a better and more just society on their fittingly titled album *Utopia Banished* (1992). Thus, while at first this might sound counterintuitive, utopianism and pessimism form a dialectic when it comes to prefigurative thought, politics and aesthetics.

This dialectic also continues to be dominant in more recent forms of prefigurative thought and aesthetics. In my talk, I want to trace the dialectics of utopianism and pessimism in what I consider to be new expressions of pessimist philosophy that have emerged in the wake of the "death of utopia" (Gray 2007). Concepts such as afropessimism (cf. Wilderson 2020) address current issues of ethnic identity and correspond to the utopian mode of afrofuturism (cf. Gunkel, Hameed & O'Sullivan 2017; Gunkel & lynch 2019). A distinct queer pessimism has emerged from Lee Edelman (2004) and Sara Ahmed's (2010) deconstructions of the "compulsory narrative of reproductive futurism" (Edelman 2004: 21) from the angle of a pessimist "being for being against" (Ahmed 2010: 162). One of the most radical expressions of new pessimism addresses the destructive effects of the Anthropocene and prefigures an "ahuman" future: Patricia MacCormack's *Ahuman Manifesto* (2020) proposes voluntary human extinction as a utopian possibility for the survival of nonhuman lifeforms.

In my talk I will compare these new pessimisms and how they dialectically go hand in hand with the return of utopian aesthetics and politics identified in the call for papers. I will argue that what these pessimisms and utopianisms have in common is their refusal "to be realistic" about the status quo of the present (Storey 2019). Thus, they offer opportunities for new prefigurative epistemologies in the face of an increasingly precarious futurity.

Bio Note

Dr. Mark Schmitt is a researcher and instructor in British Cultural Studies at TU Dortmund University. He has previously taught at Ruhr-University Bochum and the University of Mannheim and has been a research fellow of the Stuart Hall Foundation London from 2016-2019. His research interests include cultural theory, literary and film studies, the intersections of race and class in Britain and Ireland, and the area of futures studies. He has published several articles on utopianism and post-capitalist futures and is currently working on a book titled "Spectres of Pessimism: A Cultural Logic of the Worst" (commissioned by Palgrave and scheduled for publication in 2023). His latest publications include *British White Trash: Figurations of Tainted Whiteness in the Novels of Irvine Welsh, Niall Griffiths and John King* (Transcript, 2018) and *The Intersections of Whiteness* (ed. with Evangelia Kindinger, Routledge, 2019).

David Walther

Solarpunk: Aesthetics of Sustainability and Community

In the 21st century, humanity faces ecological apocalypse. While the IPCC provides guidance within a framework of current climate science, an eco-critical perspective has also become more prevalent in speculative fiction and popular culture. Within the last decade, a new subgenre called Solarpunk has entered the ecological discourse, arising out of blogs, social media, video games, short films, art, and various anthologies. Whereas Cyber- and Steampunk deal with the relationship between humanity and the digital world/machines respectively, often configured as dystopias, Solarpunk revolves around the nexus of nature.

Most Solarpunk narratives are situated in a world that has either already suffered ecological collapse or managed to escape such a fate by a last-second reorientation of values. As such, a focus on the confluence of architecture and technology, as well as its symbiotic relationship to what remains of nature, buttresses the various visions of communal sharing that provide this genre with its utopian inflection. In Solarpunk, bioluminescent fashion mingles with festivity, glacier domes preserve snow

and teach about conservation, and solar-powered giraffes "traverse the land / like gilded towers", purifying water and enriching the soil (Pevyhouse 2017, 90). Past mistakes are learned from; greed combatted. Through this anti-establishment, community-driven perspective, the genre earns its "punk" moniker, operating in a framework opposed to systems of capitalism, racism, and gender inequality.

Nevertheless, the implicit dangers of these visions have to be recognized. As Williams (2019) points out, the flawed desire for a clean slate, the unequal distribution of solar power (much like that of wealth), and the systems of production imbricating photovoltaic technology are points of contention that should not be discounted.

Despite these warnings, though, Solarpunk presents an emerging genre in the wider field of eco-critical literature that demonstrates new avenues for removing the future from the grasp of apocalyptic visions. This contribution therefore aims at tracing the origins and aesthetics of Solarpunk in popular culture, while also showing how it introduces imaginaries of sustainability and community throughout three anthologies – *Sunvault: Stories of Solarpunk and Eco-Speculation* (2017), *Glass and Gardens: Solarpunk Summers* (2018), and *Glass and Gardens: Solarpunk Winters* (2020) – providing a reprieve from the oversaturation of dystopian fiction and leading to its answer: literary optimism.

Works Cited

Clark, Chloe N. "Fairy Tales & Other Species of Life." *Sunvault: Stories of Solarpunk and Eco-Speculation* (Eds.: Phoebe Wagner and Brontë Christopher Wieland). Nashville: Upper Rubber Boot Books, 2017, pp. 135.

Pevyhouse, Jack. "Solar Powered Giraffes." *Sunvault: Stories of Solarpunk and Eco-Speculation* (Eds.: Phoebe Wagner and Brontë Christopher Wieland). Nashville: Upper Rubber Boot Books, 2017, pp. 90.

Ulibarri, Sarona (Ed.): *Glass and Gardens. Solarpunk Summers*. World Weaver Press, 2018. Ulibarri, Sarona (Ed.): Glass and Gardens. Solarpunk Winters. World Weaver Press, 2020.

Wagner, Phoebe and Wieland, Brontë Christopher (Eds). *Sunvault: Stories of Solarpunk and Eco-Speculation*. Nashville: Upper Rubber Boot Books, 2017.

Williams, Rhys (2019): ""This Shining Confluence of Magic and Technology": Solarpunk, Energy Imaginaries, and the Infrastructure of Solarity." *Open Library of Humanities* 5.1:60, pp. 1-35.

Bio Note

David Walther studied English and German at Greifswald University and the University of Manitoba. He is currently working on a dissertation on the grotesque as a discursive interface in the works of Salman Rushdie.
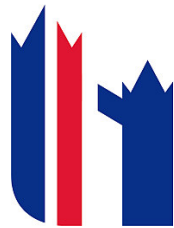
Deutscher Anglistenverband

Anglistentag Mainz

Workshop des Deutschen Anglistenverbandes:
Die Post-Doc Phase

Dieser neue Workshop richtet sich an Wissenschaftler*innen die sich in der Endphase ihrer Promotion befinden oder diese vor kurzem abgeschlossen haben. Ziel der Veranstaltung ist es, einen Überblick über die verschiedenen Laufbahnen in der Post-Doc Phase zu geben und so eine Orientierungshilfe bei der Entscheidung für die Universität als Berufsfeld zu bieten.

Ort: Johannes Gutenberg-Universität Mainz
Datum: Freitag, den 2. September 2022, 15:00 bis 18:30 Uhr

Inhalte:

− Aufgabenfelder und Bereiche der Laufbahnplanung: Forschung, Lehre, Administration
− akademische Karrierewege: Habilitation, Juniorprofessur, Forschungsstelle
− Prioritäten, Strategien, Skills, Erfahrungen

Prof. Dr. Roman Bartosch
Englisches Seminar II
Universität zu Köln

roman.bartosch@uni-koeln.de

Prof. Dr. Ellen Grünkemeier
Department for British and American Studies
Universität Bielefeld

ellen.gruenkemeier@uni-bielefeld.de

PD Dr. Julia Hoydis
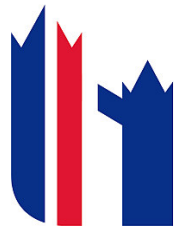MESH/Englisches Seminar II
Universität zu Köln

julia.hoydis@uni-koeln.de

Prof. Dr. Ilka Mindt
Institut für Anglistik und Amerikanistik
Universität Paderborn

mindt@mail.uni-paderborn.de

Deutscher Anglistenverband

Anglistentag Mainz 2022

Workshop des Deutschen Anglistenverbandes:
Resilienz als Qualifikation

Dieser neue Workshop richtet sich an Wissenschaftler*innen in der Übergangphase zwischen Habilitation und Berufung. Diese Phase dauert für viele – nach außen hin oft unsichtbar – mehrere Jahre und stellt besondere Anforderungen an das individuelle Durchhaltevermögen. Der weniger auf Information als auf Austausch hin angelegte Workshop soll es den Teilnehmenden ermöglichen, ihre Ressourcen zu erkunden, um den Schwebezustand nicht nur als Belastung, sondern auch als Chance wahrnehmen zu lernen.

Ort: Johannes Gutenberg-Universität Mainz
Datum: Montag, den 2. September 2022, 9.30 bis 12.30 Uhr (dann informeller Austausch)

Inhalte:

- kognitive und emotionale Resilienz: Zustand und Prozess
- Analysekategorien: systemisch-strukturell und individuell
- Erfahrungen, Strategien, Techniken, Wissen

Prof. Dr. Jana Gohrisch
Englisches Seminar
Leibniz Universität Hannover

jana.gohrisch@engsem.uni-hannover.de

PD Dr. Julia Hoydis
MESH/Englisches Seminar II
Universität zu Köln

julia.hoydis@uni-koeln.de