VOLKER EISENLAUER (Salzburg):
The Cohesive Swing of Remediated Text Design

In the age of smart phones, tablet PCs and Social Media, the millennial generation appears to be writing more than any generation before it. However, in the context of electronic discourse, ‘writing’ or rather ‘generating texts’ is in no way constrained to verbal resources: When users write blog entries, create posts on Twitter or Facebook or when they use message applications on their smart phones, they seldom limit their semiotic choices to letters, instead combining all kinds of audio-visual data to multimodal textual artefacts. Likewise, on the reception side users commonly decipher all kinds of representational formats, i.e. text, audio, image and video data. To assess the impact of the electronic environment on multimodal meaning creation, my study discusses how users relate emerging layout patterns of current online-genres to their previous knowledge of conventions of text design. To describe the intermedial dimension of the manifold structural bonds in force between text composition and text design, I shall draw on Bolter and Grusin’s (1999) theory of Remediation. Defining four elemental phases of Remediation will then help to ascertain the potential of text design for meaning making processes in both new and old media.

Bibliography:

SASKIA FÜRST (Salzburg):
Images of Older Black Women in Advertising: From the Asexual Aunt Jemima to the Sexualized Dove Pro-Age Campaign

From the time of slavery in the US, stereotypes surrounding Black women and their bodies have served the purpose of controlling Black women. As the racial “Other”, Black womanhood has been negatively portrayed in relation to White womanhood. For instance, stereotypes of the black female jezebel as a sexually insatiable and inappropriate variation of female sexuality were used to reinforce White male notions of White femininity and repress social and economic mobility for Black women. This was reflected in the advertisements featuring older Black women in their role as the Mammy figure to sell domestic products to White women. With the 2004 Dove Campaign for Real Beauty, Black female consumers have also been targeted as consumers, but the dominance of the stereotypical Mammy figure and the (re)introduction of sexualizing her older body continues to subject older black female bodies to a White male heterosexual controlling gaze. As advertisements not only reflect ongoing social trends but also influence them, what are the consequences of the continued oppression of older Black women in US and international visual media? In a continuing tradition of rejecting hegemonic representations of “Blackness”, is there space for alternative, multiple, diverse representations of older women in African American communities in US and international advertising? I will look specifically at the representations of aging Black women within US and international advertisements as, in the context of modern globalization, these images are transmitted to international populations through global market economies and influence local discourses on black bodies in other cultural settings, contributing to a standard “corpus” concerning Black female bodies.
ULRICH PALLUA (Innsbruck):
Looking Back: The Reality of Imperial Ideology in John Fawcett's *Obi; or, Three-Finger'd Jack* (1800)


John Fawcett’s *Obi; or, Three-Finger’d Jack* (1800) draws a distorted picture of the life of slaves in Jamaica. The paper will investigate the ambivalence in this distortion as Fawcett creates two kinds of slaves by pitting them against each other: the loyal and obedient slaves (but still inferior) vs. the superstitious-ridden and rebellious slaves deeply rooted in old traditions, thus considered inferior, uneducated, immoral and dangerous. The juxtaposition of what I call ‘anglicised’ slaves instrumentalized by the coloniser and the heathen ‘savages’ that are beyond the reach of the imperial ideology enables Fawcett to substantiate the claim that Christianity successfully promotes slaves to ‘anglicised’ mimic men/women who are then able to carry out its mission: to eradicate the pagan practice of obeah, three-finger’d Jack, and all those slaves that threaten the stability of the coloniser’s superiority.

Charlie Haffner’s play *Amistad Kata-Kata* (1987) is about the heroism of Shengbe Pieh and his fellow slaves on board the *La Amistad*: on their way to the colonies they revolted, were sent to prison, tried, finally freed, and taken back home after 3 years. The paper will show how Haffner repositions the ‘Amistad trope’ in the 20th century by effacing the materiality of the body of the African slaves, thus re-evaluating the corporeality of the colonised slave in the 19th century post-abolition debate by coming to terms with the cultural trauma post-independent African collective identity has been experiencing. The re-staging of the play by the ‘Freetong Players’ in 2007/8 commemorated the bicentenary of the abolition of the Atlantic Slave Trade, a unique opportunity to direct the attention to asserting the identity of ‘Post-European’ Africa.

MICHAEL DRAXLBAUER (Vienna):
Images of Saint Kateri Tekakwitha

Lily of the Mohawks, First Iroquois Virgin, La Protectrice du Canada, Patroness of the 2002 World Youth Day in Toronto (celebrated there as “patroness of ecology” and the incarnation of “the Indian Image of Mother Earth”) – an impressive posthumous “career” for a young Mohawk-Algonquian woman from a village near what is now Auriesville, New York, who during the last years of her brief life (1656-80) impressed her Jesuit mentors at the mission of Saint-François-Xavier-du-Sault at Kahnawake, Canada, through the austerity of her lifestyle and her practices of self-torture. What did they see in her? What had she come to exemplify?

This paper outlines the problematics of retelling her life, and will then analyze exemplary attempts to reshape it in the form of a Catholic saint’s *vita*. There have been countless constructions and reconstructions of this “model convert”, from the very first Jesuit biographies via the hagiographic machinery of internet fora and pressure groups of the last decade to her canonization (as the “first Native American saint”) by the Vatican on October 21, 2012 – after having been declared to be venerable in 1943, and beatified in 1980.

I will present some pictures and some texts (no Hollywood clips yet) – without attempting to construct a coherent “figure” from what remains, for me, a puzzle. Is the image of Saint Kateri still compatible with the young Tekakwitha at the Jesuit mission? What do millions of Catholics, not only in the Americas, see in her – or, what have they been taught to see in her? I have more questions than answers.
**Remus Gergel (Graz):**

**Images in the World Around Us and Beyond: Notes from Formal Semantics**

The goal of this talk is (A) to discuss some of the tools used in formal semantics in a larger context in view of the topic of the present conference and (B) to consider their potential in the area of language change.

Regarding (A), we introduce key ontological objects together with the way they are combined in semantic theory. These include individual entities (‘Jane Austen’ or ‘the president of the US’), predicates, and truth-values for full sentences (depending in turn e.g. on the situation of evaluation). Such entities can be related to the world as we know it. A first potential issue is that there are objects which are not part of the actual world at any time (but rather of the world as it could/should be etc.). Nonetheless English operates with such meanings perfectly well, too. This is dealt with by modalization, or carrying along similar ‘images’ in the model in so-called possible worlds, a well-established area of formal semantics.

A more intricate issue perhaps, relating to (B), is how to account for change of meaning, while keeping the rigor of the system and not introducing ad-hoc solutions. It is well known that apparent run-of-the-mill expressions can either lose or gain additional meaning (cf. Eckardt 2006, OUP). In this connection, we will first investigate how a version of economy can account for some such developments. Second, we will illustrate on the basis of specific studies that some of the harder cases of meaning change can be accounted for precisely by fully exploiting the possibilities of semantic theory. This includes transfer in the inventory (from one ontological class of objects to another), the mode of combination, and sometimes the so-called dimension of meaning.

**Gabriella Mazzon (Innsbruck):**

**Strategic Communication of Pathos and Suffering in Verbal and Visual Medieval Culture**

The cyclic religious drama of the late Middle Ages is often considered a form of Christianisation of earlier festivities, i.e. as a more direct strategy of evangelization derived from the new preaching style of religious orders, such as the Franciscan friars, and not as a direct descendant of the liturgical plays, which were performed within the church. This new way to communicate with the laity was based on the use of the vernacular language as opposed to Latin, the introduction of comic elements, and a recognition of secular concerns. They were likely to be more effective towards the end of instructing the population than mystical solemnities. The participation of craft guilds to such events affirmed corporate identity, showed that the town acknowledged the church and accepted the centrality of established religious institutions in the new social structure, by accepting and reproducing its ‘mythology’. On the other hand, the commissioning of works of art, in which the themes of suffering were developed with the same aim, takes place mostly, but by no means exclusively, within the boundaries of institutionalised church environments.

In medieval drama, the ‘humanising’ factor is partly connected with the element of suffering; culminating in the representation of Jesus on the cross, but anticipated in some of the Old Testament episodes, it is also important for its educational value of stressing the mercy of God; for our purposes, it adds interesting linguistic material, especially of the ‘expressive’ kind. The actual construction of the text is important since the staging of medieval drama could
involve different degrees of audience participation and reaction. The same can be said about patterns of artistic images. This type of relationship has been investigated by critics, but has hardly received any attention as concerns the strictly linguistic point of view, and particularly the way in which the dynamics of dialogue in medieval drama concurs to the strategic implementation of this form of social-ideological control. This involves a structuring of dialogue by making use of specific rhetorical structures and figures of speech that act as reminders of the value of suffering in the progress towards salvation. Thus, forms of pathos are employed to this end both in texts and in imagery.

**Session 4 (Chair: Ewald Mengel)**

**SUSANNE REICHL (Vienna):**

“To look is an act of choice” (John Berger): Shaun Tan’s Picture Books

Shaun Tan’s picture books, not specifically designed for children but usually understood as a cross-over genre for all ages, are striking examples of how words and images co-create a variety of potential meanings. While his iconotexts (the term is Kristin Hallberg’s and refers to the inseparable cooperation of text and image in the process of meaning production) deal with belonging and homelessness on a metaphorical level, there are also inter- and co-textual markers that point towards more manifest national contexts and extend the range of possible interpretations of his work. While in *The Rabbits* (with John Marsden, 1998), the postcolonial and ecological critique of Australian colonisation seems to be very much in the foreground, readers of *The Arrival* (2006) and *The Lost Thing* (2000) need to look more closely for markers of similarly concrete settings. Tan resorts to a variety of techniques available to the artist who deals with both words and images, and thus emphasises the materiality as well as the historical rootedness of his work. He draws attention to the power of looking, on the levels of histoire, discours, of intertext and metareference, and explores the aptitude of the picture book genre to “mean” by not just words or images, but by the relationship between the two. My presentation will show how Tan’s work encourages various ways of looking and what these “acts of choice” might result in.

**MARKUS OPPERLZER (Salzburg):**

Braiding (*Tressage*) in *V for Vendetta*

With the translation of Thierry Groensteen’s *Système de la bande dessinée* (1999) into English (trans. Bart Beaty and Nick Nguyen; Jackson, MS: UP of Mississippi, 2007) Anglophone comics scholarship was offered an alternative to Scott McCloud’s predominant theory of closure (see McCloud chapter 3: “Blood in the Gutter”, pp. 60-93). While McCloud’s typology of transitions from one panel to the next is helpful in analysing the microstructure of comics, he does not think beyond the linear progression of panels at all, dismissing more complex arrangements of images or reading patterns as arty or alien to the medium (see p. 106).

Groensteen’s concept of braiding (*tressage*) – an obvious allusion to the quality of text as something woven – acknowledges, however, a “model of organization that is not that of the strip nor that of the chain, but that of the network” (p. 146; original emphasis). Though it represents a “supplementary relation that is never indispensable to the conduct and intelligibility of the story” (pp. 146-7), it offers the possibility to create patterns and narrative strands that go beyond the surface of the comic page and the habitual linear order of reading.
In this presentation I want to flesh out Groensteen’s theory and demonstrate how braiding works in one of the classics of comics literature, Alan Moore and David Lloyd’s *V for Vendetta*. If there were more time, I would introduce forms of braiding in films, using the adaptation of *V for Vendetta* as an example, and then compare the macrostructural devices in both texts.

Bibliography:

**RANTHILD SALZER** (Vienna):
**Between the Pictorial and the Verbal: Reading Images in Art Spiegelman’s *In the Shadow of No Towers***

In his graphic narrative *In the Shadow of No Towers*, Art Spiegelman recounts his experience of 9/11. Accessing the multimodal nature of the comics medium, the author tries to come to terms with his personal trauma regarding the events of September 2001.

Comics as a medium gain their momentum from their hybrid set-up. They address their audience on both a verbal and a pictorial level as they ask to not just read words but to also read images. Using visual images drawn in panels, the gutter in between and verbal images in form of text captions or speech bubbles, graphic narratives tell their stories. A comic book asks its readers to negotiate what its visual images mean opposite its verbal ones, as it often juxtaposes the drawn and the written.

The medium lends itself especially well to the narration of trauma. Spiegelman’s aim in his text is to re-live the moment the airplanes hit the twin towers over again and over again. He puts a drawing of the gleaming north tower on every page, in a way constantly re-experiencing the traumatic event. Rather than telling us what he feels in words, we as audience decode the images and make sense of the text that way.

In my presentation I will demonstrate how Spiegelman’s graphic narrative works best when audiences read the images as the driving force within the text. I point out how Spiegelman tries to hold on to the moment the trauma occurred on a pictorial level, while the verbal level depicts what happens in the aftermath of the event: the reactions of witnesses, politicians and the news networks.

**Session 5 (Chair: Sabine Coelsch-Foisner)**

**JOSHUA PARKER** (Salzburg):
**How American Is It: The Auto in the Hetero-Image of Berlin***

Every “image of the other land”, Hugo Dyserinck proposed, “ultimately has an underlying basis in the image of one’s own country, be it openly declared or latently existent.” J. M. Coetzee has written, meanwhile, that “certain things that we may want to see” – including latent auto-images essential to personal or national identity – must remain “off-stage” in order to “save our
humanity”. This paper examines “ob-scene” auto-images in American fiction set in Berlin, a city long set in parallel to the U.S. Both were imagined by many nineteenth-century American authors as physically situated on the “frontiers” of western civilization, and as Berlin grew from a “new frontier town” to a hyper-modern metropolis at the turn of the century, literary parallels increased. Though two world wars encouraged dramatic literary images of German-American difference, symbolic parallels again resurfaced during the Cold War.

“As one went to Europe to see the living past”, one visits America “to observe the future”, Alison Lurie once wrote. Yet, as Reinhold Wagnleitner has pointed out, “the term ‘New World’ signifies that the old world of the ‘Indians’ was not even acknowledged as part of human history by the European conquerors. How many American enthusiasts about Europe deeply regret that ‘America’ unfortunately does not have a long history? Is its history really that short?” This paper discusses how some passages in American history remain “off-stage” through their projection abroad. The presentation closes with a discussion of R. H. Weber’s Homeland (2004), in which an American in Berlin is unwittingly entangled in the U.S. “Homeland Security”’s work of imprisonment and torture without trial. It proposes that in recent fictions American authors have begun to examine the U.S.’s “ob-scene” history – and that setting their work in “another land” allows examinations of such images, making them more palatable to American readers.

JULIA LAJTA-NOVAK & SANDRA MAYER (Vienna):
Disparate Images: The ‘Work vs Life’ Topos in Contemporary Biofictions about Victorian Authors

The frequently proclaimed ‘rebirth of the author’ has given rise to fictional re-writings of authors’ lives in the past thirty years, which testify to an on-going fascination with authorship. These literary biofictions have been considered a symptom of the ‘postmodern post-mortem’ (Savu), that is to say, the fictional resurrection of historical authors in line with contemporary authors’ ideological agendas. Simultaneously, these recent representations contribute to the posthumous reputation of historical authors in a way that may also amount to the demythologisation, or at least, the resignification and reaffirmation of cultural iconicity.

In this paper, we examine contemporary biofictional treatments of two canonical Victorian writers, Elizabeth Barrett Browning and Charles Dickens, in Margaret Forster’s acclaimed novel Lady’s Maid (1990) and Sebastian Barry’s drama Andersen’s English (2010). Forster’s novel unfolds through the perspective of Barrett Browning’s personal maid Elizabeth Wilson, who is torn between admiration for her poet-mistress and indignation at her selfish disregard for her servant’s economic and personal difficulties. Similarly, Andersen’s English, another of Barry’s memory plays, based on the historical encounter between Hans Christian Andersen and Charles Dickens, eventually reveals the cracks in the Danish author’s idealised image of his celebrated host.

We argue that the two biofictions represent a particular type of authorial ‘dethroning’ which centres on what we have called the ‘work vs life’ topos: the chasm between the moral values conveyed through the historical author’s works and his/her private conduct. This critical juxtaposition of biography and literary oeuvre ultimately raises questions not only about the ethics of the artist; it also reflects on the voyeuristic desire of contemporary writers and readers to expose an author’s ‘true private self’ behind their public persona and probes the value of biographical criticism in literary studies.