

DiscourseNet 15

International conference:
Discourses of Culture -
Cultures of Discourse
March 19-21, 2015
Belgrade

A topic of controversial debate today, "discourse & culture" points to fundamental questions in contemporary society such as the role of mass media in the construction and transformation of reality, the interrelationships between high and mass culture, or the interpellations of subjects in their communities. Discourse is seen as a set of enacted processes that establish, protect, or change conventions and thus reassemble the wide area of both the material and immaterial environment. Therefore, the question of how discourse affects culture through a long chain of mediated actions and reactions stands at the focal point of many discourse researchers. The main aim of the DN15 conference is to open an interdisciplinary dialogue concerning discourse and culture. Contributors are invited to make (sub-)culture(s) a central concern within discourse studies or to explore discursive phenomena in terms of culture. DN15 welcomes critical reflection upon the discursive and cultural aspects of meaning, identity, and communication.

This conference welcomes new methodological and theoretical approaches dealing with the nexus of discourse and culture. Contributors are invited to focus on inter- and transdisciplinary approaches in media studies and digital humanities, sociology, political studies, linguistics, literary criticism, and cultural studies. The meeting also presents the opportunity to join the DiscourseNet network and to develop new projects and cooperations. The working language is English, all contributions will be recorded (with the consent of the presenters), and a publication is planned.

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University library
"Svetozar Markovic"

ERC DISCONEX



Faculty of
Philology



Panel overview 19.3.2015

Welcome speech

Head of the University Library „Svetozar Marković“
Aleksandar Jerkov

Word of Organiser: Info & Misc

Organiser of DiscourseNet 15
Jan Krasni

Key Note

Coordinator of ERC DISCONEX
Johannes Angermuller
Beyond Representation? Studying Discourse and Culture Today

Media and the Social 11.00-13.05

1) Tim Trausch (Chair)

Discourses of/in Chinese “Mainstream Culture”

Cultural products associated with the zhuxuanlü category – translated as “main melody” or “leitmotif” and referring to the idea of a Chinese mainstream culture and ideology concordant with the main party line – are often dismissed as dull, unpopular remnants from the heyday of socialist propaganda or completely excluded from discourse for these exact reasons. Instead of perceiving the category as a fixed monolithic entity forever following out-dated patterns of socialist propaganda, this paper calls for closer attention to the way Main Melody is intertwined with an ever-changing and negotiable (mainstream) culture in order not to become blind to the changes and developments within a realm that can serve as a subtle indicator of broader socioeconomic shifts. Combining an analysis of discourses on Chinese mainstream culture with a political economy approach towards cultural production and a close reading of selected Main Melody films (as well as their own negotiation of sociopolitical discourses), we will try and go beyond the master narrative of a linear progression of (post-)socialist China’s cultural sphere from propaganda to art to commerce and instead highlight the influences of commercialization and globalization on the dissolution of these boundaries. In the 21st century, global flows of communication and trade have produced significant shifts in the aesthetic and narrative design of local cultural production and fostered the development of more diverse, pluralistic, entertaining, and commercially attractive versions of a category born out of the desire to oppose bourgeois liberalization and commercialisation, thus producing complex blendings and (re-)negotiations of art, commerce, and politics as well as of political mainstream and popular culture. In a comparative cross-media approach, this paper will further place the discussion in relation to Main Melody in theatre and computer game culture.

2) Cristóbal Pagán Cánovas

The NewsScape Library of News Broadcasts: Big data for the comparative study of media and culture

Imagine that we could systematically compare what people are saying about any particular piece of news or topic on television, as well as how they are saying it, that is, what multimodal information (gesture, prosody, accompanying images, sound, music, graphics, production effects) integrates with verbal expression to construct the full discourse of the audiovisual media. Imagine that we could compare this with big data across different languages. NewsScape opens these possibilities for the study of media discourse and how its way of telling the news shapes cultural reality.

The NewsScape Library of News Broadcasts is hosted by the Library of the University of California Los Angeles, and developed by the Red Hen Lab for the Study of Multimodal Communication, a research

group distributed among several US and EU institutions. It contains over 250.000 hours of TV news broadcasts (2004-present) and more than 3 billion words of close captioning/subtitles, which are fully synchronized. Searches for linguistic expressions render video-links to the moment of the broadcast in which the words were uttered.

Red Hen has developed a joint text-and-image engineering framework for parsing the semantics of its television news dataset. Text tools in python and java include several types of sentiment detection, named-entity recognition with person, place, and calendar time, transcript integration, and syntactic parsers with lemmatization, all deployed on the whole collection. Visual tools include multi-language on- screen text extraction (deployed), shot boundary detection and face analysis (developed and being deployed). Joint text-image tools include story segmentation and topic clustering; these are both deployed and under continuous development. The framework is designed for rapid integration of new tools. The major languages are English (currently the vast majority of the data) and Spanish, alongside smaller collections in Scandinavian and Slavic languages. NewsScape is rapidly expanding to other languages and countries.

3) Jan Zienkowski

Cultural and neoliberal logics in the Flemish nationalist project of the New Flemish Alliance

Culture is one of the key categories that have centered debates on diversity, multiculturalism and nationalism in Europe. The notion has been used with frequency in order to establish a variety of partially overlapping and reductive dichotomies: Western/Non-Western, Judeo-Christian/Islamic, North-South and the like. However, reified notions of culture have also been used in order to draw lines of division within countries and regions. This is certainly the case in Belgium. Culture has played a big historical role in popular and nationalist conceptions of Flemish identity in relation to migrant minority members with Islamic backgrounds. But it has also played its role in the way nationalists position themselves in relation to Belgium as a multilingual and federal state. The continued electoral success of the New Flemish Alliance (N-VA) between 2003 and 2014 went hand in hand with the articulation of a discourse on Belgium as a country hosting two languages (French and Dutch), two cultures (Walloon and Flemish), two media-systems (there are no bilingual or federal public media) and democracies (the north votes right wing and the south votes left wing). In analogy with the notion of blocked identity, Flemish nationalists claimed that Belgium suffered from a blocked democracy in which neither the North (Flanders) or the South (Walonia) of the country managed to realize their cultural or political ideas. Within this logic, Belgium cannot hope to be a democracy because it (supposedly) consists of two cultures. In spite of the intertextual success of this type of discourse, the latest electoral success was marked by an important discursive shift towards a neoliberal austerity-based discourse. Relying on a combination of the logics approach of Glynos and Howarth on the one hand, and on linguistic pragmatics as a method for empirical ideology research on the other, this paper will investigate this shift in the N-VA discourse from an interpretive logic that relies on a strategy of culturalisation to one that draws on neoliberal fantasies and logics. Based on earlier publications as well as on new analyses of multimodal 2014 N-VA campaign materials, the author will present the continuities and ruptures within this hegemonic project. Special attention will go to the way culturalist and neoliberal logics have been (dis)articulated in the discourse of the N-VA.

4) Ana-Maria Teodorescu

The practices and genres in media as discursive conventions-romanian case-from a cultural perspective

The aim of this paper has involved the communicative strategies and tactics the media as institutions have been conceived and practice in covering sitcoms in Romanian press, namely television stations., regarding the new habits for multiscreening receiving the television product. Defining, identifying, analyzing and interpreting the media content of the popular culture text- according the interactional perspective- and evaluating conventions, the current research will demonstrate the practices and the patterns for a genres with universal values, adapted in new representations for newly serialities.

In this regard, the methodology of research have two approaches – the media discourse as its own representation about the realities in Romania nowadays, according to the content analysis method, and how mass-media represented the reality, using as main tool the interactional perspective -

discourse in interaction-, as quantitative research implications of the comments of the viewers in the web sites of the TV station as producer of the sitcom.

The case study I propose gathers a large amount of information about the media product, the content analysis, according to the quantitative means, the evaluation of the media product-the sitcom- for the new viewer adapted to multiscreening in a multimodal world.

5) Ana Plavsic

"Immigrants as 'the Other' in the British online media and society"

The paper "Immigrants as 'the Other' in the British online media and society" aims to show the impact that the British newspapers have on the perception of immigrants in the British society. The corpus analysis consists of newspaper articles from two tabloids, Daily Star and Daily Mirror, and two broadsheets, The Guardian and Daily Telegraph. The author will rely on the works and theories of Freud, Edward Said, Erich Fromm, Van Dyke and Fairclough and others to support the main thesis.

Language and Cultural Discourse 11.00-13.05

1) Ronny Scholz (chair)

Investigating culture in political discourses on Europe since 1979. The notion *Europe* in German, French and British election manifestos

In this talk I present results of a comparative study on the notion of Europe in French, German and British political discourse. This talk is part of a project entitled "The discursive legitimation of the European Union". The project aimed at a detailed investigation of the linguistic construction and discursive negotiation of the notion Europe. These negotiations are understood as having an impact on the belief in the legitimacy (Weber 1922) of the European political influence on each of the three investigated countries. A comparative analysis of different political discourses in Europe sheds light into different language practices drawing on and reconstructing different political cultures. By looking at the notion Europe in national manifestos for elections to the European parliament we can see in how far the linguistic construction in different national discourses overlaps and what discursive particularities exist in each country.

The study draws on a corpus analysis in a German, French and British corpus consisting of election manifestos of all political parties that have been elected to the European Parliaments at least once since 1979. Each corpus has a volume of around 300.000 tokens and contains around 50 texts originating from national political parties ranging from right wing to left wing orientation. For this study I used contrastive methods as multifactor analysis, descending hierarchy classification, keywords and collocation which were developed in French discourse analysis since the 1970s. I identified key words and investigated them with regards to differences in the political culture in all three countries. On the basis of the analysis how the linguistic sign Europe is used inferences are made about the more general understanding of the notion Europe in different political cultures. Based on standardised quantifying methods that take each word token of a given text-corpus into account by contrasting different partitions lexicometry constitutes a quantitative heuristic approach. The different quantifying methods thus alienate the researcher in a first instance from the textual material and help to find new results based on statistical measures instead of hermeneutic analysis of meaningful sequences. The "interpretative reflex" is postponed to a later point in research, when we have found linguistic elements that are salient in a certain partition. The talk outlines possibilities and limits of this approach to the analysis of the relationship between discourse and culture.

2) Ruxandra Boicu; Mirela Lazăr

Discourses on European Culture and Language

In this paper, we attempt at analysing how meanings about the construction and transformation of a common European culture are construed and negotiated online. Our research focuses on the debate related to a (hypothetical) common European language. Should multilingualism, the English language, with its national and cultural implications, or Esperanto (an artificial construct) substantiate a discursive resource for communicating the identity building process within the European Union? The research corpus is a recent 2-year dialogue sequence (2013-2014) among some tens of European citizens who form an active online community on the "Debating Europe" platform whose objective is to stimulate an exchange of ideas over the future of the European Union identity, language, culture,

etc., within the context of the European Union legislation and policies. The research method relies on Wodak's works which offer analytic frameworks for studying the discourse of identity.

3) Wolfgang Teubert

The primacy of discourse

We cannot know why people say what they say. We cannot look into people's heads, and even if we could we would never find a mechanism allowing us to predict what they will say next. Discourse analysis should analyse the symbolic interactions going on between people, and not the nature of their consciousness, intentionality or agency. Discourse is not concerned with author's solitary minds but with communicated content. Discourse analysis means comparing a given discourse contribution to everything else that has (already) been contributed.

It is dialogue that propels discourse. When people say something, they normally react to what has been said before, by interpreting it. Thus we can view the diachronic dimension of discourse as one layer signifiers interpreted by the next layer of signifiers and so on, and, as deeply as we can go back in time, we will never get hold of the signified. The reality confronting us in discourse is discourse-internal; it is the only reality that can be communicated.

Discourse generates its own contributors as 'subjects', and endows them with consciousness and intentionality. From their perspective, they consciously interpret what has been said, by making (their own) sense of it, unconstrained by any methodology, as equal members of the interpretive community [cf. Stanley Fish]. From the perspective of discourse analysis, we have to abstract from the 'subjects' and focus on the intertextual links between texts, and we have to reveal what is new in a text. For while texts largely repeat what has been said, they also create novelty, by paraphrasing the lexical item standing for a discursively constructed object in a new way.

I will illustrate my ideas by a discussion of the text sequence "Same sex marriage is not a human right." as a reaction to what has been said before.

4) Gordana Djerić

The archaeology of discourse analysis as its futurology: Dubravko Škiljan's approach

This exposition proceeds from the assumption that the analysis of discourse is a diffuse approach, one that has almost as many manifestation variants as there are researchers using it. The introductory part of the exposition is focused on a radical critique of the traditional epistemology, a linguistic and inter-disciplinary shift in humanistic and social theories that led to the analysis of discourse. Following a reference to this approach's dominant authors, practices and shortcomings, the central part of the exposition is focused on research practices of a linguist and a classical philologist Dubravko Škiljan (1949-2007), who was involved in deconstruction and unriddling of (un)hidden ideological meanings in public and daily communication, i.e., the analysis of discourse, much before this term or approach became a popular recourse for theoreticians of communication, sociologists and philosophers. A Škiljan's view of the language as a result of rules originating in social power, along with the analytical procedures he uses to illustrate the strategies of social power's establishment and maintenance, represent an unresearched archaeology of the discourse analysis, one that can be at the same time a corrective and a useful tool in the self-analysis of this approach.

5) Igor Ž. Žagar

Argumentation in Critical Discourse Analysis: The Use of Topoi Revisited

Abstract

Topos (topoi in plural) is one of the most widely-used concepts from classical argumentation theory (dating back to Aristotle and Cicero). It found its way not only in philosophy, sociology, anthropology, and linguistics; it found its way in everyday life and everyday conversation as well.

In this presentation, I would like to re-examine the role that topoi play in Critical Discourse Analysis as described in Žagar (2010). Starting with definitions from Aristotle and Cicero, contrasting them with new conceptualisations by Perelman and Toulmin, and examining the superficial use of topoi in everyday conversation, I will try to show that Critical Discourse Analysis (especially Ruth Wodak's Discourse-Historical Approach) persistently relies on more and more simplified, unreflected use of topoi as found in everyday use, thus neglecting analytically much more productive, theoretical elaborations of the concept.

**Part II:
14.30-14.55****6) Anna Mattfeldt****Discourses about culture - (how) do culture concepts vary in English and German media discourses?**

Definitions of culture have been discussed in detail in the field of cultural studies. This talk will approach the understanding of the expression "culture" in a discourse linguistic way and attempt an exemplary study of the term this conference focuses on and of the discursive practices of its usage. How is the expression "culture" actually used within media? Which aspects are included in the concept we associate with the expression "culture" in contemporary English, and which (if any) differences can be found when comparing this term to the German usage of "Kultur"? To quote J.R. Firth, we "shall know a word by the company it keeps" (Firth 1957, 11). Therefore, this talk will look at the actual usage and the collocations and clusters we find when looking more closely at the term "culture", using the example of media discourse. It shall be shown how the discourse about any "culture" is influenced by the actual usage of the word, and how this might differ from language to language. In conclusion, this talk shall also reflect on drawbacks and opportunities of a language comparison in discourse linguistics.

**Multimodality and Cross-cultural Discourses
14.30-16.10****1) Steven Surdiacourt (Chair)****Story – Discourse – Text: Reflections on Narrative Representation**

Under influence of possible worlds theory, the current understanding of narrative representation is defined by what Richard Walsh (2007) calls the literalization of (fictional) reference, that is the conceptualization of that what is represented in and by the text (the so-called story) as a more or less autonomous reality that logically precedes the form in which it is represented (the discourse). The most common manifestation of this understanding is the common description of the process of reading as an immersion in a fictional world, which is interrupted as soon as the reader becomes aware of the artificiality of the text. In my paper, I will advance, drawing on Stephen Halliwell (2002), Bruno Latour (2009) and Richard Walsh (2007), an alternative to the described conception of narration representation. This alternative, christened dual-aspect mimeticism by Halliwell (2002), is based on the recognition of the primacy of the discourse over the story and on the adoption of dual, instead of dualist, conceptualization of the relation between the represented world and the material form in which it is represented. It translates into a view of reading in which the awareness of the materiality or the artificiality of the text is a prerequisite rather than an impediment. To show that my reflections have important consequences for the way in which we read and experience narratives, I will conclude my presentation with a brief discussion of *La lettre de Napoléon à Murat*, a short comic by Caran d'Ache (1898).

2) Michele Zappavigna, Sumin Zhao**What is an author?: Re-examining interpersonal dimensions in personal digital photographic practices**

In this paper, we endeavour to revisit, explore and challenge the classic notion of author-readership in the context of digital personal photography on social media. Specifically, we examine photos posted (uploaded or re-pinned) by individual users on Instagram and Tumblr. Expanding on previous work on the interpersonal structure of images by multimodal discourse analysts (Kress & van Leeuwen, 2006, Painter, et al 2013; Unsworth, 2014), we will show the ways in which the technological affordances of the personal digital camera promote particular types of visual structure, which in turn engender a new type of viewer-text-author relation. We argue, drawing on our previous research on Twitter and indie women's magazines (Zappavigna, 2012, 2014; Zhao, 2014), that these types of visual structure permeate a wide range of contemporary visual practices in various social/cultural platforms and domains. By looking at these emerging digital semiotic artefacts (cf. Kress & Van Leeuwen 2001), we endeavour to capture changes in social and cultural practices as well as the discourses about self and community that underpin these changes.

Reference

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Zappavigna, M. (2012) *Discourse of Twitter and Social media*. Continuum: London

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3) Ave Ungro

Meaning-making on the Book Covers of the Contemporary Mexican Crónicas Related to the Illicit Drug Trade – Critical Analysis of Multimodal Discourse

Current study focuses on the book covers of the Mexican anthologies of the crónicas related to the illicit drug trade. The crónica is an Ibero-American idiosyncratic genre of literary journalism. Based on the interviews with cronistas or authors of the crónicas, they claim to be mediating a multi-perspective vision of the nowadays Mexican society, a vision that does not regenerate social injustice and is critical about mass media and governmental discourses. Can we say the same about the book covers of the writings created by the Mexican cronistas or can we detect semiotic codes on those covers communicating meanings that do not correspond to the above mentioned aspirations?

Drawing on social semiotic approach to critical multimodal discourse analysis (Kress & van Leeuwen, 2006; Machin & Mayr, 2012), we will investigate the meaning potential of the combination of different communicative modes on fourteen book covers of the crónicas from the last five years.

We argue that according to our analysis, the current data set of the book covers seems to corroborate that governmental initiatives in Mexico have not succeeded to reflect on and solve adequately the social problems created by the illicit drug trade. Yet we have also observed on the examined book covers the construction of stereotypes, concealing of important social actors like corruptive governmental agents, abundance of inadequate terminology such as 'el narco' and 'el narcotráfico' and patterns of iconographic interdiscursivity.

4) Ivana Zovko

A discourse without frontiers: video blogs and the involvement of absent viewers

In this paper we present and discuss the results of a study of a corpus of 20 personal video blogs (vlogs) in Spanish obtained through the linguistic and multimodal analysis of fundamental characteristics constituent of this multimodal and multimedia genre, an asynchronous form of computer-mediated communication.

The study forms part of a doctoral research project in which we aim to explore the whole network of modes that interact in vlogs in order to create meaning, and to contribute to finding a proper model for analyzing and describing multimodal features, such as verbal, visual, gestural, aural, graphic and/or metatextual.

Since this type of monological performance that vlogs represent supposes their diffusion in cyberspace only if the viewers and the public accept, watch, share and comment, the focus tends to be on the identification and presentation of the characteristic features that facilitate the vlogs' circulation in the virtual world and in different worlds and cultures at the same time.

Therefore, a particular challenge for current communication is to present graphic and aural features, such as sketches, metatext and cuts, and some of verbal features, such as terms of address, directed language and greetings that appear in the opening and closing sequences of video blogs. The features that we aim to present form part of many elements that interact in this new digital narrative in order to evoke viewers' interest and involve them into the interaction. In conclusion, by identifying the elements that are commonly used by vloggers, we will be able to describe the routine that characterizes the vloggers' discourse and that will give us answers on how Hispanic vloggers communicate with the absent audience.

Discourse, Education, Capitalism Part I 14.55-16.10

1) Jens Maesse (Chair)

"Elitism" in Economics. The Construction of Global Academic Discourses after the Bologna-Process

The 1990s was a period of intense higher education reform, including – most famously – the Bologna Process. Cumulatively, discrete reforms have given rise to comprehensive changes in the institutions of knowledge generation and transmission, challenging the inherited structures of national research systems. Newly introduced technologies of control increasingly scrutinize academic research in ways amounting to an "excellence panopticon." As the paper shows, this shift has transformed the academic landscape in Europe in divergent ways. Whereas some disciplines in the social sciences and humanities have been reorganised along well-established institutionalised pathways, the nationally based worlds of academic economics entered into new forms of global academic discourse. The application of rankings, the institutionalization of professionalized graduate schools, the introduction of a journal-based publishing system, and the hegemony of a model-based science has transformed the formerly separate national and sub-disciplinary fields into a trans-epistemic field with a global orientation and multiple patterns of local anchoring. "Elitism" as a discursive-structural characteristic plays a significant role in the organisation and operation of this new academic world. Following a discursive-Marxist approach, I sketch the way "elitism" works in economics, taking into account the dialectics between academic discourses, the accumulation of different forms of academic capital, and the exchange processes between academia and society as a trans-epistemic field of power and discourse.

2) Mehdi Galiere

Discourses on education in late capitalism

The paper discusses two different approaches to education and the way they are embedded in different discourses on education. The market-oriented approach, hegemonic under neoliberal capitalism, is compared to the democratic approach, aiming at the emancipation of humankind. In the paper, the discourse of the European Union is considered as an example of hegemonic neoliberal discourse while the discourse produced by the Summerhill School and the Self Managed High School of Paris, that is; alternative democratic educational institutions is addressed as a counter-hegemonic discourse. Drawing on critical discourse studies scholars such as Norman Fairclough, and critical pedagogic approaches such as Basil Bernstein's and Paulo Freire's, it will be shown that the difference in the ways these institutions represent the social world around them have a strong influence on their discourses on what education is for and should be like, and therefore on the way education is planned and implemented in specific contexts. For an example of how to address the hegemony of the neoliberal discourse, critical literacy is discussed as one of the basic starting points in the curriculum of a really democratic education. Making use of critical literacy in education would help learners to realize that their life should not fatally be made of oppression and domination and that they have the power to change what they think is against the common interest, and to build a better world.

3) Maria Becker, Marcus Müller

Establishing Identity and Alterity in Epistemic Cultures

In our talk we highlight academic disciplines as cultural contexts fabricated by scholars in academic discourse (Knorr-Cetina 1999, Flowerdew 2002). Therefore we analyse public conversations in academia: Our data consist of panel discussions in German language recorded at interdisciplinary conferences at Heidelberg University. Scholars of various disciplines, e.g. molecular biologists, historians, medical scientist, theologians and linguists, discuss reflexive topics like 'life' and 'facticity' as key terms in science. In these interdisciplinary interactions the participants refer to epistemic contexts of varying granularity (e.g. 'molecular biology', 'biology', 'live science', 'science') trying to establish a common ground in conversation (Gumperz 1992, Stalnaker 2002). Doing so participants resort to the habits of formulating, the use of scientific terms and the modes of argumentation they are familiar with. Hence these practices can be described as linguistic role behavior (Müller, in press). By means of selected extracts of the analysed panel discussions we show how scientific identity and alterity emerge in these interactions.

Part II 16.25-17.45**4) Dr. Santosh K. Patra; Sumana Khan Patra****Dying Voices in Modern Democracy & Culture of Politics: A Sociological Discourse Analysis (SDA) of HokKolorob Student Movement of Jadavpur University, India**

Democracy is known for giving space to multiple forms of voices for a healthy negotiation of power relation among multiple stakeholders of the society. In a democratic space, politics always remains as a part of the culture, where people participate as a process albeit not necessarily with constant effort. Among multiple forms of political participations, student politics, in India, have always been considered as a crucial one for offering parallel voices to mainstream politics which, in turn, strengthens the democratic by contributing for alternative discourses to the national and global political leadership. However, in the recent past, particularly in the context of changing educational scenario of the country (India), politics is diminishing within the student culture. This may be credited to multiple factors. To understand the critical questions of culture of politics among the students of India; the paper is an attempt to explore some of the key theoretical assumptions on student politics and democracy in India. To address the above mentioned question, major objectives of the paper are to understand a) student politics through India's educational structures strengthening the democratic system, b) changing educational structure affecting the political space in modern democracy and finally c) contribution of student movements in ensuring democracy by offering alternative voices to the larger political order. The study, in order to address the major theoretical concern, will analyze recent student movement in one of the most renowned universities of Eastern India i.e. Jadavpur University. The ongoing student movement started somewhere in September 2014 from a small student issue in the campus, with the student union protesting against the administration. This, in turn, has taken a national and international form, while protests being organized in 159 cities across the world in solidarity with the Jadavpur University students and a mass student rally organized in the city of Kolkata which witnessed more than 1.5 lacs students on road and the movement has been named as "HokKolorob" which literary means "let there be noise". A movement like this is rare in recent history of student politics in India.

To answer questions raised above, SDA (Ruiz, 2009), as a method of data analysis will be adopted considering the interpretation of the social movement done at three different levels. First the textual analysis of the student politics and democracy in India will be done to characterize the student political discourse in India. Secondly, contextual analysis will be done to understand the movement in particular or the movement as a singular discourse. Qualitative research method will be adopted to collect the discourses of the student movement "HokKolorob" through multiple FGDs and in-depth interviews at the Jadavpur University. Finally, to address the question raised through the paper, a sociological analysis or interpretation will be done to establish whether student politics in modern democracy is an ideology or a social product, after the textual and contextual analysis of inductive inferences.

5) Delia Badoi**Discourses about the reflexivity of social knowledge and society: an ethnographic perspective on the role of sociologists in changing social reality**

The relevancy and reflexivity of sociological knowledge for the social development of society are the main premises developed by sociologists like James S. Coleman (1990), Ulrich Beck (1986) and Anthony Giddens (1990). Then, the challenges of "the new social structure", in fact, "the knowledge society" in which the scientific knowledge and science innovations are shaping individuals, developments, institutions, become also risks by the science used widely in the world. The social significance of this research topic consists in the answer of the question: What kind of sociological knowledge we need for the actual social construction of reality? In this context, I propose to analyze the development of professional practices of sociologists, like scientists and public intellectuals in French and Romania academic area. To better illustrate this approach, the present reflexive study follows to contribute also to the some empirical explications about how sociologists are involved in the change of social reality and in the construction of public policies, especially in Romania post-communist context. Finally, the methodology is based on ethnographic interviews with confirmed sociologists and on the social studies of social sciences (Camic, Gross, Lamont, 2009) and it consists in the analysis of the sociologists discourses about the professional practices legitimization and the public role of changing social reality, especially in the postcommunist context.

5) Margareta Bašaragin

Gender Sensitive Textbooks Analysis For Serbian In Eighth Grade – The Case Of Educational Identity Politics

Numerous studies confirm the existence of hidden curriculum in elementary school praxis that transmits to pupils unplanned value attitudes and behavioral patterns through educational processes and the structure of the education system. Textbooks reflect the norms and values of a society and can be a political tool by highlighting, releasing or misrepresenting the particular textbook contents (Baranović, 2000; Grbić, 2007; Kožul, 2007; Stefanović, Glamoček, 2008).

The aim of this paper is to deconstruct the content and concept of literature textbooks for the eighth grade of elementary school for Serbian and Serbian as a second language, which are currently in use in Vojvodina, through the prism of gender sensitive analysis. I compare the findings with the previous one to determine whether the process of gender equality integration has revived in textbooks, in terms of non-discriminatory practices.

The theoretical and methodological framework is based on the socio-cognitive approach to CDA of Teun van Dijk (1993, 2009) and discourse analysis (Savić, 1993). Institutional power in the educational discourse is hierarchically organized, with clear structures and mechanisms of control and self-protection. Textbooks are linguistic corpus of planned persuasive socio-cultural interaction on micro and macro level between social ideology/policy, teachers and pupils.

For gender sensitive content analysis I use research matrix and codebook composed for the needs of the regional project "Gender sensitive textbooks and classroom practice in the Balkan region" (09.2005-09.2007).

It is important to overcome the gender stereotypical portrayal of men and women in literature textbooks as role models for pupils. We need changes in the national curriculum and textbooks, in the teacher training and classroom praxis to reach the goal of equal society.

Analysing Digital Media Discourses 16.25-17.45

1) Abdul Halik Azeez; Carmen Aguilera-Carnerero (Chair)

"It's not Islamophobia, it's Islamorealism": the Discourse of Hate Speech and Cyberculture

In the last years, the presence of religion in cyberspace has increased greatly in a globalized world, in which the Internet plays a predominant role in the daily lives of millions of citizens. The global network shapes and controls users' opinions based on a new paradigm of power relations. Particularly, the role of Islam in social media is outstanding (Bunt 2003, Larsson 2007, Mohideen & Mohideen 2008). As expected in a highly networked environment, any comment on Islam has both fervent defenders (more religiously-oriented users) as well as vehement detractors (more politically-oriented users); the latter tend to focus on the most controversial aspects of a religion which, by its nature, is multidimensional and usually overlaps with socio-politics.

The aim of this paper is to unveil the connections between virtual communities associated with certain Western political ideologies (in our corpus, the radical right-wing) and the molding of anti-Islamic opinions through the dissemination of a stereotypical negative portrayal of Islam and Muslims in social media which, in many cases, leads to the spread of so-called Cyber Islamophobia (Larsson 2007, Oboler 2013). This type of inflammatory speech (or hate speech) is not a matter to be taken lightly as Benesch states (2013) is the first step before the outbreaks of mass violence. Taking as our point of departure, the online discourse on Twitter, we will focus on a threefold target: 1) to identify the religious and socio-political values around which virtual communities affiliate; 2) to establish correlations between them and the evaluation of Muslims and Islam by social media users and 3) to show the global communicative impact of those opinions.

2) Milica Vučurović

Changed context of renamed and reclassified short media on Internet, as part of a "memified" virtual reality

With the advent of the Internet, information of any content became more accessible. Availability helped to speed up the development of science and technology and increased the general awareness of humanity, but due to the increased number of information and rapid way of life, people are forced to dedicate less time to each piece of processed information. Movies are losing the battle with video clips, content is shortened, and stereotyping is suitable because additional motives do not have to be re-explained. Shortened messages are informative and effective if they don't surpass human short-

term memory, making title and classification more important than the content itself in a limited number of variables that the internet users will remember and pass on. This phenomenon is more evident if the content is more concise and repeatable, the cognitive basis of concepts that describe the content broader, and if we have more media and creator-user chains in cultural communication, which corresponds to the Web 2.0 environment, tube channels, Internet pornography, meme etc. The aim of this paper is a multidisciplinary approach to whether and how the names, comments and tags of video clips and uploaded content on the Internet contribute to the context, and does the information content resemble meme signs in cultural communication, providing there is a high enough cultural competence of Internet users and the multimedia data is short enough.

3) Márton Petykó

Intention attribution and discursive identity construction in computer-mediated discourses – The case of trolls on Hungarian political blogs

This paper discusses a corpus-based cognitive pragmatic research which investigates internet troll as a discursively constructed identity on Hungarian political blogs. "A troll can be defined as a CMC user [...] whose real intention(s) is/are to cause disruption and/or to trigger or exacerbate conflict for its own sake" (Hardaker 2010: 237). My aim is to reconstruct the complex mental process the discourse participants of Hungarian political blogs perform when they identify other participants as internet trolls. I seek to explain based on what, how and for what purpose participants identify other participants as internet trolls.

The research data consists of 200 discourses from 40 Hungarian political blogs. These discourses include 200 blog posts and their 47.551 comments published between 1st January 2010 and 30th September 2012. In every collected discourse, at least one participant explicitly calls at least one other participant a troll at least once. Using a socio-cognitive model of discursive community and identity construction (Petykó 2014), the paper qualitatively analyses the utterances of the assumed trolls and the utterances in which certain participants call other participants trolls. This novel model has been elaborated mainly on the basis of van Dijk's (2008, 2009, 2012) socio-cognitive model of discursive context construction. This approach claims that communities exist as conceptual categories in the mind of discourse participants and identities are features of a participant according to which mental representation of this participant is a member of different communities. In the actual discourses, communities and identities are created dynamically during schematisation and categorization. This mental process can be reconstructed from the utterances.

The main conclusions are the following: 1. Participants of Hungarian political blogs identify other participants as internet trolls based on the features of their utterances which violate the discursive norms assumed by the participants. Therefore it is necessary to reconstruct the assumed discursive norms in order to explain the phenomenon of trolling. 2. Participants perform a complex mental process when they identify other participants as internet trolls based on their previous utterances. Intention attribution and the discursive norms assumed by the participants have a key role in this mental process. 3. Participants identify other participants as internet trolls since they can explain this way why other participants violate the discursive norms of the conversation by their utterances. However, identifying other participants as internet trolls can have other notable social functions. For instance, participants often insult each other by calling each other trolls.

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20.3.2015**Keynote - Theory & Research:
9.00-10.00****Uwe Krüger****Journalism as integral part of the elite discourse and the elite culture (and not as fourth estate): empirical findings and theoretical reflections**

Most of the previous research concerning the interaction between journalists and their elite sources was done by questioning the players, the results being anonymized. This study has chosen a different methodological approach in order to pinpoint any possible influence by elite sources on journalistic content. Firstly, an analysis of the social networks focuses on the social environment of German journalists, in particular that of four senior foreign policy editors with the leading newspapers Frankfurter Allgemeine Zeitung, Süddeutsche Zeitung, Die Welt and Die Zeit. These were involved in a number of associations, think tanks and policy planning groups having ties with the German federal government, the USA and NATO where they potentially had contact with national and international political and business elites. Following this, a frame analysis shows that the output of the four journalists on the controversial issues of the definition of security ('extended security concept') and of deployments of the German army abroad (especially in Afghanistan) follows the same line as that of the identified peer groups. Finally, implications of this coincidence are discussed.

**Keynote - Praxis & Reflection
10.00-10.30****Kathrin Senger-Schäfer****The cultural room**

The cultural room „cinema“ is in most of German cities more than just a place to watch movies. In the year 2013 more than 130 million visitors enjoyed in over 1600 cinemas movies, live- broadcasting shows and music acts. As one of the most known partners of the film industry the FSK has the responsible duty to take care of the youth protection. Since 1949 the FSK works to screen the content of movies. At first started as part of a re- educational program, now it transformed into an important tool for society in general. Also it could be taken as a mirror for the development of the society. In cooperation with the federal supreme youth authority (Oberste Landesjugendbehörde) the investigators were able to create a running system to label the films in context of the age. In this system movies are related to ages, such as 0, 6, 12, 16 and 18. Alongside the privatization of the German broadcasting landscape, new competences were required. Therefore in 1994 the FSF was founded. In addition to movies it was now necessary to watch over the TV-shows as well. The FSF is nowadays a non- profit organization of private TV provider. The presentation will demonstrate on which criteria rating films are based on, how they changed through the ages, and draw a conclusion about requirements and creation of morality and values by society and media.

**Discussion
10.30-11.00****Between Censorship and Ethics. Controlling Media in Post-Humanism**

Film and Discourse Studies
11.15-13.00**1) H. James Birx (Chair)**
Evolutionary Reflections on 2001: A Space Odyssey
(Overcoming Cultural Limitations)

The human animal is a culture-bound bipedal animal, particularly dependent upon using implements as tools or weapons and communicating through symbolic language as articulate speech; both aspects are essential for its adaptation and survival in dynamic nature. The classic epic science-fiction film 2001: A Space Odyssey (MGM 1968) was a ground-breaking interpretation of human evolution from planetary fossil-apes in the remote past to the emergence of a cosmic star-child in the distant future. The combined creative genius of Stanley Kubrick and Sir Arthur C. Clarke had presented a sweeping perspective of our own species, from its terrestrial origin to its sidereal destiny. Throughout the unfolding of this unique motion picture, one experiences ongoing progress in technology and levels of communication: fossil-apes discover the use of bones as weapons, humans embrace space travel and superior computers, and the star-child represents a new stage of existence. Furthermore, communication evolves from the grunts of apes, through human language, to the silent but wise gaze of an embryonic overbeing. Our species overcomes the cultural limitations of the earlier fossil-apes, but it encounters a conflict between its own human intelligence and the artificial intelligence of a superior computer. Arching over this entire drama is the elusive existence of extraterrestrial beings who have stimulated the emergence of intelligence and culture. It is Dr. Dave Bowman the creative artist (not Dr. Frank Poole the chess player) who overcomes a life-threatening confrontation with the HAL 9000 series psychotic computer, and subsequently is transformed into a cosmic star-child. Primarily through stunning images and pervasive symbolism, e.g., the enigmatic black slab, this film warns one that the value of culture as technology is not only an actual benefit, but also a potential threat to the ongoing progressive evolution of our human species. The influence of mass media, e.g., motion pictures, is enormous in terms of enlightening and inspiring the general public. 2001: A Space Odyssey introduced the fact of evolution and the probability of extensive space exploration to millions of its viewers. It also reflected both the positive and negative aspects of culture, as well as the ephemeral nature of identity and the limitations of verbal communication; in fact, there is little dialogue in this film. Consequently, in terms of discourse, one must not underestimate the cultural value of the mass media for educating a receptive global audience.

2) Victoria Baltag
Visual media and its limits: the genre of documentary films

Mass media has a core role in the construction and transformation of reality. The interrelationship between media and mass culture is influenced by the way that the first presents the truth in their communities. Furthermore, the media discourse is seen as a set of enacted processes which establish, protect, or change the social conventions, events or facts. Therefore, the question of how media discourse affects culture through wide procedures of mediated actions and reactions stands as a main point of opening debates by researchers.

This paper will analyse a niche of visual media: the construction of documentary films and their influences towards society.

From all the cinematographic genres, documentaries are closest to reality. According to Oxford Dictionary, a documentary film is a film or television or radio programme that provides a factual report on a particular subject. Moreover, in his essays, Dziga Vertov (Hicks, 2007) explained that for a documentary film we present the "life as it is" (that is, life filmed spontaneously) and this genre promotes "life caught unaware" (life surprised by the camera).

Contrary, it has become known that even in documentaries, the footage cannot reveal the truth of events, but only the ideologies and consciousness that construct competing truth – the fictional master narratives by which we make sense of events (Bernstein, 1989:386). For nowadays documentaries, the validity of events is the truth from the documentary. It creates a new reality, and that reality is the truth for the documentary.

For example, in *Roger And Me* (Moore, 1989) the documentary presents a real story in Moore's eyes. In fact, the chronology of the film was a little bit changed. Also, Moore's documentation of the decline of the city was a bit influenced by his personal view in regards to the General Motors decision to withdrawn from Flint. Harlan Jacobs (1989:388) argues that Moore betrays his journalist/

documentarian's commitment to the objective portrayal of historical fact when he implies that events that occurred prior to the major layoffs at the plant were the effect of these layoffs. As a response, Moore says that he has a place in the film and should not attempt to play the role of objective observer but of partisan investigator. The argument between Moore and Jacobs seems to be about where documentarians should draw the line in manipulating the historical sequence of their material. In fact, this is a question of a commitment to objectivity versus a commitment to fiction. Furthermore, even documentary can and should use all the strategies of fictional construction to find truth, most of documentarians create a different reality with their film. It can be said that the reality of the viewer's eyes is the reality of the documentary, and this reality can be a little or more different from the real truth.

The paper proposed to explore and debate on the following questions:

Is this approach (of 'constructing the truth') the distinctive postmodern feature of documentarians? What are the technological limits in showing reality in a documentary? In what capacity a documentary film can influence the masses? Is it a documentary representing a picture from reality or a photoprint of the director's point of view? In what ways has this been, and can this be, contested? What are the current practices of filming a documentary?

3) Martin Siefkes

Towards a model of intersemiotic discourse relations: A formal representation of the interactions between semiotic modes in film

In contemporary Western cultures, most texts (used here in the general semiotic sense of "sign complexes") combine the use of various semiotic modes, such as text, images, graphics, video, hyperlinks, etc. Such texts are called "multimodal texts". Semiotics has investigated a broad range of codes/sign systems, analyzed their specific properties, and charted their semiotic potential. However, methods of analysis for investigating multimodal texts are still insufficiently developed. To understand the precise working of multimodal meaning production, it is important to understand which interaction types we have to assume, and to integrate them into existing theoretical approaches (cf. Wildfeuer 2012). The formal, semantic, and stylistic influences between modalities are still largely uncharted.

The conference will report results of a research project developed at the University of Bremen (institute of John Bateman), which focuses on non-coded, context-dependent inference processes in multimodal text interpretation. The project builds on previous research in multimodal discourse analysis (e.g. Bateman 2011; Wildfeuer 2014), using the formal discourse representation theory SDRT (Asher/Lascarides 2003).

For this project, a model is in development that considers three textual layers: (1) formal aspects; (2) semantics & discourse relations; (3) stylistic aspects. Level (2) corresponds to the current structures in SDRT, which are called "Segmented Discourse Representation Structures (SDRS)", which include discourse referents as well as discourse relations (relations that are defeasibly inferred to hold between discourse segments). The developed theory proposes the introduction of additional logical structures into SDRSs, namely formal and stylistic discourse structures. The steps that are necessary for this expansion, and possible problems arising from it, will be discussed.

On this basis, interactions between modalities can be represented. Thus, it becomes possible to define how formal properties (e.g. adjacency of two pictures; similar or different size of fonts; etc.) interact with content properties and stylistic properties in multimodal texts. The approach distinguishes and defines a number of interaction types between semiotic modes, such as "Disambiguation", "Typification", and "Intermodal predication". In recent research, SDRT has been successfully connected with a formalized knowledge representation model, enabling the representation of relations between discourse and background knowledge (cf. Siefkes in review), proving the extendability of SDRT. The presentation will focus on film, as a sub-area of multimodal texts. For film, the function and semiotic potential of the participating modalities have received growing attention (e.g. Piazza et al. 2011).

4) Eduardo Brito

9'43'': Museum representations in fiction films

In a Jean Luc Godard's Band of Outsiders' scene, the three main characters beat the record for visiting the Louvre on running, setting a new one in 9 minutes and 43 seconds. In this movie scene lies the starting point of this presentation: alongside the Nouvelle Vague's discursive path, that contains a provocation to the way of seeing the institutionalised, we face the question: how does Cinema see the Museum? In other words, how do fiction films represent the museum, both as a character and as a

set? By demonstrating that museums and cinema are linked not only in the public nature of the spectatorship, but also as a refraction of a distant "art of memory" technique, whereby visual associations construct an imaginative path which is strictly connected to cinematic representations of museums, this paper aims to categorize museum scenes in so-called narrative cinema. And also to analyze and understand its causes, demonstrating that these representations are quite different from the museum's own projected: if the museum sees itself as a bright and clear space, cinema sees the institution, most of the time, as a strange and obscure place.

Oral Poetic Discourses 11.15-13.15

1) Cristóbal Pagán Cánovas (Chair), Mihailo Antović Construction grammar and oral formulaic theory

The notions of construction and formula are, respectively, the main currencies of cognitive grammar and the theory of oral-formulaic composition in performance. Born independently as form-meaning-function patterns, constructions and formulas seem to be very much related. To a large extent, this is also true of the approaches to language, culture (especially tradition) and mind that they represent. We propose that a combination of cognitive linguistics and the study of oral composition in performance has the potential to open up new vistas for research in both oral poetry, the relation between poetic discourse and culture, as well as language and cognition in general.

In order to provide a perspective on how connecting these two approaches may provide new insights in cognitive science, we first compare the frameworks of construction grammar and the Parry-Lord theory of oral composition in performance, paying particular attention to the (often problematic) definitions of the concepts of oral formula and grammatical construction, in an attempt to show that the two are based on very similar foundations. We then go on to suggest how both approaches can complement one another, providing an open "opportunities list" that connects some of their major interests and recent developments. Finally, we illustrate our ideas with analyses of oral formulaic poetry using the methodological apparatus of cognitive linguistics.

Our conclusion is that this combination of the two approaches can help us reach a better understanding of both formulas and constructions, as well as build the foundations for an interdisciplinary field of cognitive oral poetics. This new field, we hope, will have the potential to provide important insights into not only verbal art, but also into language and cognition in general, especially in the domains of generalization in language, language acquisition, formulaic language and phraseology, idiomaticity, the relation between linguistic tradition and cultural tradition, and the relation between verbal form and conceptual structure.

2) Nemanja Radulović

Oral epics as a source of an emerging culture: two models in 19th century Serbia

In 19th century Serbian culture under the influence of Herderian ideas, publishing of oral texts started. Epic poetry played a special role as a privileged source of modern culture and identity building. Intellectuals who had the leading role in this process were, however, confronted with the question of representation of the epics. While Serbian epic poetry in traditional form has the form of short songs, some were suggesting that out of them a semi-artificial national epic - like Lönnrot's Kalevala - should be composed. Others, including Vuk St. Karadžić as pioneer of folklore collecting, were more prone towards publishing songs in their original form. By analyzing two competitive models we will try to present the role of oral tradition in 19th century Serbian culture, specially paying attention to the appropriations and interpretations of epic.

3) Lidija D. Delić, Mirjana I. Detelić Epic colors – basic colors?

Since the panel Oral poetic discourse and the construction of culture is part of the Discourse-Net conference, dedicated (among other science fields) to digital humanities - in the name of my late colleague Mirjana Detelić and mine - I will try to overlap several research areas: oral poetics, oral poetic discourse (at the level of epic formulae), computer science (analytical approaches enabled by electronic databases) and cognitive linguistics / cognitive science (conceptualization of colors). Ten years ago, Mirjana Detelić, PhD and Eng. Branislav Tomić created an electronic database, which consists of 21 representative collections of epic poems, both Christian and Muslim (approximately

330,000 verses). This database enabled control over a large corpus with high precision. Statistics derived therefrom shattered the illusion of vividness and colorfulness of the epic world. It appeared that this archaic and formulaic world is mainly achromatic: the white color absolutely dominates (45%), and with black and differently named grey it covers 80% of all attribution connected to colors. The only color that follows achromatic values by frequency is – green (15%, mainly because of formulae which refer to vegetation – grass, fir, forest etc.). Red, yellow, and blue appear in a negligible percentage. Such distribution is determined by epic poetics (genre), archaic layers (semantics inherited from Indo-European culture) and real data, but in some aspects it also corresponds to linguistic theories and findings about „basic colors“.

4) Dragoljub Perić

The Traditional Episodic Structure and Serbian Epic Poem (the Function and Meaning of "Text within Text")

The subject of this research is the structure of an oral poetic text of a Serbian heroic epic poem, with special reference to the episode as a nucleus of narrativity, as well as its function in the way of the perception of reality, i.e. concerning the way that episode builds the "linguistic-rhetorical picture of the world" (Vorožbitova). Considering the fact that the traditional culture point of view present events are organized from the perspective of a past, as much as history determines the future (Lotman, Petković). Accordingly, it will be shown that the episode, as a fragment of the picture of the world, has been made the same as "discourse – universe" (defined by the way of thinking, by the hierarchy of spiritual values, as much as interpretative practice, characteristic of the socially-political situation of a certain ethnosocium / Vorožbitova /) at a moment when a distinct variant has been performed in front of an exact audience. Actual events are interpreted by the episode belonging to the past (retrospection), whereas moving toward the future (prospective narration) – announcing the future events mostly – emphasizes the significance of the events depicted in the epic poem, or introduces the epic biography of the hero – descendant. Accordingly, researching the structure of the epic poem and its meaning is closely related to the study of the overall spiritual culture of a certain ethnosocium, i.e. the context, as much as the specific performing as a "process in a context" (Ben-Amos). In such a way, researching the basic constitutive elements of the structure of the epic poem and its meaning, inevitably falls outside the framework of literary science and comes near to ethnology, mythology, the studies of the culture, linguistic-rhetorical approach, and cognitive sciences. Hereafter the episode is (mostly a self-sufficient) fragment of a "picture of the world", it reflects a sort of "conceptual sinarchy" (Vorožbitova) of historical, ethical and socially-political data, so an interdisciplinary approach is required for its interpretation.

Arts and Culture within Discourse Studies

14.30-16.15

1) Kate Maxwell (Chair)

Discourses of Authorship in the 'Imaginary Museum' of Culture

Authorship is a cult. It is also a Romantic construct that, notwithstanding the growing criticism of recent decades, still pervades our understanding of the past. The idea of a 'canon' of works of art – famously derided by Lydia Goehr as 'the imaginary museum' – remains central to Western culture. Leonardo, Beethoven, Shakespeare, Descartes: the notion of the genius creator/thinker (who is usually white, Christian, and male) is entrenched in our cultural understanding.

It was not always thus. In medieval times, what we call 'authorship' was collective. Whether a 'text' emerged from one mind or several, it was inscribed on parchment, decorated, bound, and presented to, by, and for a multitude. The collaborative production effort, together with the dense cultural network of citation and allusion, means that texts have to be understood as the outcome of culturally situated and functionally determined narrative traditions. Yet despite this, in scholarship, edition, and criticism, the hunt for and reverence of 'the author' (and the 'original') often remains paramount.

It need not always be thus. In present times, the concept of authorship is once again being called into question. Whether a 'text' emerges from one (post-)human mind or several, it can be inscribed on screen, coded, annotated, and presented to, by, and for a multitude. However, in scholarship and criticism there is still insufficient awareness of the collective nature of the creative process; a problem that can be related to ideologies of copyright and intellectual property – ideologies which, of course, themselves refer back to the Romantic notion of the genius author.

In this paper, I will use textual criticism and communication theory (including Barthes, Derrida, intermediality, and multimodality) to understand the ever-changing discourses surrounding the malleable concept of authorship, as situated in cultural contexts. The medieval reverence of the classical 'auctores' will be explored, together with the emergence of the author-figure through single-author codices in the late-medieval period. I will then trace 'his' rediscovery amidst the nationalist discourses of the nineteenth century, where fervent editors obliterated the collective nature of medieval texts in printed editions which better fitted their cultural ideal of the solitary genius. Finally, I will discuss the current eagerness for the digitisation of medieval texts – itself a product of many hands – and how this can be linked to contemporary cultural discourses of collaboration and commentary in the age of Web 2.0. If the splinter in our eye is the best magnifying glass (Adorno), what can the lenses through which we look at past cultures teach us about our own?

2) Barbara Keszei

Transparency in print media: when it's not about the political system

Architecture is a medium for communication and moreover a tool for controlling and manipulating people. Still, we shouldn't forget about the power of the perceiver. The interpretation depends on a broad range of areas, including evolutionary place preferences, personality factors, socialization, previous experiences, etc.

Media – as part of socialization – can have a significant effect on how the residents interpret a certain environment. Therefore it's important to understand the conveyed image and discuss the potential impact on the emerging discourses and narratives.

The present study focuses on the media appearance of contemporary architecture, more specifically glass-facade buildings in lay and architectural print media after the transition of the regime in Hungary.

Using the grounded theory method the following categories were distinguished: reflection, light effects, insight, blurring of inside-outside, environmental fit, high-tech.

The empirical findings showed two main categories: transparency-openness and reflection-isolation which also appeared in architectural and urban literature. The first category included insight and blurring of inside outside, while the second, reflection and environmental fit.

Different media platforms allow different, partially controversial narratives to live along. In situations when consensus is needed in an environmental issue it should be considered that the evaluation of glass-facade buildings is more positive in professional than in lay media and they even differ in the representation of each category, which may be misleading.

3) Fátima Chinita

"Musicals as auratic discourse through entertainment"

Taking Walter Benjamin's concept of "aura" as a starting point, this essay aims to deconstruct the idea that film has no artistic pedigree, being a mere entertainment. No better genre than the musical to disclaim the assertion that film is no longer based on a triple defense of cult: the cult of segregation, the cult of personality and the cult of artificiality. Indeed, the musical film, especially in the backstage category, aptly renamed "art musical" by Jane Feuer in a 2008 article, is the exact inclusion of that premise in the filmic tissue proper. As an allegory of spectacle, the musical film has a significant aura and is the object of another type of cult, appropriately named by Feuer as the "myth of entertainment". Thus, the implicit aura of the work of art as contemplated by Benjamin is transferred to specific objects of art, as argued by Jane Feuer, Rick Altman, Alain Masson and Patricia Mellencamp, amongst others. This rationale, intended to redeem film as art in general, but more specifically the musical, as a mass media genre film, as profoundly seductive as few arts can be, focuses on the relationship between the film and the audience. Substituting the benjaminian artificiality for a more earthly metacinematic artificiality (i.e. anti-illusionist) the musical film as allegory of entertainment reaches for the viewer in a very alluring manner, including him/her somehow (emotionally, mentally and optically), in the very film he/she watches.

Thus, the benjaminian high culture discourse is taken up and refashioned by the metacinematic low culture discourse as it is undertaken in the musical film genre. Baz Luhrmann's *Moulin Rouge!* (2001, USA/Australia) will be used as the perfect exemplification of an allegory of spectacle (in the form) that is also a metacinematic allegory of authorship (in the narrative contents). Naturally, the concepts of allegory and metacinema will be explained so as to fully convey the discursive translation proposed.

4) Aleksandrija Ajduković The Discourse of an Animal Print

"In Francois Truffaut's "La peau douce" ("The Soft Skin") there is a scene where the main character sits in a restaurant with his mistress. Suddenly, a lady dressed in clothes with animal print enters the restaurant. Having noticed this, the mistress says to the main character of the film: "Look at that woman". A lady wearing animal print was already in the restaurant and the mistress reiterated: "Now, look at that woman over there". Having understood her point, the man said: "They are dressed alike". "These women are in love with love itself", the mistress said."

The motives of these women for the camouflage of sorts remain non-transparent (considering them as passers by) in their position in the society and the reasons behind the decision to wear animal print remain unclear. Are they trying to emphasise their own individuality by combining ordinary and exclusive garments? Or is it, perhaps, that they wish to emphasise their femininity and take on the role of an irresistible and impulsive seductress? Or is it indeed just pure conformism, even blind following of latest fashion trends, which dictate the rule of military pattern this season and animal print the next, only to replace both trends temporarily by a revival of fake Victorian style? Actually, could the main reason for this style in clothing be lack of good taste and a penchant for kitsch, at least in some cases? There are no straight answers to these questions, since clothing in a "more and more fragmented, postmodern society, functions more like an "open" text, constantly taking on new meanings... because different groups wish to use the same garments, but ascribe essentially different meanings to them".

This paper shows ambition to articulate the motivation behind the choice of this particular style more vividly.

Animal skin is associated with the tribal, uncivilised, or rather pre-civilised age, which knew no moral or social scruples and limitations – or at least this is the predominant image of the period in question. The same idea lies, indeed, at the heart of the phenomenon related to projecting the image of a free and confident woman, a vamp woman at the end of the 20th century or a business woman at the beginning of the 21st century. On the other hand, the animal inside man has to do with urges, with whatever is opposite to the rational, with Eros. This is in line with the erotic subtext of the appearance of a Tigress – seductive, sensual and wild.

The idea is to make the most of the Tigresses in their tireless attraction game; they want us to like them, and even if we do not, it becomes less important. Perhaps this is more to do about entering the risky zone of taking pleasure in a touching cultural phenomenon.

Othering and Discourse Part I 14.30-16.15

1) Tatyana Skrebtsova (chair)

The Formation and Transformation of Social Stereotypes: Refugees and Labour Migrants in Russian Public Discourse

In Russia, large-scale immigration is a relatively new phenomenon, triggered by the collapse of the Soviet Union. Since the 1990s the country has become a strong magnet to millions young people from the newly independent states whose economies have been struggling. In 2013, the United Nations' global migration statistics ranked Russia second only to the the USA in the number of international migrants living in its territory.

The paper examines the way migrant workers are portrayed in mass media, comparing it with the results obtained earlier. In particular, it identifies the constituents of the migrant stereotype and specific discourse features relevant for the topic.

Apart from labour migrants, the summer of 2014 witnessed an influx of the refugees from the Ukraine. They were granted legal status and provided with temporary accommodation and an allowance sufficient to maintain a modest living standard. Although attitudes of the local population towards refugees vary, one may witness a birth of a new stereotype, essentially different from that of migrant workers.

2) Iryna Semeniuk 'Meritocrat' Identity and Meritocratic Discourse

This paper presents a reflection on the process of doing critical meritocratic discourse research. Examples from a current project on the discursive construction of 'meritocrat' identity are used to

illustrate how major challenges inherent in undertaking meritocratic discourse research can be addressed. These involved initial justifications of discourse theory as a research framework, research design and data collection in order to contribute to broader debates about age, gender and social status. Much of the existing research on meritocracy and meritocrats has focused on the content of age-based stereotypes, their cultural meaning and the outcomes or material effects of the marginalisation of meritocrats in the labour market. Yet no research had explicitly addressed the issue of the processes of identity construction and this was the potential contribution of discourse theory: coupled with a critical orientation it would permit an exploration of the processes of constructing social identity and its political implications in relation to the labour market.

The presentation goal is to contribute to a better understanding of the modern discourse theories which have the potential for solving some of the acute theoretical problems that emerge due to the specificity of such phenomena as the discursive and communicative turn in humanities, the information society and the status of social and cultural research. We believe that the conceptual category of meritocratic discourse (the object of the research) provides the basis for development of effective new models of interdisciplinary research which become more important in the situation of development of internal negative processes in the present-day humanities and social sciences.

3) Justyna Pierzyńska

Brothers in Arms: Constructing Georgians and Georgia in the Polish media discourse.

Since the end of Communism in Eastern Europe and the break-up of the Soviet Union, the Caucasus has been an object of increased interest in Poland. Especially after the Rose Revolution 2003 and the ensuing rise of president Micheil Saakashvili into power, the bilateral relations of Georgia and Poland strongly intensified. The Russo-Georgian war 2008, president Lech Kaczyński's direct involvement in Georgian political affairs and his friendship with Saakashvili resulted in an emergence of a "brotherhood discourse" in Polish media. A remote land which was associated with the Stalin, Beria, tea production and Black Sea holidays at most, suddenly started to be perceived as a "brotherly nation". This discourse operated on a background of a deep enmity and distrust towards Russia. It typically represented Georgians as allies fighting the same enemy, and even managed to create a notion of "shared history", invoking more or less sensible parallels between the Polish and Georgian symbolic historical experiences. At the same time, Georgia became a fashionable subject to talk about. Associations and clubs of Georgia-enthusiasts and self-proclaimed experts on the Caucasus emerged. An orientalist, exoticized image of Georgia started to compete with, and complement, the politicized discourse of brotherhood between the nations.

Drawing on the methods of critical discourse analysis, I wish to uncover the inner logic of the "discourse of brotherhood" found in Polish media. I understand critical discourse analysis as a means of analysing the language of cultural texts as a specific "social practice". In doing this, I am especially concerned with the ideology (political framework) that shapes and influences text production and the meaning of textual messages. Discursive practices are both ideologically shaped and themselves help shape ideologies: "discourse is socially constitutive as well as socially conditioned – it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people" (Wodak 2002:8).

I work mostly with Fairclough's and Bernstein's concept of recontextualisation of events, putting symbolic events into another cultural order, and filtering them in accordance with the local principles and orders of discourse (Fairclough 2003:139). The Polish discourse on Georgians and Georgia, in Bourdieu's terms, is a performative one: it produces what it apparently designates (Bourdieu 1991:223). The practice of coding a political ideology into media texts about Georgians and Georgia proved to bear interesting fruits: the today's Polish general perception of Georgia as a brotherly nation with common cultural traits, and the analogical perceptions of Poles and Poland among Georgians. The otherness of Georgia, emphasized by its orientalisation and exoticisation, is layered upon another otherness: the ultimate Other materializes itself as Russia.

I use both linguistic and visual material to show what methods are used to construct the image of Georgians and Georgia. Uncovering the layers of discourse in its historical and political contexts helps better understand the parallel processes that contributed to the perceptions, fashions and whole businesses that were made possible by this discourse. I am especially interested in the actual social effects of the discourse I am analysing.

4) Sascha Finger

The prismatic role of media in the construction of stigma and identity of Hungarian sex-workers in Switzerland

Since 2008, Roma women (Romnija) from Northeastern Hungary have worked increasingly in street prostitution in Western European cities. Earlier on, they have constituted places of prostitution with their bodies in Hungary, until prostitution regulation was reinterpreted by the state. Today, they change spaces in cities such as Amsterdam and Zurich. With their decision to offer sex at legal places in Europe, they try to support their families financially. From a Romni shaped by a patriarchal system, they become transnational mothers, labor migrants, foreigners and sex workers. These new realities not only lead to spatial transformations at different places in Europe, but also to changes with ethnic, social and gender specific dimensions.

The prismatic role of the Swiss media in particular has influenced the sex-workers' realities throughout the years they have spend in Zurich, Switzerland. The reality shown by the media did not reflect the sex-workers' reality, but enforced further stigmatization and marginalization. In general, Roma have been pictured as criminal sponges in Swiss media. Roma sex-workers, notably, are either presented as victims of trafficking or as criminals abusing public spaces.

This research has examined the mobility of Roma sex-workers and how it becomes a coping strategy to deal with socio-economic marginalization. Media as such has been a resource of information and miss-information. Therefore, interactions with those sex-workers, by qualitative research, have shaped a critical view towards the media's responsibility and trust in society. This presentation focuses on the media's role in the society by enforcing stigma and suppressing identity.

Part II 16.30-18.35

5) Júlia Vrábl'ová; Jaspal Naveel Singh **Reviving the silenced voices of the other**

This paper employs the Bakhtinian theories of dialogism to explore how voices of the deviant other enter into the voices of the unmarked, normal self. We consider the case of mainstream newspaper representations of Romas in Slovakia, who often do not get represented directly, but through the accounts of non-Roma citizens. At the basic level, we thus differentiate between two voices: the voice of the other (Roma) and the voice of the self (non-Roma). These voices engage in dialogue and they usually oppose each other. However, as Romas are categorically silenced in Slovakian newspaper reports, we only have access to the non-Roma voices that are represented directly in the newspapers through the use of verbatim quotes and paraphrasing. Nevertheless, the Roma voices enter into the non-Roma voices through dialogism and they are thus recoverable through a linguistic analysis of polyphony (Ducrot 1984; Günthner 1999; Agha 2005; Maybin 2012; Angermuller 2014). The paper focuses on the voices (of Roma people) we have to reconstruct from the voices of the others (non-Roma people, as well as the author's voice). An analysis of this dialogism reveals the representation and absence of the others with different outcomes possible.

6) Robert Imre

Radicalization and Technology: The Discourse of Mediatizing Radicals?

In this paper I examine the mediatization of radicalisation. I claim here that the privileging of a particular kind of discourse about democracy and participation creates the groundwork for new forms of political communication around radicalization (Owen and Imre, 2014). This can be viewed a number of ways [positive, negative, productive, etc. – (neo)Marxist/Foucauldian/po-mo/liberal and so on]. In this paper I examine the way in which social media, transference of political discourses, and the structural privileging of subjects within these media sources, and within the architecture of the social media communication modes, delivers an 'open source' of possible radicalised bodies to a flexible and willing source of exploitation: the newly construed 'radical Islam'.

I base my paper on both previous data collection in a comparative work on parliamentarians' usage of social media, as well as work on global terrorism. How do these communicative acts that challenge the state, in many cases violently, change our understanding of democracy as a construct, and democratic practices [including communicative acts] as lived practices of democratic realities? In established liberal democracies such as Australia, Canada, and the United States, there are significant

communicative acts that directly seek a violent challenge to the state apparatus as well as to its citizens.

In this way, we are intimately involved in what this means for democracy, democratic practices, and discourses of democracy. This is not a normative paper about what ought to be done, it instead poses a series of questions regarding the meaning of this challenge: is this merely the discourse of a cult, an operative aspect of a networked terror organisation, or a legitimate challenge to the failures of the state? I cannot hope to answer this here in this paper, but I intend to outline the various communicative aspects of these problematiques in the paper itself.

Discourse Studies and Argumentation 16.30-18.35

1) Igor Žagar

Tackling Visual Argumentation: A Short Exercise In Methodical Doubt

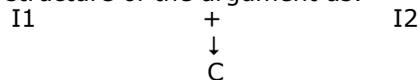
In this paper, I would like to concentrate on the (so-called) visual argumentation, more precisely, on the impossibility of the (pure) visual argumentation, and its very vague methodology and epistemology. My point of departure will be Leo Groarke's paper, "The Elements of Argument: Six Steps to a Thick Theory", published in *What do we know about the world? – Rhetorical and Argumentative perspectives* (2013, pp. 25-43).

This is how the problem (concerning visual argumentation) was framed (pp. 34-35):

"Consider a debate spurred by an unusual fruit I discovered during a kayak ride on the Detroit River. When my description ("nothing I recognize; a bumpy, yellow skin") initiated a debate and competing hypotheses on the identity of the fruit, I went back and took the photographs reproduced below. On the basis of these photographs, the fruit was quickly identified as breadfruit." (my emphases)

And this is how Groarke (re)construts the argument (p. 36):

"The argument that established this conclusion compared my photographs to similar photographs found in encyclopaedia accounts of breadfruit. One might summarize the reasoning as: "The fruit is breadfruit, for these photographs are like standard photographs of breadfruit." But this is just a verbal paraphrase. The actual reasoning – what convinces one of the conclusion – is the seeing of the sets of photographs in question. Using a variant of standard diagram techniques for argument analysis, we might map the structure of the argument as:



where C is the conclusion that the fruit is a piece of breadfruit, I1 is the set of photographs I took, and I2 is the iconic photographs of breadfruit to which they were compared."

What I will be problematizing is Groarke's claim that "The actual reasoning – what convinces one of the conclusion – is the seeing of the sets of photographs in question". I will be adopting Wittgenstein's point of view, demonstrating the necessity of his claim (*Philosophical Investigations*, 1953, I-#663) that: "Only when one knows the story does one know the significance of picture".

2) Andrew Haas

On Discourse and Implication

What is implication? Since the Greeks—whether in language or logic, mathematics or physics or metaphysics, ethics or politics or aesthetics—implication has been understood in terms of necessity and possibility: on the ground of a community or culture or context, the movement from *implicans* to *implicatum*, from *antecedens* to *consequens*, is either necessary or possible. And this is why that which is said necessarily implies a meaning, or possibly a range of meanings. But there is a third: the problematic is that out of which the necessary and the possible come. So *what* is the problem with implication? It is *how* it is, namely, implied; neither necessarily (or even possibly) present nor absent, nor some combination or permutation of both. But then the problem of implication is its way of implying, of being implied, neither coming to presence nor remaining absent—and this is an

ontological problem, or the problem of ontological implication. And the solution is to be found by investigating the way in which implication shows itself in discourse, which is how it is implicated in each of the natural and human sciences and arts.

3) Péter Bálint Furkó

The discourse functions of general extenders across languages, genres and contexts

In the present paper I am going to take a theoretical as well as empirical approach to the functional spectra of selected general extenders (GEs) in English and Hungarian and their status as discourse markers (DMs).

There are ten characteristics on the basis of which the functional class of DMs can be distinguished from other classes, these fall into 3 groups: formal-syntactic properties (optionality, weak clause association, quasi-initiality), semantic-functional properties (non-propositionality, procedural meaning, multifunctionality, context-dependence, variable scope) and stylistic properties (frequency, orality, stigmatization). In my paper, I will argue that (adjunctive as well as disjunctive) GEs display all of these properties to varying degrees.

In the course of the empirical research to be presented in the paper, I will look at naturally occurring tokens of GEs in three corpora: two based on televised political interviews and one collected from the archives of online chatrooms. My findings indicate that close-to-the core instantiations of GEs (set-marking/category building functions) are as salient as interpersonal and discourse uses: GEs play an important role in marking intersubjectivity, solidarity and shared experience as well as relating to information management and signalling new developments and evaluative comments in story structure.

4) Michael Rinn

The Creation of an Islamic Hate Culture on the Net. A Multimodal Rhetorical Analysis of Radical Discourse.

This paper aims to show how Western Holocaust denial has been taken over by radical Islamic Discourse on the Net to establish the link between traditional anti-Semitism and contemporary anti-Zionism. By using a multimodal rhetorical analysis, we would like to understand the function of argumentative manipulation which is based on aggressive speech strategies, images, colors, sound and music. We would like to know how the creation of an Islamic Hate Culture on the Net seeks to make tolerable the intolerable historical reality of the genocide of the Jews committed by the Nazis during WWII and to make the irrational outcome of past and contemporary genocide politics seem rational.

Institutions and Discursive Othering

Part I: 17.20-18.35

1) Yannik Porsché (chair)

Dimensions of Culture and Discourse in Museum Institutions

Cultural institutions such as museums contribute to the making of social boundaries. They can be understood as mediating between interacting individuals and societal formations. In the case of exhibitions about the representation of foreigners they firstly reproduce knowledge about cultural and national membership categories. They secondly constitute sites that are crucial for negotiating what is defined as high and what as low culture. Thirdly, differences between museums can be characterised in terms of their institutional cultures. Drawing on a case study about the representation of foreigners in museums in France and Germany, this paper thus asks firstly how institutions are instantiated by discourse, secondly how they define what counts as what kind of culture and thirdly, who is member of a (national) culture. The case study combines elements of ethnomethodological interaction analysis, poststructural discourse analysis and analytical ethnography in a microsociological contextualisation analysis. On the one hand, ethnomethodological conversation analysis shows how museum institutions are brought about in routines and through styles of asymmetrical interaction among staff and between staff and visitors. On the other hand, analytical ethnography and Foucauldian discourse analysis underlines that – in addition to the local sequentiality of the here and now of a social situation of interaction – institutions imply formalised organisational procedures, material infrastructures and hierarchical chains of decision making. The methodology attends to the way how political and mass media discourse is referred to in interaction and to the consequences that discursive mapping of

representations has on the inclusion/exclusion of foreigners in/from the nation. This paper shows firstly how participants in the different museum institutions to a different extent refer to things and (collectives of) people that are not present. Secondly, they engage to a different degree with the people who are present in the social interaction. Finally, differences become apparent regarding whether or not participants talk in the name of an institution or of a people.

2) Camelia Cmeciu

Online Discursive (De)legitimation of the Roma Community

The six million Roma in Europe form the EU's largest ethnic minority group. The studies on the Roma community have mainly focused on the media coverage of Roma discrimination (Erjavec, 2001; Jovanović, 2014), on NGOs' campaign discourses on Roma inclusion (Patrut, Cmeciu, Miron, 2011; Schneeweis, 2013), on EU Roma policies (McGarry, 2012), on Roma cultural identity (Tavani, 2012) etc.

This paper attempts to focus on another category of discourse producers, namely on European citizens. The 'Debating Europe' platform is a transnational communicative space where citizens engage themselves in debates on various EU issues alongside with other EU citizens and policy-makers. In this paper the discursive power-holders will be the EU citizens who will debate upon the measures that Europe should take in order to end poverty and exclusion in the Roma community. Poverty and exclusion are two important lifestyle aspects highly associated with the Roma subculture. This thread of debate on Roma lifestyle was launched in January 2014 and it has triggered 166 comments so far.

The analysis of the debate on poverty and exclusion in the Roma community will focus on the discursive involvement of EU citizens as (de)legitimizers by drawing on theories of critical discourse analysis (van Dijk, 2000; Wodak, 2004 etc.), social semiotics (van Leeuwen, 2005, 2008), and on theories of social network analysis (Scott, 2013). The theoretical framework used will provide a blending of CDA and social semiotics, highlighting various discursive devices of (de)legitimizing the Roma community. At the same time, the horizontal exchange of comments constitutes relational data which highlight the contacts, ties and connections among citizens. The network analysis of the relations discursively established will highlight the linkages that run between citizens and/or policy-makers across EU countries, the convergences and divergences regarding the Roma community.

3) Silvia Brane

Television Programmes and Global-Local Discourse. Case study: Romania and Hungary

Talking about globalization requires increasingly more often to talk about what is happening around us. In other words when we talk about globalization, we talk about anything. As there are sociologists or anthropologists who put the sign of equality between the culture and the society we will arrive soon to a sign of equality between the term globalization and the term society. We will thus be able to make a scientific essay/article about the global phenomenon just looking out the window or on television. What could we see out of the window if we lived in a big city? We could see tourists similar to other tourists from other large cities in the world. These tourists are taking pictures, and are looking for global shops and fast-food. The following similarities between tourists and buildings that are designed to produce and distribute food, photos, tablets and mobile phones is like witnessing a continuous growing of the social uniformity. When we talk about watching television the situation is not identical to what we have described above. Television programmes in various parts of the world have similar/common structures but also a lot of different elements/original elements. This originality does not mean necessarily the interference of local elements in the television programmes but often takeovers from other nearby or far away countries TV productions, these takeovers follow certain patterns of preferences of the audience that can no longer be found exactly the same somewhere else. This could be based on the fact that at present although nations and other ethnic communities are in the process of redefining/rethinking this process that does not lead to the clarification of the differences between these regional entities. For example, we will take into consideration in our study the TV programmes of two TV stations from Romania and Hungary. The chosen perspective of approaching discourse and globalization is multidisciplinary: sociology, philosophy, media studies.

Part II: 21.3.2015, 9.00-9.25**4) Abdul-Halik Azeez; Carmen Aguilera-Carnerero
The Frenemy Nexus: The Alternative Othering of Protestants, Catholics and Muslims in Irish Cyberdiscourse**

The rise of Islamophobia has seen the increasing cast of Muslims as a global 'other'. This 'otherization' has been largely assisted by geopolitical theories such as the clash of civilizations thesis (Huntington, 1996) and the role of the media in the negative portrayal of Islam resulting in Muslims and Islam being generalized and attributed many stereotypes ranging from terrorism, misogyny, brutality and violence (Said 1981, Alsultany 2012). With the advent of the Internet, Cyberislamophobia has seen a large increase (Awan 2012, Larsson, 2007). However the question is whether this otherization of Muslims follows a similar pattern across different cultures and countries.

The paper examines the case study of the Republic of Ireland and Northern Ireland, countries with a long history of ethno-religious violence (Jackson, 2014). Immigration of Muslims into Western nations is one of the primary causes of backlash against them, and several attacks and incidents of hate speech have been reported in the Republic and North Ireland, directed against Muslims (Carr, 2014). However deep divisions and historical tensions between Catholics and Protestants still persist in these countries (Bowers 2006, Elliot 2009) and the more recent advent of Muslims into North Ireland and the Republic is adding an interesting new dimension to ethno-religious relations and discourse.

The aim of this paper is to unveil the revolving 'otherization' of Irish religious communities in Irish cyber-discourse, examining how either Protestants, Catholics or Muslims are alternatively 'othered' based on the aims of the speaker. It explores how every one of these groups either becomes a friend or an enemy, hence 'frenemy', to one another based on the context of the discourse.

21.3.2015**Discourses of Culture in the Making of Social Boundaries****(chair: Ivana Spasić)****Part I: 9.00-11.05****1) Ali Türünz****Music, Competence and Values: The Process of Symbolic Boundaries Setting within Turkish Choirs in Germany**

The research question of my doctoral dissertation in focus is „What are the roles of the Turkish music choirs in Germany on the participant migrants of Turkish origin?“ The research is conducted through ethnography and documentary method. The first role is to create an internal distinction in Bourdieu's terms within the Turkish community in Germany. The second role of the choirs is to enable external distinction between ethnic Germans and the participants of the choirs who are Turks and Kurds. The third role of the choirs is to resolve the ambivalent attitude (being critical and nostalgic) the participants have with Turkey. In this paper, I am going to discuss three sub-topics related to the symbolic boundaries as developed by Michèle Lamont. The participants of the Turkish choirs set external symbolic boundaries against the ethnic German population in order to combat or deal with discrimination and misrecognition. The first one is to do with the perception of German music vs. Turkish music; the second one is the competence related to language and knowledge. The third one is the boundaries related to values inscribed to 'Turks' and 'Germans' and how they are taken as binaries. By drawing symbolic boundaries, the members form confidence, unity, safety, pride and aim to overcome discrimination in the German society.

2) Marina Simić**Recursive strategies of positioning in Serbia: culture and the aesthetics of "kitsch"**

It has been widely argued that there is a deeply rooted idea of 'culture' as a major source of distinction in Serbia (Spasić 2013). The idea of culture was aligned with ideas of civilisation and modernity and opposed to ideas of primitivism and backwardness. 'Non-culture', the lack of culture, was understood to involve bad taste, lack of manners and immorality. But it was more than a combination of those criteria: possession of culture makes someone into a properly civilized moral subject (cf. Jansen 2005). The connection between 'cultural' and moral was most frequently framed in the language of 'adequate aesthetics' serving as a starting point for the critique of new folk music and turbo-folk in particular that was usually seen as the 'epitome' of 'trash culture' in Serbia. These

critiques were prominent in the 1990s and early 2000s serving as marker of distinction between those who identified themselves as 'cosmopolitan', 'urban' and 'civilised' and those who were considered 'parochial', 'rural' and 'barbarian'. However, in the recent years cosmopolitan subjectivity based on those criteria has been altered to include various forms of new folk and turbo-folk music. These new forms of appropriation invoke new morality that embraces the paradox that in order not to be parochial we first need to embrace our own parochialism and in order not to fall in the trap of Orientalism we need to embrace it. Through this paradox and the critique of elitist version of culture new forms of distinction emerges that combines political, moral and aesthetic criteria (Frith 1991) producing new meanings of culture and new forms of distinction.

3) Stefan Wellgraf

Discursive Practices: Ghetto-Adaptions in Berlin

The "ghetto" plays a visible role in Berlin youth cultures, particularly in migrant and lower class milieus. By ghetto-adaptions, I mean those practices by Berlin youngsters, that stylistically refer to the US-American ghetto, but are located in a German context, where "real" ghettos do not exist. As these subcultural practices appear to be highly discursive, I want to take them as an example to discuss the promises and pitfalls of the concept of "discursive practices".

Ghetto-discourses are marked by an astonishing ambivalence: The ghetto is seen both as a place of fear and as a source of pride. Negative ghetto imagery is thus frequently contrasted with representations of strong emotional attachment. Imagery of the black American ghetto has gained popularity with the success of hip hop and was subsequently taken up in Germany since the 1990s. Here it was adapted to make sense of processes of urban segregation and played a crucial role in debates on migration and belonging in urban space. Taking everyday examples from fashion, music and body practices, I will show that (precarious) pride, posing and empowerment play a crucial role in the Berlin "ghetto"-culture.

These "ghetto"-practices can be seen as "discursive practices", a term proposed by Andreas Reckwitz (among others), by linking Foucault to practice theory. Bringing this conceptualization, combined with ethnography and subcultural theory, in discussion with discourse analysis will open up important questions: What understanding of practices and of discourses does this imply? Are all practices discursive? How to separate and combine discourses and practice? Are some practices more discursive than others? What insights does the concept of "discursive practices" brings for studying culture? What alternative concepts do we have and which concepts can/should be combined with it?

4) Nemanja J. Krstić

Symbolic Struggles in Daily Newspapers in Serbia – National Interests Legitimation Issue

Symbolic boundaries cannot produce inequality by themselves. They do, however, play an essential role in the occupation of important resources, barriers to capitals approach and demonstration of power, which conduces to social inequality. Symbolic boundaries are invisible lines which, on one hand, outline the area of belonging for a certain group of people and items, whereas they presuppose the exclusion of all of their opposites on the other. It is difficult to talk about binary relations in symbolic struggles in social practice, given that differences in alternatives are always present, albeit small. In spite of this, the formation of two opposing sides after a long-lasting dispute is quite typical. The length and intensity of their open conflict further affect the "cleansing" of one's own discourse from the "impurities" that belong to the opposite side. Another relevant point is that during the process of distinction, the stigmatization mechanism is looking for ways of associating the generally negative features with the opposite side, while maintaining the positive ones as a reflection of one's own actions. In the political discourse, these struggles occur on the level of repressive and democratic, nationalistic and cosmopolitan, local and global.

In most general terms, symbolic struggle represents a conflict which arises over a definitive definition of reality. It can be achieved by using all kinds of symbolic boundaries, be it moral, socio-economic or cultural. We are especially interested in the symbolic struggle related to questions of nationality, national boundaries, national interests, and national identity in its widest terms, but in a single area of public life – daily newspapers. For this purpose, we will be analyzing the content of three daily newspapers – Danas, Blic and Kurir in order to reconstruct the discourse of participants in daily political events.

5) Marina V. Gavrilova Culture and Political Discourse in Post-Soviet Russia

A distinctive feature of the modern society is a stronger connection between cultural processes and political discourse. In the cultural area, as well as in other spheres of public life, politics directs the social activity of people. In turn, culture has a great influence on the politics with its ideas about the world, values, and patterns of behavior. Besides, the nexus of discourse and culture manifests itself in cultural specificity of political concepts. We found out that in Russian Presidential rhetoric democracy deals with the idea of peace and law, in American Presidential speeches democracy is used with concepts of freedom, equality, and universal good.

Despite of the fact that Russia is a country of great culture only since 2010s Russian leaders have emphasized the role culture plays in modernization of the country and construction of national identity. This interest can be explained by influence of post-modernist conditions, globalization and issues of state sovereignty. 2014 was declared the year of culture in Russia and as a result in the end of the year "Basics of State Cultural Policy" was approved. A new nomination that refers to cultural identification - a (wo)man of Russian world - appeared in political discourse.

Drawing on discursive analytical approach we examine the topics, discursive strategies and linguistic devices which are used to construct the "culture" concept and then how political leaders follow the requirements of Russian speech culture.

The analysis is driven by following questions: What is the meaning of "culture" in Russian political discourse? Do different discourses define culture in different ways? What role does culture play in political activity? How does political discourse affect culture and vice versa in Post-Soviet Russia? How do Russian leaders discursively construct the country as a cultural locality?

Part II: 11.20-12.10

6) Daniela Petrovska Via information media to creation of the image of the Other

Today's post-structuralist and post-transitional information milieu represents an interesting phenomenon when it comes to creating the image of the Other from the aspect of socio-psychology, epistemology, geopolitics and imagology as a relatively new discipline in comparative analysis.

When it comes to media "coverage" of the Balkan's socio-political, ethical-aesthetical discourse, starting from the 90s of the 20th century until today, there has been a notion of a specific image of it, which is based on inherited stereotypes and prejudices, which have been present in this homo-chronotope since the very beginning.

This image of the Balkan, and particularly of the people who lived within the Socialist Federal Republic of Yugoslavia was generated by the world media houses (heterostereotypes), and also by state informative houses (autostereotypes) where it resulted in a process of deconstruction of the federal order. In a hegemonistic and unregimented way, the world mass-media have created an image of the Balkan as an area shaken by religious and ethnical dubious issues, at the same time intentionally "forgetting" to define it as a homo-chronotope where I and the Other lived in a Utopia for fifty years.

It seemed to contain the futuristic vision that the world should be globalised and not deconstructed, neither politically, nor geographically, nor ethnically, nor religiously. On the other hand, the headless media Balkan's platforms, under the influence of an emphasized and provoked ethnic and religious adversity resulted in creating stereotypes which confirmed the imagologic picture of the world media centres that this is a cursed region where the alternates are in eternal opposition: Me-You, patriots-traitors, creation-demolition, progressive-regressive.

Hence, this paper will explore the informative power of the media, world and national ones, as well as the way of creating the imagologic paradigm about the Otherness which, after being created upon the foundations of negative stereotypes, cannot be easily altered.

These imagologic notions of oneself and the Other become evident in a time of significant political, ideological and religious clashes. They have an immense impact and shape the public opinion, especially when supported by mass-communication media.

7) Tamara Petrović-Trifunović Culture in Serbian Media Discourse: The Curious Case of Ana Kokić's Talent

Previous research into symbolic divisions in Serbia has shown that there are few distinctions in the discursive arena of contemporary Serbian society as tenacious as the cultural one. During the dramatic

period of disintegration of Yugoslavia, civil wars and mass impoverishment, and its aftermaths, the element of "culture" (comprising manners, education, cosmopolitanism, urbanity and good taste) was, beside ethnicity, articulated as the most important form of identification. Although in the last decade space has opened up for new forms of symbolic contestations with culture losing its status of the chief source of the Us/Them division, I will try to show in this paper that a discursive field remains where this antagonism of two cultural models is kept alive and sometimes encouraged – the discourse of conventional media. This I plan to achieve with critical discourse analysis of media coverage of cultural practices, public events and everyday situations. Whether it is a story of folk singers (representing lowbrow taste) who surprised the "general public" by the mere fact of having talent, wit and/or humour; the tale of a brave rocker playing "good music" to chase away flea market salesmen from his front yard; or the question about a folk star's hit song in the general knowledge admission test for a social science department of a major university – all of these were framed by the media as events of great symbolic importance. As such they provide valuable corpora for the analysis of discourses of culture as well as the underlying value scales.

Multidisciplinary Theoretical Reflections Begin 9.25

1) Dušan Ristić; Dušan Marinković

Discourse and Identity in the Cyberspace and Emergent Forms of Knowledge/Power/Space

In this paper, cyberspace is defined as a type of generic social space that enables the formation of discourses and identities. It is a spatial diagram that has two main characteristics regarding discourse and identity: mobility and registration. These are the modes or amplitudes of that diagram. Mobility is the dynamic mode and it represents the modulation and changes in the topography of social interactions and relations. It signifies the possibility for the creation of new social spaces as the real and mobile digital localities, discrete spaces and spaces-resources. Mobility is analyzed in the broader sociological context of modulation as the point of dispersion of the social processes of stabilization that were characteristic in the older disciplinary diagram of knowledge/power/space. Mobility points to the fractal structure of the new media, but also to the fractalisation and multiplication of discourses and identities. Registration is the static mode of the new spatial diagram and a new type of digital boundary in the modulation of the regime of virtual discourses and identities. It is viewed as part of the processes of generation of the virtual identities, since all the databases depend on codes and passwords. Registration and authentication enable the entrance in the databases as important resources for the reproduction of identities since they enable and limit the transmission or storage of information. Social functions of these two modes of the new diagram of knowledge/power/space are analyzed as connected with the processes of multiplication of new social realities since they render the multitude of data and transform them from an unregulated system of information to a regulated system of meanings and knowledge.

2) Maria Erofeeva

Media development and social interaction change

The paper proposes a new research focus into media development and changing role of new means of communication in structuring everyday interactions based on frame analysis and actor-network theory. Erving Goffman's frame analysis claims that discrete frameworks of contextual conventions communicate people what is going on and how they should behave and thus order social interactions. Technology usage presupposes the structural transformation of human interaction by some form of medium. Unlike face-to-face interactions, there is a sensual information lack in technologically mediated communications; it is being substituted by available means. For example, chat conversation transposes auditory input to written text. To interpret such expression correctly, a special transposition convention is needed. New means of communication, such as instant messages, memes, video chats and others has provided the world with the pressure to compete communicatively. Now it is easier to add new technological channels to interaction than create a sophisticated system of symbolical conventions. That is why, for instance, today GPS navigation outperforms maps in terms of everyday usage.

Media development dynamics is elaborated by constructing a pattern of technologically mediated interactions based on actor-network theory. According to Bruno Latour, evolving of new means of communication has taken away a part of human competence to non-humans. In the pre-information

age, human efforts were directed at creating symbolic conventions that linked transposed and literal meanings of social actions. The more the distance to a non-transposed event the more complicated conventions are needed. Nowadays it is considerably easier to delegate human competence to a variety of small technologies. Consequently, in the majority of cases material objects determine competence regime. New means of communication let a person create one's own expressive landscape meanwhile becoming more important in interaction organization in terms of competence.

3) Lazar Cvijić

Connection between marketing and mass-media in construction of reality

How the media have a strong influence on social consciousness and the human experience, marketing in the media sees endless possibilities to attract, persuade to vote, buy, listen, watch, help, overthrow the government. What discourses marketing use? It seems that everything is permitted. Globalization: the world's market, technology: permanent update of products, social networks: what's in and what's out, commercials: must have, tyranny of slender body, youth, but also: globalization: finding a cure, technology: bionic hand, social networks: collecting donations, advertising: healthy products. Consumer culture, consumer society are terms that describe our present, our reality. The media are there to "help" in deciding which product to buy, in what country to travel, which movie to watch and books to read. McLuhan's "the medium is the message" marketing used to notify consumers that they need something and it does constantly using all possible forms of media. As everyone today is cluttered by information, those who are managing in marketing are constantly looking for simple ways to deliver the right message, either via radio, TV, sms, e-mail, mms, daily newspapers, ads, Facebook. Through these messages marketing creates the social and cultural pattern that allows as many people like the same book, same film, i.e. that the majority thinks the same. Connection between marketing and media is very strong.

4) Ana Kedveš

"This is what positive change looks like":

Positive discourse analysis of "No Hate Speech" campaign blog

While a great number of studies within Critical Discourse Analysis (CDA) focus on discourses embodying racism, sexism and various other forms of power inequality among social groups, very few look at examples of discourses that aim to challenge such inequalities. Albeit "the term 'critical' incorporates both positive and negative, deconstruction and construction" (Flowerdew 2008: 204) a space is opening for Positive Discourse Analysis or CDA irrealis (Martin 2004), which can be seen as a complementary face of CDA, oriented towards constructive social action and "fuelled by the potential for analysis to have an effect – however small – on the social world" (Macgilchrist 2007: 74).

Within the framework Positive Discourse Analysis, this paper explores the discourse of "No Hate Speech" campaign, which was launched by the Council of Europe and aims "to combat racism and discrimination in their online expression of hate speech by equipping young people and youth organisations with the competences necessary to recognise and act against such human rights violations" (Council of Europe 2014). In particular, I look at "Campaign in Action" collaborative blog and, drawing on Macgilchrist's (2007) and Martin's (2004) classification of counter-discourse, examine the discursive strategies through which the authors oppose online and offline hate speech, as well as explore to which extent their writing might be considered 'minimally political' (Marchart 2011) in advocating social changes.

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