

The 2017 SAUTE conference  
The challenge of change in English Language and Literature

Université de Neuchâtel  
Institut de langue et littérature anglaises  
Faculté des lettres et sciences humaines  
Espace Louis Agassiz 1, CH-2000 Neuchâtel

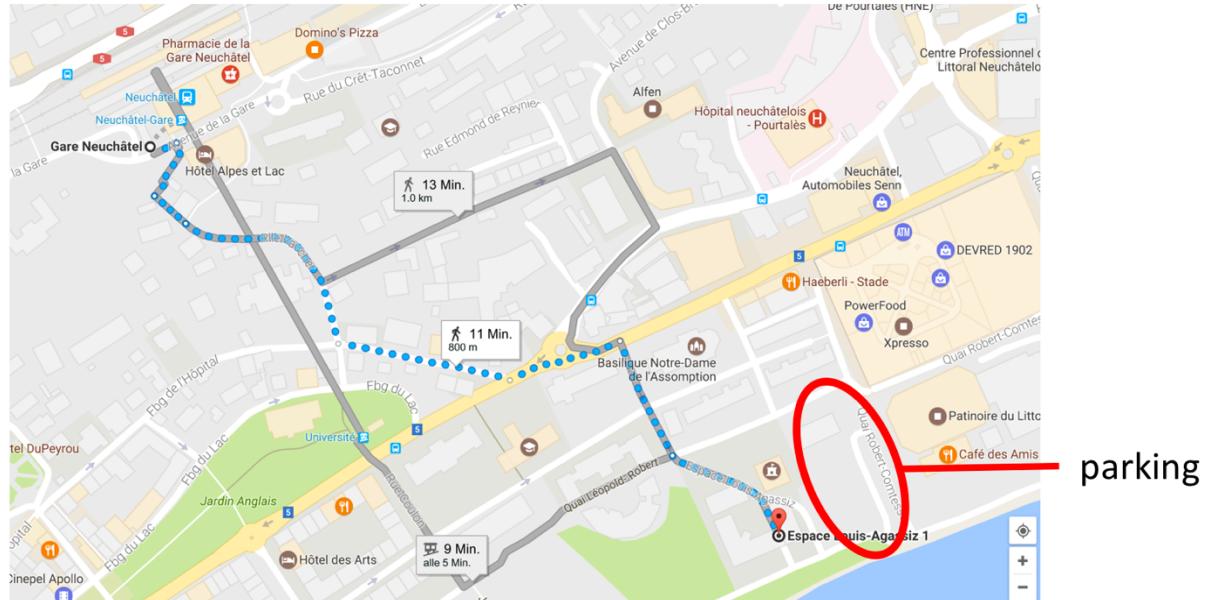
# Book of abstracts



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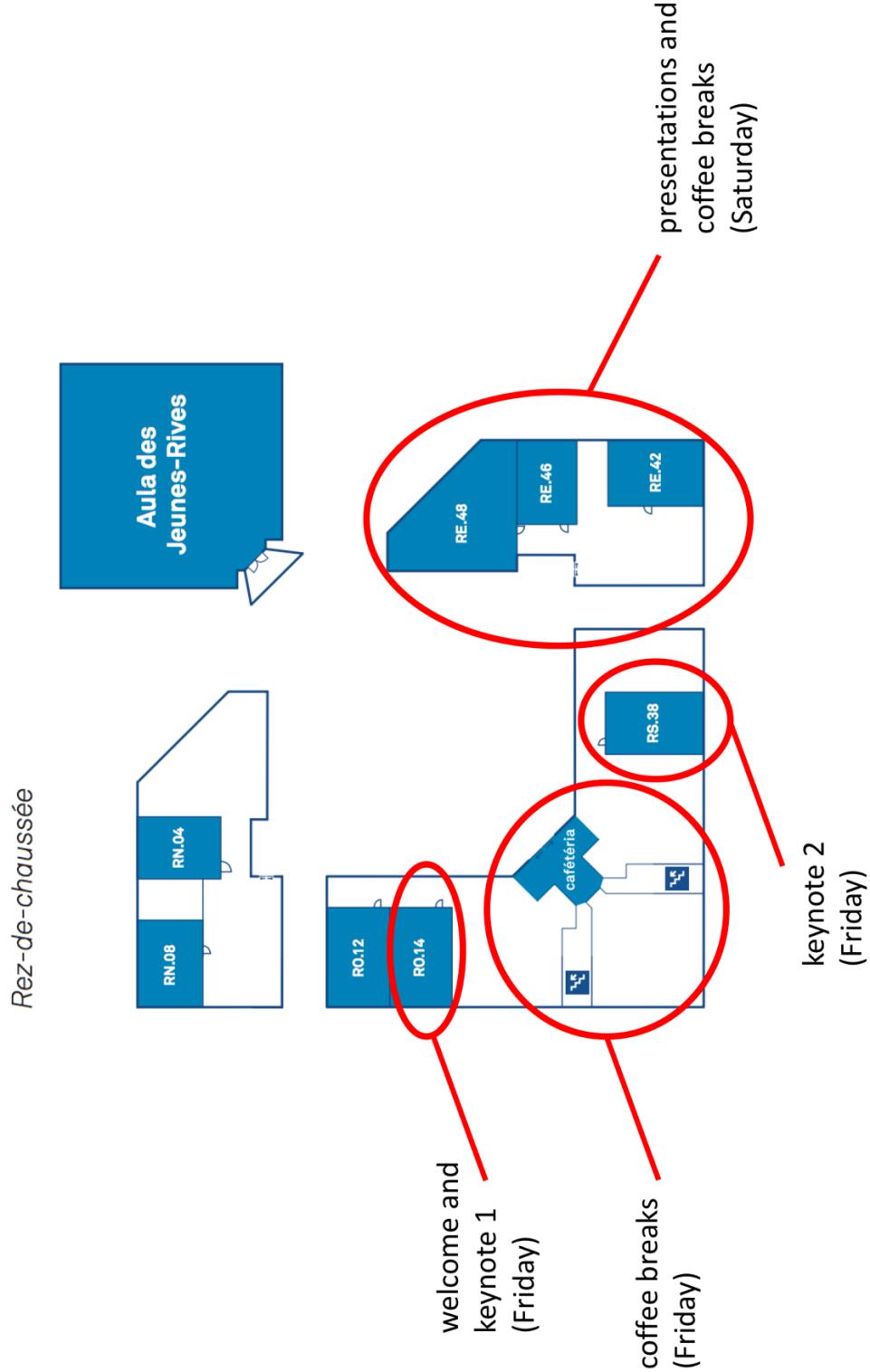
# How to get to the conference



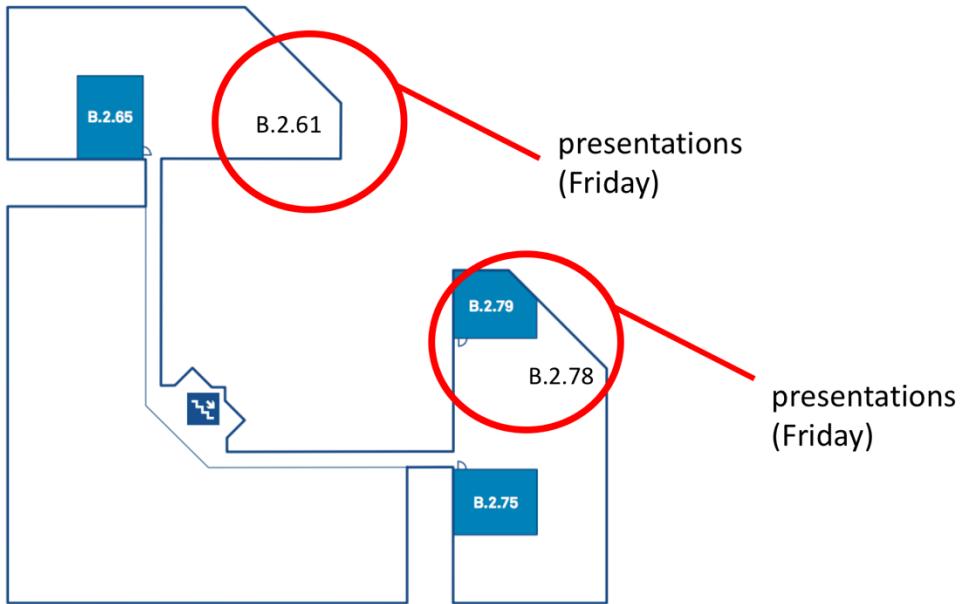
Arrival by train: From the train station, take the steps down towards the lake, walk towards the red church. The FLSH is right at the lake.

Arrival by car: Please park in the parking lot of the Patinoire du Littoral (Quai Robert-Comtesse 4).

# Where is my presentation?



2<sup>ème</sup> étage



# How to get to the conference dinner

Friday, 19:00, Hôtel Alpes et Lac, place de la Gare 2, 2000 Neuchâtel



# Lunch on Saturday

Saturday, 12:30, Café des Amis, Quai Robert-Comtesse, 2000 Neuchâtel



# Schedule

TIME	FRIDAY April 28 2017		
09:00	Registration	FLSH Lobby / Cafeteria	
09:30	Welcome	Room : RO 14	
10:00	Keynote 1 Felipe Fernandez-Armesto ‘The problem of cultural change: learning from non-human cultures’ Chair : Martin Hilpert	Room : RO 14	
11:00	Coffee	FLSH Lobby / Cafeteria	
	SESSION 1A Room : Alvéole 2/61 Chair : Rahel Orgis	SESSION 2A Room : Alvéole 2/79 Chair : Ian MacKenzie	SESSION 3A Room : Alvéole 2/78 Chair : Crispin Thurlow
11:30	Aleida Auld ‘Canonizing Shakespeare’s Sonnets in the Early Eighteenth Century’	Susanne Flach ‘Usage frequency and constructional change: Shifts in the history of go/come-VERB’	Gwynne Mapes ‘(De)constructing distinction: Recognizing “post-class” privilege in contemporary restaurant discourse’
12:00	Oliver Morgan ‘Interrupting the crown in Shakespeare’s <i>Henry 4</i> ’	Samuel Bourgeois ‘How discourse markers cross into writing: Colloquialization and the development of actually’	Maida Bilkic ‘Changing discourses of remembering: Museum exhibitions as multimodal “counter-monuments”’
12:30		Tino Oudesluijs ‘Scribes as agents of change : Copying practices in administrative texts from 15th century Coventry’	Vanessa Jaroski “Has Image Surpassed Text?": Semiotic Ideologies in Media Discourse about Digital Communication'
13:00	Lunch / SAUTE AGM AGM Room : RE 42	FLSH Lobby / Cafeteria	
	SESSION 1B Room : Alvéole 2/61 Chair : Margaret Trudeau-Clayton	SESSION 2B Room : Alvéole 2/79 Chair : Martin Hilpert	SESSION 3B Room : Alvéole 2/78 Chair : Cecile Heim
15:00	Elisabeth Kukorely ‘Essence and authority: the paradox of change in women’s conduct books of the eighteenth century’	Eric Haeberli ‘On the use of translations in historical syntax’	Adela Catana Adriana-Carolina Bulz ‘Utopian Changes in <i>MaddAddam</i> and <i>The Hunger Games</i> ’
15:30	Katrin Rupp and Anne-Claire Michoux ‘If wommen hadden writen stories’: Social Change in Chaucer’s “Wife of Bath’s	Ian MacKenzie ‘Translation and the Anglicization of other languages’	Crispin Thurlow ‘I also speak Berndütsch: The Material Biographies of Linguistic Landscapes’

	Tale" and Jane Austen's <i>Persuasion</i>		
16:00	Anita Auer 'Jane Austen's sensitivity to the subjunctive as a social shibboleth'	Olga Timofeeva 'Resilience to change in royal writs from Alfred the Great to William the Conqueror'	
16:30	Coffee	FLSH Lobby / Cafeteria	
17:00	Keynote 2 : Ewan Fernie 'Shakespeare and Incomplete Modernity' Chair : Margaret Trudeau-Clayton	Room : RS 38	
19:00	Conference dinner Alpes et Lac (place de la Gare 2, CH-2000 Neuchâtel)		

TIME	SATURDAY April 29 2017		
09:30	Keynote 3 : Room : RE 42 David Simpson 'Change without bloodshed? Divine Violence and the pedagogic fantasy' Chair : Patrick Vincent		
10:30	Coffee East wing		
	SESSION 1C Room : RE 42 Chair : Patrick Vincent	SESSION 2C Room : RE 46 Chair : Susanne Flach	SESSION 3C Room : RE 48 Chair : Roy Sellars
11:00	Julie Gay “Beyond the end of telegraph cables and mail-boat lines”: From Romantic Regression to Literary Renewal in Conrad’s <i>Lord Jim.</i> ’		Marijka Denger ‘Challenging Change : Community and the Postcolonial in Nadeem Aslam’s <i>The Wasted Vigil</i> ’
11:30	Irmtraud Huber “They melt like mists, the solid lands” The challenge of change to Victorian poetry’	Sara Lynch A Variationist Analysis of the Development of English in the Pacific	Zoë Lehmann Imfeld ‘Changing Disciplinary Perspectives: A literary scholar’s journey into space research’
12:00	Ursula Kluwick ‘The Victorian Novel and Material Change’	David Britain Sarah Grossenbacher ‘The dedialectalisation of the short front vowel system in East Anglian English’	
12:30	Lunch Café des Amis Quai Robert-Comtesse 4, CH-2000 Neuchâtel		
	SESSION 1D	SESSION 2D	

	Room : RE 42 Chair : Lukas Erne	Room : RE 46 Chair : Emma Depledge	
14:30	Antoinina Bevan Zlatar 'Breaking with the Past? Milton among the Iconoclasts'	Stéphanie Noirard 'Sing (not) to me of war: challenging folk and literary tradition in Scottish war poetry'	
15:00	Kader N. Hegedus 'Spacing Change and Changing Spaces: Reformation and the Early Modern City in the Poetry of John Donne'	Simon Swift "“even now,/ Even now”: Romanticism and the Poetics of the Interval'	
15:30	Coffee	East wing	
16:00	Keynote 4 : Christian Mair 'Progress in linguistics: technology and the human factor' Chair : Martin Hilpert	RE 42	
17:00	Farewell	RE 42	

# Abstracts

Jane Austen's sensitivity to the subjunctive as a social shibboleth

Anita Auer

University of Lausanne

Over the last fifty years, the language of Jane Austen has received a fair amount of attention (cf. Phillipps 1970; Tieken-Boon van Oostade 2014; González-Díaz 2016; Hodson 2016). Her language use is particularly interesting in that she lived at the time when 'correct' English grammar was codified, but education opportunities were still variable across social layers as well as gender. Jane Austen's language use, which is represented in manuscript as well as printed form, therefore serves as a good basis for the study of the influence of eighteenth-century normative grammars, i.e. whether she adhered to selected linguistic strictures. In his work on Jane Austen's language, Phillipps (1970) makes some very interesting claims about her use of the subjunctive, which is a linguistic feature undergoing language change during the Modern English period. Phillipps (1970: 155) suggests that Jane Austen was sensitive to 'correct' language use and that she aspired to it, that this sensitivity with respect to subjunctive use is reflected in the corrections carried out in different editions of her novels, and that Jane Austen used the subjunctive more frequently than can be found in present-day novels. All of these claims are illustrated and most likely also based on a couple of changes of past indicative forms into past subjunctive forms, i.e. "whether his importance to her *was* quite what it had been" into "whether his importance to her *were* quite what it had been". This scarcity of empirical evidence immediately poses a number of questions: How frequently did Jane Austen in fact use the subjunctive in her novels? How does Austen's subjunctive use compare to that of other authors of novels, both contemporary and present-day? How much say did Jane Austen have in the publication process of her novels, i.e. can changes in language in different editions of her novels be attributed to her or to an editor? Based on the latter question, if it were the case that changes had been carried out by an editor, what does this tell us about Jane Austen's actual language use and her sensitivity to 'correct' language use?

This paper seeks to address the above-mentioned questions by investigating Jane Austen's subjunctive use in her novels and letters and viewing the results in the context of standardisation processes of the English language, the history of education, i.e. in particular Jane Austen's education, her view on language use, as well as her involvement in the publication of her novels.

Canonizing Shakespeare's Sonnets in the Early Eighteenth Century

Aleida Auld

University of Geneva

When it comes to the canons of English literature, few texts are as enshrined as Shakespeare's Sonnets, and few texts have stimulated such vastly different critical responses over the centuries. Nowadays the

Sonnets are fertile ground for various types of criticism and scholarship, and although researchers raise questions over the nature of the text published by Thomas Thorpe in 1609, they rarely, if ever, question its authority. Indeed, so established is the 1609 version of the Sonnets that we might forget that from 1640 to 1780 (c. 150 years), the starting point for nearly all editions was not Thorpe's 1609 Sonnets, but rather John Benson's 1640 Poems. This version featured reordered and often merged sonnets, some altered pronouns, titles reminiscent of cavalier poetry, and several non-Shakespearean poems. Although Benson's influence throughout much of the eighteenth century is regularly acknowledged, I am not convinced we have fully recognized the nearly total eclipse of Thorpe's version, and the implications for Shakespeare's canonization during this period. This paper tries to go back to a time when the authority of Thorpe's version of the Sonnets was not established, and explores how Benson's version helped to canonize a writer of poems that were secondary and minor compositions in the shadow of the plays. In short, back to a time when the Sonnets functioned in very different ways than in our own.

### Breaking with the Past? Milton among the Iconoclasts

Antoinina Bevan Zlatar

University of Zurich

Acts of iconoclasm—the scratching out of saints' faces on a church wall, the removal of heads, hands, and feet on a statue of the Trinity, the toppling of a wayside cross—were among the most flagrant signs that Reformation meant change. In defacing or annihilating a picture of God and his saints, the image-breaker alerted the viewer to the perils of imagining and worshipping God 'falsely', and proclaimed the Protestant intent to purge the Church of a millennium of man-made accretions. But did such acts denote a Protestant suspicion of pictorial representation more generally? Was a Calvinist repudiation of images, what Patrick Collinson termed 'iconophobia', the dominant discourse in England at the end of the sixteenth century and again in the late 1630s and 1640s?

These questions are highly pertinent to John Milton's *Paradise Lost*. Since E. B. Gilman's subtly nuanced *Iconoclasm and Poetry in the English Reformation* (1986), it has become a critical commonplace to discuss Milton the iconoclastic polemicist or to debate the extent of his iconoclastic poetic strategies. All too often this criticism rehearses the old Puritan / Laudian binary and assumes that Milton the Puritan is intrinsically suspicious of images. Yet, as the notorious 1632 Star Chamber trial of the window-breaker Henry Sherfield demonstrates, Calvinist iconoclasm was but the most extreme end of a rich spectrum of Protestant attitudes to images in 17th-century England. By reading Milton's embodied representation of the three persons of the godhead in *Paradise Lost* in the context of the Sherfield trial, I hope to make the case for a more iconophile poet and a less iconoclastic conceptualization of change.

Changing discourses of remembering: Museum exhibitions as multimodal “counter-monuments”

Maida Bilkic

University of Bern

Traditional war museums, in particular, act as monuments, or formalized systems of mourning, representing an official, institutional discourse of the meaning of war, legitimizing national identity, and helping families and communities to deal with their losses (Abousnouga and Machin, 2008). The aim of this paper is to demonstrate the unconventional discursive organization of museum exhibitions which work through anti-monumental design approaches (Stevens et al., 2012) or features that promote the voices of victims, sufferings, and more experiential elements in contrast to the voices of heroes, emotions associated with victory, and strengths. Monuments have increasingly become sites of contested and competing meanings, more sites of cultural conflict than of shared national values and ideals (Young, 2002). In the museums transformed by digital technologies, the previous emphasis on facts and grand narratives has given way to the description of contexts, emotions, and everyday practices (Bierde Haan, 2006). My paper presents a critical multimodal discourse analysis of a single museum exhibition treated as a text (cf Kress, 2003; Machin & Mayr, 2012) in which I examine how meanings are generated through the specific selection/composition of different semiotic resources and mediational means: verbal narratives, artefacts, images, spaces, and technologies. My focus is the somewhat atypical War Childhood Museum in BosniaHerzegovina which through mementoes documents the experience of those who did not play a role in starting the war, but have suffered its consequences. These narratives are more independent of “victim” or “perpetrator” identity. Spectators are prompted instead to focus on children/childhood as a less charged way to relate these narratives to their own personal and meaningful experiences. What we see here is an example of an approach to a museum exhibition which works as what Krzyżanowska (2016) calls a counter-monument that allows more personalized interaction with the past/present and facilitate the dialogue between forms of remembering, recipients, and their interpretations and expectations. Ultimately, what my analysis shows is how this particular exhibition, acting as a counter-monument, produces a critical, self-reflectional discourse realised through a story about remembering. This exhibition’s openness to diverse interpretations of remembering calls for more introspective, and more critical and complex perspectives on historical events. Remembering is a social and a communicative act which is enacted through engaging, more tangible, and visually authentic war discourse. Consequently, new ways of remembering challenge established meanings, conventional monument topography, and redevelop public spaces.

How discourse markers cross into writing: Colloquialization and the development of actually

Samuel Bourgeois

University of Neuchatel

This study investigates how the discourse marker (DM) actually is increasingly adopted into written genres and what functional changes go along with this development. Previous work on the multifunctionality of actually has discussed how it diachronically develops from adverbial senses to “epistemic adversative” senses and further to DM “additive” senses (Traugott and Dasher 2002: 169-170). In synchrony, DM actually has been analyzed primarily in studies focusing on conversational data (Tognini-Bonelli 1993; Smith and Jucker 2000; Clift 2001), which is motivated by the close association that DMs have with oral genres (Schourup 1999: 234). Despite the obvious association of DMs with orality, however, Aijmer (2013) argues that DMs have a meaning potential that allows their adoption into new genres and new functions. This paper will expand on Aijmer’s idea and it will argue on the basis of corpus data that the use of DMs in writing is an example of colloquialization (Mair 2006: 186).

Methodologically, this study adopts the outlook of corpus pragmatics (Rühlemann and Aijmer 2015), but confines this approach to the less visited arena of written texts. In particular, it will concentrate on the uses of actually in the written sections of the COHA (Davies 2010). The first part will compare data from the COHA and the Hansard Corpus (Alexander and Davies 2015) and will demonstrate a general increase in the token frequency of actually in writing. The second part of this study will take a qualitative approach and will present an in-depth look into how actually functions in writing in the sentence-initial, medial, and final positions. Special attention will be given to actually in the medial position because previous studies of actually have demonstrated that its use in the medial position in writing differs from its use in conversation (Oh 2000; Kallen 2015). Ultimately the finding that emerges from this analysis is that colloquialization is more than the inclusion of oral elements into writing. As DMs like actually make their way into written genres, their functions adapt to the specific communicative needs of writers. Particularly this work will highlight the marked rise of importance of actually being used to mark clause boundaries and word selection, a practice also demonstrated to be increasingly frequent with the DM well since the later 20th century (Rühlemann and Hilpert to appear). Furthermore, the data demonstrates that medial actually serves the double function of mimicking the conversational-specific functions that have to do with upgrading or correcting terminology used by speakers, while also serving to signal a salient syntactical boundary or intentional lexical selection.

### The dedialectalisation of the short front vowel system in East Anglian English

David Britain and Sarah Grossenbacher

University of Bern

In recent work on the English of Eastern England, it has been found that its more salient traditional features, such as palatal glide deletion (the deletion of the /j/ glide in words such as ‘few’ [fu:], ‘view’ [vu:] and ‘cute’ [ku:?], sometimes known as yod-dropping) and third person present zero (‘she swim every day’, ‘Kevin drink too much coffee’), have been undergoing attrition towards forms usually associated with London and the South-East (no glide deletion after non-coronals ([fju: vju: kju:?]]) and third person present tense –s (‘she swims’, ‘Kevin drinks’)).

In this presentation we address the question of whether much less salient traditional dialect forms are receding, and if so, whether this attrition is occurring so dramatically and rapidly as it is for more salient

features. We examine here one phonological characteristic of East Anglian English that has not, as far as we know, yet been subject to empirical analysis.

In the traditional dialect:

- A few words that belong to the DRESS lexical set in standardised accents belong to the KIT set: get, said, yet, forget, again, against, yesterday – ‘get’, therefore, is realised as [gɪ?] and not [gɛ?];
- A few standard TRAP words belong to the DRESS set: ‘sat’, stressed ‘can’, stressed ‘have’/‘has’/‘had’ – ‘have’ is realised as [hev] rather than [hæv].

We carefully define the variable and contextualise it within developments of the short front vowels more generally before presenting an apparent-time acoustic analysis of a spoken corpus from one village in Suffolk in Eastern England to assess the extent to which attrition is underway. As we will see, there is a shift over apparent time towards a more standard-like realisation of these vowels, but a shift that is far from complete, more advanced for some lexical items than others, and subject to linguistic and social conditioning.

### Utopian Changes in *MaddAddam* and *The Hunger Games*

Adela Livia Catană

Adriana-Carolina Bulz

Military Technical Academy

This presentation tries to reveal the structural as well as the conceptual changes that take place in contemporary Utopian literature, based on two world-famous trilogies – Margaret Atwood’s *MaddAddam* and Suzanne Collins’s *The Hunger Games*. “Half prediction and half satire”, these novels help perpetuate numerous conventions of the genre, established long ago by Sir Thomas More and his followers, as well as various strategies and concepts borrowed from the so-called “fathers of dystopia”, George Orwell, Aldous Huxley, Evgeni Zamiatin and many others. However, just like other books published during the last decades, *MaddAddam* and *The Hunger Games* may be better labelled as „critical utopias“ than simple „utopias“ or „dystopias“. Intensely popularised by theoreticians such as Lyman Tower Sargent, Tom Moylan or Fátima Vieira, this new type of utopian text brings together polar opposites sounding a warning signal regarding current problems and their catastrophic outcome but also encouraging young readers to hope and take action. The trilogies, we propose for analysis, depict two futuristic American societies, which are neither better nor entirely worse, where daily issues and apprehensions are speculated upon and where characters (most of them teenagers or young adults) suffer but also find the necessary resources to overcome their difficulties and start a new life. We try to identify how many elements of these novels are inherited from or inspired by previous authors and how many of them belong to Atwood and Collins, exposing the clichés of utopian writing but also the writers’ freedom of choice.

Challenging Change: Community and the Postcolonial in Nadeem Aslam's *The Wasted Vigil*

Marijke Denger

University of Bern

This paper reads Nadeem Aslam's *The Wasted Vigil* (2008) against Judith Butler's recent reformulation of the concept of community in order to investigate how postcolonial literary texts are responding to the profound changes that continue to impact on the relations between individuals, communities and societies in our post-9/11 world. In doing so, the paper also considers how the field of postcolonial studies might itself be changed by those sociopolitical contexts on which it reflects. To begin my paper, I will engage with the concept of global political community, as established in Butler's essay collection *Precarious Life* (2004). Writing in the wake of 9/11 and its aftermath, Butler emphasises humans' fundamental vulnerability with regard to one another as well as their dependency on each other for the recognition of their respective subject-positions. In this regard, Butler argues, firstly, that we are always already engaged in a reciprocal relationship with others, secondly, that seeking recognition by others necessarily changes how we perceive our existence in the world and, thirdly, that our inevitable interdependency with others provides the basis for a new understanding of community. I will critically examine these issues by elaborating on the representation of community in *The Wasted Vigil*. Set in post-US intervention Afghanistan, Aslam's novel revolves around a cluster of individuals who convene in the Afghan home of the Englishman Marcus Caldwell and who represent different parties involved in the conflicts that have beleaguered Afghanistan since the 1979 Soviet invasion. Focusing on several key moments in the interactions between Marcus and his guests, I will argue that *The Wasted Vigil* confronts us with the circumstances under which change – be that to an individual's subject-position, to his/her relations to others or to the socio-political parameters within which these relations take place – becomes an illusion. All the more, Aslam's novel allows us to engage with the question, raised by Elleke Boehmer and others, of how the field of postcolonial studies can further develop by jointly considering the ethics and aesthetics of literary texts. As I will ultimately argue, reading *The Wasted Vigil* invites such an ethico-aesthetic mode of analysis. At least momentarily, Marcus' community allows its members to question those policies and prejudices that label them as adversaries. When their community is literally blown apart, this speck of potentiality is lost to the individual characters. However, at this moment, a particular sense of agency is transposed to the discourse of Aslam's novel. Indeed, it is precisely by challenging the implicitness of change that *The Wasted Vigil* succeeds in confronting us with the ethical imperative to strive towards a change in the (global) relations between self and other. In the end, Aslam's novel represents an approach to community that reflects back on those sociopolitical predicaments that it challenges. Thus, *The Wasted Vigil* becomes a text whose aesthetics are at the heart of its political agenda and that urges us to reflect on new, changing ways of analysing (postcolonial) literary texts as well as the social and historical contexts to which they respond.

The problem of cultural change: learning from non-human cultures

Felipe Fernández-Armesto

University of Notre Dame

My contribution is about how culture changes (as well as or rather than changes in inorganic and organic material). I broach a neglected but perplexing problem: why are human cultures so mutable compared with those of other cultural creatures? I compare evolutionary and non-evolutionary approaches and explore ways of reconciling them. I propose a new solution, identifying what I think are the evolved characteristics that predispose animals to be cultural and explaining why humans have more of them than other species.

Shakespeare and Incomplete Modernity

Ewan Fernie

University of Birmingham

This talk will explore the association between Shakespeare and political liberalism, opening up some of the ways in which appeals to Shakespeare have fomented real-world change. The vivid, ever-changing pluralism of Shakespeare's characterisation, across his dramatic canon, has helped to inspire a politics of freedom. And yet, that project remains crucially incomplete. We are now living in a climate where freedom is tainted by its association not just with an ethically cynical (and unfortunately named) 'neoliberalism', but also by regressive nationalism. But perhaps the struggle for freedom in Shakespeare can help us to recognise and reclaim that more progressive passion for freedom which has been a major driver of western modernity and might make us modern yet.

Usage frequency and constructional change: Shifts in the history of go/come-VERB

Susanne Flach

University of Neuchatel

The serial-verb construction *go/come-VERB* as in *Let's go have lunch* or *Come join us!* is an interesting construction in present-day colloquial English (Pullum 1990:218). Synchronously, it is characterized by its inability to occur with inflections (\**She goes has lunch*, \**He comes joins us*). While this constraint has primarily been modelled in formal frameworks (Bjorkman 2015; Jaeggli & Hyams 1993), a recent functional approach views it as the result of the construction's meaning. Since *go/come-VERB* prototypically encodes directives and commissives, the construction is incompatible with patterns that bear inflection (Flach 2015). This perspective accounts for its near-exclusive use in imperatives (~40%) and various non-finite environments (~55%), at the significant expense of bare indicatives (~5%).

Diachronically, *go/come*-VERB has been used in its contemporary directive-commisive meaning and inflectionless form at least since the 1500s, which suggests an unusually stable qualitative pattern. At the same time, the construction has undergone two major shifts in usage frequency: a rapid decline during Early Modern English and a ‘revival’ in Late Modern (American) English (cf. Bachmann 2013).

This raises interesting questions of influencing factors for shifts in frequency. For qualitatively stable patterns, such factors are often viewed to be language-external (e.g., genre, corpus composition). On closer inspection, *go/come*-VERB is much less stable: assuming that *go/come*-VERB’s meaning is reflected in its syntactic distribution, changes in this distribution are taken to indicate construction-internal changes. From this perspective, the pattern’s behaviour suggests two subtle, but influential shifts in constructional meaning: specialization in Early Modern English and extension in Late Modern English. Since the stages of qualitative change coincide with the stages of quantitative change, a second question arises with respect to the temporal sequence of these types of shifts.

Using variability-based neighbour clustering (VNC, Gries & Hilpert 2012) on data from *Early English Books Online* (1500–1700) and the *Corpus of Historical American English* (1810–2009), the results provide evidence to the effect that qualitative change precedes quantitative change. Thus, this talk seeks to add conceptual and methodological pointers for questions of general interest in the study of language change in a wider (extra-linguistic) context, including the interplay of grammatical change, frequency of use and/or language-external variables.

## “Beyond the end of telegraph cables and mail-boat lines”: From Romantic Regression to Literary Renewal in Conrad’s *Lord Jim*

Julie Gay

University of Bordeaux Montaigne

The turn of the 19th century, this pivotal period in-between Victorianism and Modernism, was a time of multiple and radical changes, be they socio-political, cultural, or even religious. Indeed, it witnessed the advent of modern life, with a number of technological innovations as well as new theories such as Darwin’s Origin of Species, or Freud’s discoveries in psychoanalysis, leading to a cultural and ideological crisis, as Victorians were trying to cope with the collapse of their certainties and values.

One way to accommodate these changes was of course through literature, and the nostalgia for a more primitive, or simpler way of life led to the revival of the romance form<sup>1</sup>, which offered an opportunity to escape the anxieties of modern life, by taking the reader to faroff, uncharted territories that had not yet been occupied by civilisation. The insular space especially appealed to the Victorian imagination, as it was a way to reconnect with timeless myths and archetypal forms of writing, such as the Odyssey, utopias or even Robinson Crusoe, while comforting the imperialistic ideal.

Thus, change seemed to trigger a regressive instinct, and literature, through the use of Romance and especially of the desert island motif, was a way to resist change by providing both a spatial and temporal escape<sup>2</sup>, as opposed to the dominant paradigm of Realism which seemed to feed modern anxieties and unease through its utter actuality. However, these fears would often only lay dormant beneath the exotic surface of the island and be reawakened there in the most unexpected ways, and this is why, towards the

end of the 19th century, a group of authors used the regressive aspect of the insular Romance, while simultaneously highlighting its delusional aspect through the ironic treatment of its motifs, and creating a new hybrid form that drew both on Realism and Romance, that is, on what was considered “high” and “low” literature.

Joseph Conrad was one of them, and his novel *Lord Jim*, which is especially pivotal as it was serialised from October 1899 to November 1900, is a perfect example of this paradoxical and ambivalent dynamic, as it relies on Romance’s nostalgic appeal, notably through the Quixotic aspect of its main character, Jim, while showing how vain this attempt at escaping the modern world is, through the dystopic episode of Patusan, an insular community that is progressively contaminated by the outside world and nearly destroyed.

It is thus my contention that the complexification of the insular romance plot leads to the creation of a highly modern form which we could call the adventure novel, and I propose to analyse the paradoxical and complex dynamics between resistance to cultural change on the one hand and literary innovation on the other, through the example of Conrad’s *Lord Jim*. I thus wish to demonstrate how the insular episode may be a place of both regression and renewal, especially in terms of genre and narratology, with a text that becomes more and more fragmented and disordered as the characters’ and readers’ illusions are progressively shattered.

#### On the use of translations in historical syntax: Evidence from Middle English

Eric Haeberli

University of Geneva

One of the challenges that linguists face when studying long-term linguistic change is the fact that it is often uncertain how representative the historical documents that we can study today are for the language spoken at the time of their writing. Besides potential register issues that arise, an important point to be taken into account is whether or not a historical text is a direct translation from another language since the source language may influence the translator’s use of the target language. In this paper, I will examine this potential source of interference on the basis of a case study of object pronoun placement in Middle English. As is well-known, both pronominal and non-pronominal objects regularly precede main verbs in Old English. Object-verb order (OV) is then lost soon after the OE period. With pronominal objects, preverbal placement is virtually non-existent in texts after 1250. However, evidence from the Penn-Helsinki Parsed Corpus of Middle English 2 (PPCME2, Kroch and Taylor 2000) shows that there is some variation among texts. In the PPCME2 period 1250-1350, the Ayenbite of Inwit and the Kentish Sermons have frequencies of preverbal object pronoun placement of 70% and more both with finite and with non-finite main verbs. Similarly, in the PPCME2 period 1350-1420, there is one text, the Middle English prose Brut, that shows frequencies that are well above those of the other texts, with OV reaching over 30% with finite main verbs and more than 50% with non-finite main verbs. What is common to all these three outliers is that they are translations of French texts. In this paper, I will try to

shed some light on the nature of the influence of a source language on the syntax of a ME translation by comparing the Ayenbite and the Brut with corresponding French texts. I will show that, although the properties of these two texts with respect to object pronoun placement are plausibly accounted for as translation effects, the translators do not follow the French source slavishly. Source language word orders that are likely to be fully ungrammatical in the target language are avoided by the ME authors. The main translation effect is of a quantitative nature: ME word orders that are nearly extinct but not fully absent from other texts occur with considerably higher frequencies in the translations. My findings suggest that translation as a potential source of interference must be seriously considered in any syntactic analysis of a quantitative nature. When the diachronic trajectory of a given syntactic phenomenon is examined, the inclusion of one or several translated texts can substantially alter the picture and lead to potentially important differences with respect to the dating of a change.

### Spacing Change and Changing Spaces: Reformation and the Early Modern City in the Poetry of John Donne

Kader N. Hegedüs

University of Lausanne

Reflecting on the ‘spatial turn’ in the Humanities, Russell West has observed that:

There is now a broad consensus in the human sciences that space does not pre-exist social formations; rather, it is constituted by them, so that every change within a given social formation is accompanied by a change of its spatial characteristics. Conversely, changes in spatial structures also influence the social structures of the given group.

The idea that social change mirrors spatial change is particularly relevant to the study of early modern English literature. Between 1500 and 1700, the Reformation, expanding demographics and new discoveries all provoked social revolutions that reorganized, in spatial terms, the shape of the world. In this regard, John Donne has long been recognized as the first English writer whose imagination had been the most responsive to the ‘New Philosophy’, which ‘call[ed] all in doubt’. His poetry, in particular, often stages characters who resist against – or make the most of – a world in which the shape of the earth or the cosmos is, spatially speaking, highly malleable. Yet, very few critics have explored to what extent the other significant social changes of the period – and the spatial reconfigurations they correspond to – have influenced Donne’s writing. Indeed, the Reformation reorganized the world not only in terms of geopolitical boundaries and changing landscapes, but also in terms of devotional practices. Demographical developments similarly reshaped early modern London and its periphery, leading to increasingly complex negotiations and distinctions between the city and the countryside.

This paper seeks to reconsider these issues by investigating how the intricate relationship between social and spatial change is used in Donne’s poetical treatment of both the Reformation, and the rise of the early modern city. Demonstrating how Donne naturally tends to represent these social changes in spatial terms, I also suggest that he responds to the challenges they pose by consciously, and in pretty much the

same he does in his treatment of the New Philosophy, reshaping the spatial surroundings and trajectories of his characters. I will, on the one hand, analyze ‘Satire III’ and the way it subtly alternates between geographical, spiritual and allegorical representations of space to respond to the tensions provoked by the Reformation. On the other, I will look at some of Donne’s ‘Verse Letters’, which deal with the increasing separation between city and countryside by invoking and conferring a proportionally increased mobility to his addressees and his letters themselves. This paper concludes by replacing these findings within larger considerations on Donne’s scholarship, suggesting that critics, who have generally been ignoring the components of Donne’s spatial imagination that were not related to the New Philosophy, have to some extent also been resisting against the challenges posed by a major change in their field: the ‘spatial turn’ itself.

“They melt like mists, the solid lands”: The challenge of change to Victorian poetry

Dr. Irmtraud Huber

Cambridge University

It is banality to state that the Victorian nineteenth century was a time of rapidly accelerating change. More specifically, however, it was a time in which divine guarantees of eternity, which had long been unquestioned, faced multifarious challenges: technological and social innovations led to rapid changes in the experiences of everyday life; geology and evolution theory undermined a belief in a static, unchanging creation; early psychology and historical enquiries questioned the existence of eternal human values and conditions; and a spreading scepticism towards religion undermined the key guarantor of eternity, both in this world and in the afterlife. Increasingly, change rather than stability came to be accepted as the foundational quality of being.

In my paper, I will ask how such conditions impact on Victorian poetry. The role Victorians usually attributed to poetry was to address eternity (as opposed to the new genre of the novel, which focussed on the transitory conditions of the day, on contemporaneity). Poetry’s proper subject was widely supposed to be eternal human values and conditions, the eternally beautiful and the divine, and the ultimate litmus test for poetic value was generally considered to be its longevity. The increasing importance and prevalence of change in the daily reality and in the beliefs of the Victorians therefore served to undermine poetry’s relevance and posed a challenge to poets to defend or redefine their understanding of poetry’s relation towards eternity and change.

I will argue that these developments contributed to the fundamental repositioning of poetry within the literary field during the nineteenth century. If poetry held first place among literary genres at the beginning of the nineteenth century, during its course it rapidly lost relevance and readership to the increasingly popular novel. While many factors contributed to this development, I would like to foreground the ongoing negotiation of poetry’s relation to time, change and eternity, both in the poetry and in the poetics of the period, in which the question whether poetry should or could address the contemporary was a matter of high debate. As I will demonstrate, this question not only led to a reconfiguration of poetry’s role in the literary field which culminated in the modernist’s radical rejection of eternity and celebration of poetry as the epitome of change in Ezra Pound’s call to “make it new”. Victorian experiments with poetic genres, topics and forms serve well to show that the respective

relationship in which poetry is understood to stand with change and eternity fundamentally determines the conception of poetry and the kind of poetry which it is possible to write.

“Has Image Surpassed Text?”: Semiotic Ideologies in Media Discourse about Digital Communication

Vanessa Jaroski

University of Bern

In this presentation, I explore the representation of digital communication in the European press, focusing specifically on the way language is depicted vis-à-vis other modes of communication. Public discourses about the deleterious impact of technology on language is, of course, nothing new (e.g. Tagliamonte & Denis, 2008; Thurlow, 2006, 2014). Similarly, scholars have commented extensively on “language endangerment” (e.g. Duchêne & Heller, 2007) and the negative impact of some languages on others. My own research seeks to make slightly different contributions to digital discourse studies: first, offering a more up-to-date, multilingual perspective; second, by addressing multimodal representations in the media; third, and following Thurlow (submitted), examining not only language ideologies but also concomitant media and semiotic ideologies. While discourses about the decline of standard (English) language and about the threat of English-language styles is still common in the news media, we witness a more recent trend: anxieties about the negative impact on written language – and communication more generally – of visual communication (e.g. emojis, GIFs, snaps). My data consists of a sample of about 200 news stories (in French, German, Spanish and English) drawn from the Digital Discourse Database being developed as part of a larger SNF-funded project (What’s Up, Switzerland? CRSII1-160714). My analysis is informed by a combination of critical discourse studies and social semiotics (e.g. Fairclough, 2003; van Leeuwen, 2005), examining verbal and visual representational meanings, and the interplay between the two, as well as compositional (e.g. layout) and interpersonal (e.g. style/tone) meanings. I demonstrate how different European media construct a remarkably consistent metadiscourses about digital communication, central to which are some deep-seated beliefs and assumptions about the nature of language and the way communication works. As such, media discourse is inevitably caught up in what Keane (2003: 415) refers to as “representational economies” which are tied to issues of status and power. As Thurlow (submitted, np) puts it: “the way we talk about meaning-making says a lot about whose ways of making meaning are considered better and whose beliefs about meaning-making are most powerful or influential”.

The Victorian Novel and Material Change

Ursula Kluwick

University of Bern

As a genre that itself emerged in the context of great demographic and social transformations, perhaps the novel is particularly sensitive to the challenges of change. My paper suggests that the Victorian novels with which it is concerned function as finely tuned indicators that register the anxieties and hopes

engendered by change, while also demonstrating the ability of literature to perform changes of perspective through its polyphonic mode of representation. My examples come from the discourse of sanitary reform. As its name indicates, the sanitary reform movement in Victorian Britain viewed itself in terms of a positive change. Nevertheless, sanitary reform entailed a transformation of both private and public space that was at times also experienced as deeply unsettling. The adoption of a water-borne system of waste disposal meant that private households became part of a greater circulation of water and sewage, thus challenging the integrity of the Victorian sanctuary, the home. At the same time, canalisation schemes also changed the aspect of cities, such as through the construction of the Embankment in London, which radically transformed the character of the River Thames. Even more significantly for the purposes of my paper, however, the “great sanitary awakening”, as Charles Edward Amory Winslow called it, was itself an expression of a growing concern about the material changes effected by and in waste matter. According to Victorian disease aetiology, diseases such as cholera were produced by miasma, the effluvia and gases generated through the putrefaction of matter. Thus sanitary reform also betrays fears of material agency and constitutes an attempt to prevent independent and spontaneous material change. In discussing these topics, my paper concentrates on the function of literature as a specific medium that engages with, responds to, and helps form discourses and norms. I look at both non-literary writing and fiction in order to determine how Victorian literature reacted to the anxieties virulent in the context of sanitary reform. In mid-nineteenth-century Britain, sanitary reform was a popular topic, and literary texts also engaged both with the changes proposed by sanitarians, as well as with the visions of material agency and change which sanitary writing brought into focus. In this context, my paper pays particular attention to the role of literature as an interdiscourse which negotiates between special discourses and establishes interfaces with and between them. When it operates as an interdiscourse, literature creatively transforms knowledge into subjective content and experiences. In doing so, it demonstrates the double role of cultural production for both the constitution and interrogation of societal norms and cultural processes; it helps shape and at the same time contest them. Using the example of Charles Dickens, I show how a writer who publicly appeared as an avid supporter of sanitary reform nevertheless produced radically divergent representations of issues related to public health in his literary oeuvre, thus bearing witness to the great potential of literature for transformation, versatility, and change.

### Essence and authority: the paradox of change in women’s conduct books of the eighteenth century

Elizabeth Kukorely

University of Geneva

The eighteenth century saw a proliferation of conduct books aimed at young women. Obviously a viable genre in the expanding market for print, conduct literature was nevertheless predicated on a paradox. On one hand, it relayed the idea that young women were essentially virtuous, embodying those moral qualities that would ensure harmonious and profitable families, and beyond the families, a harmonious and profitable nation. Their prudence, chastity, privacy, etc., were part of their very essence, readers of conduct books were repeatedly told: if they could simply access their inherent femininity, they would somehow be perfect women. On the other hand, though, the very existence of conduct books laid lie to this notion of essential feminine virtue. If it was in women’s nature to be virtuous, why on earth did they need so many books that told them how to behave virtuously? What was the point of reading a book that

basically told you how to change your conduct, if you were already in possession of some inherent womanliness that ensured good conduct? This tension is what I propose to examine in this paper.

Is to change your conduct, to undergo improvement by text – that is, to lay yourself open to change by reading, and then to act upon that change – is such a process a sign of virtue, of essential femininity? Is this change, in fact, that is not change at all? Or is such change in conduct a sign of hypocrisy, of pretence, an outrageous performance of virtue, calculated to manipulate and trick your entourage, to dupe an innocent young man into marrying you in the belief that you have the moral qualities needed to be a good wife? Such matters were of importance in the period, as women's role as arbiters of family consumption was one of the motors of emergent capitalism, and healthy management of private consumption was seen to resonate outwards as healthy management of public finances. The good behaviour of wives, it was thought, replicated throughout the country, was foundational to national success.

I will begin with a few words about the philosophy of conduct as the potential for individuals to change their behaviour; in order to do so I will mainly look at John Locke's *Essay Concerning Human Understanding*. Second, I will examine the tension between essence and performance in a handful of conduct books, looking at the ways in which they theorize and agonize about the nature of change. I will conclude with a brief look at how conduct books construct and deploy the authority necessary to do their work of changing their readers. If a young woman is to be changed by what she reads, the text will somehow have to engineer this change, will have to use rhetorical strategies that bolster its function as discourse.

### Changing Disciplinary Perspectives: A literary scholar's journey into space research

Zoë Lehmann Imfeld

University of Bern

In February 2016 I joined the Centre for Space and Habitability at the University of Bern as a literary fellow. As a researcher into the dialogue between science fiction and the hard sciences, I am very much in the minority at an institute whose major projects are more inclined toward exoclimes simulation platforms or the Rosetta space mission. In this alien environment, I have found myself renegotiating the ways in which I perform and present my literary research, as I respond to a system of academic discourse which can sometimes seem incompatible with the humanities. As such, it has become my task to consider whether a new vocabulary is needed for literary scholars, if we are serious in our attention to that holy grail of "interdisciplinary research". If so, what new vocabulary and methods are needed?

This paper will discuss the ways in which literary scholarship can engage with the hard sciences while maintaining its integrity as a discipline. How far can (or should) literary studies accommodate differing interpretations of terms such as "fiction" or "metaphysics"? Can we learn to read literature such as

science fiction differently by allowing our readings to be informed by the hard sciences and philosophy of science?

Attention will be paid to the implications of any such changes for scholarly readings of science in literature, drawing on recent collaborative work with evolutionary geneticists and cognitive scientists on the fiction of Mary Doria Russell and Ted Chiang as working examples. The purpose of this paper is not to provide a manifesto for interdisciplinary research, but rather to invite discussion on the role of such ventures for the identity and activity of literary studies.

### A Variationist Analysis of the Development of English in the Pacific

Sara Lynch

University of Bern

This study addresses the change of English language norms by investigating the breadth of linguistic characteristics of the previously unresearched variety of English emerging on Kosrae, Federated States of Micronesia (FSM). English is spoken as the inter-island lingua franca throughout Micronesia and has been the official language of FSM since gaining its independence in 1986, whilst retaining close diplomatic and economic ties with the US.

I present here an analysis based on a corpus of 96 Kosraean English speakers, compiled during a three month fieldwork trip to the island in the North-Western Pacific. The 45 minute, sociolinguistically sensitive recordings are drawn from a corpus of old and young, with varying levels of education, occupations, and off-island experiences. The conversations were transcribed and focus variables were analysed using the R statistical programme.

In the first part of the paper I offer an overview of salient and representational features of spontaneous spoken Kosraean English and suggest how this analysis fits in with the framework of other varieties of English worldwide.

For the latter part of the paper, I outline the factors which appear to influence the production of [h] insertion and /h/ deletion, prominent features of KosE. The first variable, the realisation of /h/ (as in 1) is often subject to deletion in both L1 and L2 varieties of English.

1. Male, 31: yeah I build their house their local huts and they pay me

/h/ deletion is a salient feature of Kosraean English, and according to my statistical analysis is constrained primarily by social factors. Women consistently employ /h/ deletion more than men. Age appears a strong influencing factor also, with older generations proving much more likely to delete /h/. The motivations affecting these results range from off-island experiences and also attitudes towards English, to the United States and to island traditions.

The second feature under scrutiny is the variable epenthesis of [h] to provide a consonantal onset to vowel-initial syllables.

## 2. Male, 31: that guy is really hold now

This practice is also found beyond Kosraean English. Previous studies find h-epenthesis arising in L1 varieties including Newfoundland (Clark, 2010) and Tristan de Cunha English (Schreier, 2003). [h] insertion is found to have intralinguistic features as the main determining factors, with both lexicality and following environment constraining its use (see figure 2.).

In this paper I provide a concise sociolinguistic description of the variety. I address the current linguistic state of English on Kosrae in terms of the changing face of the English language, and investigate the intralinguistic and extralinguistic factors motivating the patterns of these specific variables.

## Translation and the Anglicization of other languages

Ian MacKenzie

University of Geneva

There is a centuries-old (or millennia-old) history of language contact leading to grammatical change, or more specifically, grammatical replication, including in European languages (Heine & Kuteva, Haspelmath). Today, the dominant language in this process is English. Increasing bilingualism with English and the crosslinguistic interaction this entails, as well as extensive translation from English, have resulted in English influencing the lexicon, and to a lesser extent the discourse structures and syntax, of many other languages, particularly in Europe. Nearly quarter of a century ago, Kachru described it as “obvious” that “within the traditional levels of lexis, grammar, phonology, and orthography [...] Englishization has left hardly any major language (or, for that matter, any minor language) untouched.” Translation can of course transfer ideas from one culture to another, and enrich the target language and its literary forms, as was widely argued in Tudor England, Classical France and Romantic Germany (notably by Rivarol, Schleiermacher, Goethe, and de Stael). Today, however, the translated texts that influence a receiving language are mainly news agency dispatches and popular novels rather than Greek and Roman classics. After a certain point, calques of terminology, phraseology and syntactic patterns can start to turn a borrowing language into a reflection of a dominant one (as has been argued – exaggeratedly – by Cronin and Bennett). A parallel contemporary development, described by Tim Parks, is the increasing number of Continental European writers (particularly novelists), striving to reach the global market, who deliberately simplify their style and avoid local cultural references in order to facilitate translation into English. This process is strengthened by the hegemony of Anglo-American publishing houses, and the very unequal flows of translations of books from and into English (Venuti), and by the use of English as the relay language for further translations. This talk will give examples of the effects of crosslinguistic interaction with English on other languages. Although this influence is widely decried, I will attempt to relativize the process (and its consequences) from a historical perspective.

## Progress in linguistics: technology and the human factor

Christian Mair

Albert-Ludwigs-Universität Freiburg i.Br.

Over the past 50 years, digital technology has revolutionised the way we do linguistics. Today, students of English (and a few other mostly European languages) are privileged to rely on extremely rich digital working environments. In a brief historical survey of the sub-field of corpus-linguistics, I will demonstrate how the availability of increasingly large corpora and increasingly sophisticated tools for analysis has left a profound mark on the discipline as a whole. Traditional descriptive work can now be carried out to higher empirical standards. More importantly, new areas of linguistic inquiry have been opened up to rigorous empirical investigation, and corpus-based research has given a general boost to usage-based theoretical frameworks of all kinds.

However, problems remain. Thus, the way that spoken language has been ruthlessly “reduced to writing” by successive generations of corpus compilers is clear proof that the story of the past fifty years has not been one of undiluted progress and success. Where there used to be a level playing field between conceptual innovators and technological developers in the early days of corpus-linguistics, public and commercial funders and technological developers are increasingly found in the driver’s seat in the development of contemporary digital research infrastructure. As a result, it becomes necessary to ask how we can prevent our digital infrastructures from biasing or even determining our conceptual research agendas.

As research on digitised language data is no longer the exclusive domain of corpus-linguistics but has become routine throughout the whole range of the humanities and social sciences, the preservation or restoration of the equilibrium between conceptual and technological innovation should be a wider concern in all these fields. In the digital textual universe in which the humanities and social sciences are all operating today, the classic definition of the corpus, as a usually digital database compiled by linguists for the purposes of linguistic analysis, has become increasingly difficult to uphold and corpus-linguistics will sooner or later merge with the digital humanities movement. Corpus-linguists who remain aware of the ever-precarious equilibrium between conceptual and technological innovation will make a richer contribution to this development.

### (De)constructing distinction: Recognizing “post-class” privilege in contemporary restaurant discourse

Gwynne Mapes

University of Bern

Grounded in Bourdieu’s (1984) classic perspective on the cultural production of taste, this paper orients to recent work on scale-making and second-order indexicality (Silverstein, 2016), language materiality and political economy (Shankar & Cavanaugh, 2012), and elite discourse and the social semiotics of luxury (Thurlow & Jaworski, 2012). Against this backdrop, I am concerned with the discursive production of class status and, specifically, the management of distinction/privilege in contemporary, “high-end” dining practices: the mediatization, marketing, preparation, staging, and eating of – and talking about – food. My paper presents a multimodal discourse analysis of four restaurants in Brooklyn, New York, drawing on interviews with owners/chefs, marketing materials, newspaper reviews and my own fieldwork observations. These four restaurants typify a current fashion for “up-market low-brow” eating, which is itself indicative of the way the borough as a whole is styled or branded. Documenting a range of semiotic

tactics (e.g. words, images, sounds, spaces, corporeal actions), my analysis examines the key inter-dependent frames by which these particular dining experiences are organized and understood. Across the aforementioned genres, modalities and venues, a series of rhetorical strategies become apparent: historicity, simplicity, entrepreneurial spirit, and lowbrow appreciation. In this way we see how the material-symbolic economy of these Brooklyn restaurants hinges on the careful management and (dis)avowal of distinction/privilege in the discursive production of what I call elite authenticity (c.f. Cavanaugh & Shankar, 2014); all of which encapsulates and expresses the change from traditional practices of conspicuous consumption (Veblen, 2007[1899]) to post-class ideologies (Thurlow, 2016) and omnivorous consumption (Khan, 2014) at the heart of contemporary class formations.

### Sing (not) to me of war: challenging folk and literary tradition in Scottish war poetry

Stéphanie Noirard

University of Poitiers

The aim of this paper is to discuss folk and literary cross-references within the texts of Scottish soldier poets from the First and the Second World War. Colin Milton argues that they “learned from the folksong and ballad tradition about how to portray powerful and painful feelings” yet they also borrowed from romantic poetry, for instance, which they thoroughly rewrote. To what extent do these cross-references show poets resist change while relying on known landmarks or, on the contrary, promote poetic evolution through collage, reinterpretation, mosaic writing, in other terms modernist or post-modernist techniques?

Theodor Adorno’s reflection on poetry and the way it had to question itself after World War Two has become a common reference point in 20th century critiques, but war indeed challenged art, either in terms of form, theme or even existence itself, demanding it to change radically. As soldiers faced trauma, death and an altogether crumbling world, they resorted to writing, not just letters or logs, but poems which may appear as paradoxical and yet is somehow part of the Scottish tradition. The paper will first retrace inspirations and influences throughout the poems and will study whether they change them or are changed by them, and to what extent and why. Did poets imitate a tradition? Was it reassuring? Or did they try to break away from or even ridicule artistic values which they felt no longer expressed the world they lived in? Were the texts slightly altered, utterly modified or transformed and was this a sign of degradation and loss or, on the contrary of poetic progress? First and Second World War poetry will also be compared in order to find out whether modes and use of inspiration changed and the possible writing evolution between the two.

### Scribes as agents of change: Copying practices in administrative texts from 15<sup>th</sup> century Coventry

Tino Oudesluijs

University of Lausanne

Most of the surviving texts from the Middle English period have come down to us as copies made by anonymous scribes, rather than the original versions (Horobin 2011: 61). This makes it difficult for historical (socio)linguists to determine whose language it is that we are looking at: that of the author of the original text, that of the scribe who copied it, or a mixture of both. Despite the fact that we also often know very little about the copying scribes other than their profession, historical (socio)linguists have found ways to successfully determine the circumstances in which these scribes would have been copying, as well as the possible influences on the linguistic structure of the texts that they produced (cf. McIntosh et al. 1986; Laing & Lass 2007; Wagner et al. 2013). We know for example that scribes could copy the original text directly, via dictation, from drafts on which they could elaborate, or simply from a list of key words (Bergs 2013: 246). Moreover, recent palaeographical research has contributed much to determine the circumstances and ways in which scribes copied texts (Wakelin 2011; 2014), such as the notion that scribes could consciously change or preserve certain features of a text by introducing new conventions or adhering to old ones based on a variety of factors (e.g. contemporary ideologies, nature of the text, intended audience), thus influencing linguistic variation. Up until today, most of the texts under scrutiny in relation to this topic have concerned literary texts such as Piers Plowman and Chaucer's Canterbury Tales, or poetry (cf. Wakelin 2011: 53–55; 2014: 45–48). Although some generalisations regarding copying practices for other genres such as civic records and other administrative writings can definitely be made based on these findings, few studies have focussed on examples of scribal copying behaviour in local administrative texts, despite the fact that they make up a large part of the remaining written evidence of the Middle English period. When considering for example the intended audiences and the role that such texts played in society, one could assume that scribes may have treated them differently from other genres. In this case study, I will therefore focus on administrative texts and try to determine to what extent scribes may have influenced the language used in late Middle English civic records by looking at both an original document from Coventry (a survey of the commons from 1423) and the scribe's copy made almost 100 years later in 1521 in the same place, when all of the original documents were copied into a new court leet book. This will allow me to determine to what extent the scribe changed the language of the original document. Moreover, as I have data from other scribes working in the first half of the sixteenth century in Coventry, I can determine to what extent the differences are due to a diachronic change of scribal conventions in Coventry in general, or due to the personal preferences of the scribe as I can compare this copy to other ones he made around that time.

'If wommen hadden writen stories': Social Change in Chaucer's "Wife of Bath's Tale" and Jane Austen's *Persuasion*

Anne-Claire Michoux and Katrin Rupp

University of Neuchatel

What would happen if Chaucer's Wife of Bath walked into the White Hart Inn in Bath and started a conversation with Jane Austen's Anne Elliot? What could Chaucer's frank, often foul-mouthed, and lascivious Wife and the reserved, subdued, and sensitive Anne Elliot have to say to one another? While their language is very different, their views on the condition of women is strikingly similar: where the Wife speaks from 'experience' and thus challenges the written authority of the 'book of wikked wyves' her fifth husband reads, Anne similarly will 'not allow books to prove any thing' concerning the female character because 'the pen has always been in [men's] hands'. Both texts see male authoritative writing

as central to delimiting the female condition and argue for the need for women to write their own history. This paper will explore the changes, or lack thereof, in both the perceptions of the female character and the situation of women, between Chaucer's 'Wife of Bath' and Jane Austen's *Persuasion*. *Persuasion*, more than any other Austen novel, is particularly invested in change: in change of feelings, the passage of time and its effects on the mind and the body, whether they be negative or positive. Less notably, perhaps, but quite centrally, it is also concerned with social changes that might ultimately benefit women. Sir Walter is mistaken in his belief that his birth secures his gentilesse: neither 'ancestors' nor the Baronetage confer the qualities that are the attributes of the true gentleman. It is 'no thing bequeathed us with our place'. Similarly, the 'Loathly Lady' in the Wife's tale lectures the Knight on true gentilesse, which for her does not come from birth and lineage, but is a moral value independent of social rank. This challenge in both texts to the birth rights and alleged accompanying moral qualities granted to male descendants advocates a social change that includes members from non-aristocratic levels of society. At the same time, it opens up the possibility for women to enter the social sphere more prominently and, above all, to be written into male genealogy / history. Indeed, Chaucer's Wife goes as far as to toy with the idea of a complete change of gender roles by burning her fifth husband's misogynist book and by claiming women's sovereignty over men. Both Chaucer and Austen propose that the situation of women in their respective time might be improved by allowing them to rewrite men's history so as to include women's stories.

### Change without bloodshed? Divine violence and the pedagogic fantasy

David Simpson

University of California at Davis

Walter Benjamin's early model of divine violence (*goettliche Gewalt*) has inspired a number of speculations about the possibility of a revolution that is both bloodless and absolute, free of all connection with and contamination by the world that we have, the world of law and the state. How exactly does Benjamin defend this possibility? Is it plausible to imagine radical change without destructive violence in the ordinary sense? This lecture summarizes the arguments with specific attention to the little-noticed place of education in Benjamin's essay.

### "even now,/ Even now": Romanticism and the Poetics of the Interval

Simon Swift

University of Geneva

Romantic poems offer a rich exploration and critique of ideas of temporal change, and especially of the idea of change as a sudden event, catastrophic transformation or tipping point. Taking his cue from Edmund Burke's celebrated account of the French Revolution as a sudden moment of disenchantment ("it is gone" as Burke repeatedly writes of "the age of chivalry" in his *Reflections on the Revolution in France*), John Keats will sometimes frame past changes as moments of sudden loss or departure that are nevertheless accessed and narrated through the slow time of historical distance ("And they are gone: ay ages long ago/ These lovers fled away into the storm" as Keats writes in the last stanza of *The Eve of st Agnes*). In line with his age's development of new forms of historical selfconsciousness, William

Wordsworth notes in his epic verse that the historical record fails to capture what matters most in history; its silent, ongoing activity, and this in an age which was becoming increasingly addicted, in light of events in France, to histoire événementielle. A model of change that sees it as the stuff of the moment or crisis, or at least as a singular event, also arguably shapes literary history, both through the idea of the “turn” in that history and in the literary work’s own perceived commitments to turn, transition, volta. If what we might call “epic time” invokes moments of pause, hesitation or lingering in order to pile emphasis onto the dramatic moments of sudden uprising, transition or intervention that follow them, - think of Milton’s Satan, “stupidly good” before leaping into Eden, - I want to claim that Romantic poems work precisely to invert this relation. That is, they invoke moments of catastrophic or spectacular change in order to cancel them out by stretching out indefinitely the lingering hesitation that traditionally proceeds them. Taking S.T. Coleridge’s “Fears in Solitude” as my main example, I want to claim that this poem opens up the notion that in this lingering, supine interval that looks ahead to a coming catastrophe, a vision of the paradisal can be glimpsed, “even now.”

I also speak Berndütsch: The Material Biographies of Linguistic Landscapes

Crispin Thurlow

University of Bern

This paper contributes to the multimodal, multilingual field of linguistic (aka semiotic) landscapes research. The empirical focus of the paper is a quintessential instance of “language on the move” and of creative orthographic translanguaging. In this regard, I am concerned with a 2015 City of Bern poster campaign which hinged on the mixing of Bernese with “nonsensical”, foreign diacritics, while voicing imagined immigrants speaking back to prejudice. My data comprises the three posters themselves, their documented emplacements, records of their uptake and, crucially, interviews with both the original designer of the posters and the city administrator responsible for organizing the campaign. Theoretically speaking, my paper picks up on recent trends in linguistic landscapes research concerning mobility (see Moriarty, 2014); I am also stimulated by Stroud and his colleagues’ material ethnographies, Pietikäinen’s deployment of Bakhtinian chronotopes, and Jaworski’s intriguing invocation of “flickerings” and “shimmering mosaics” (Stroud & Mpendukana, 2009; Stroud & Jegels, 2013; Pietikäinen, 2014; Jaworski; 2014, 2015). In this instance, however, I am hoping to push the conceptual boundaries a little further, by invoking a slightly more nuanced sense of mobility and by moving the field beyond some of its still-entrenched binaries. In a nutshell, my Bernese posters are bureaucratically official but linguistically unofficial, public but playful, verbal and visual, resistive and normative, registering and enregistered. They are also exoticising but inclusive, and corporate but unmodified. More importantly, however, they are fixed and moveable, emplaced and emergent, fleeting and enduring. There’s certainly quite a story behind my own snapshots (aka data). As such, the framework I will deploy comes from anthropology and Kopytoff’s (1986) proposition concerning the biography of things. Taking a more biographical approach to semiotic landscapes – as in my Bernese case study – directs our attention to the symbolic, visual, ideological trajectories of signs (i.e. depictions), but also to the material, embodied, affective trajectories of signage (i.e. actions). Of course, a proper “biography of signs” also attests to the inseparability of these two dimensions.

Resilience to change in royal writs from Alfred the Great to William the Conqueror

Olga Timofeeva

University of Zurich

This study shows that conservatism and maintenance of practices within a discourse community of royal scribes was a stable feature of legal English for many centuries, in spite of dramatic historical and cultural change against whose background this community functioned. In a way this is a study of resilience to change. It analyses two Old English formulae *gret freodlice* ‘greets in a friendly manner’ and *ic cyðe eow þæt* ‘I make it known to you’, which form a salutation-notification template in a document type called writs. It connects the emergence of this formulaic set to previous oral traditions of delivering news and messages and to their reflection in dictation practices from at least the time of King Alfred. Their later routinisation and standardisation is seen as a factor brought about by the centralised production of royal writs and their subsequent adoption as templates in monastic scriptoria across the country. These templates continue to be recycled in the early Middle English period both in English and in Latin writs, ultimately shifting to Latin-only documents during the reign of William the Conqueror. Although this shift does not hinder the continuity of the selected bureaucratic template into the later Middle Ages, it affects the structure of the discourse community associated with the chancery norms, consolidating its core (those literate in Latin who are involved in production and preservation of writs) and marginalising its periphery (English-speakers who used to make up the informed audience for writs in local courts).