



OTTO VON GUERICKE
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GSE

FAKULTÄT FÜR GEISTES-,
SOZIAL- UND ERZIEHUNGS-
WISSENSCHAFTEN

Institut für fremdsprachliche Philologien | Anglistik

Linguistics, Literature, Cultural Studies

Work in Progress



Studierendenkonferenz

25. Juni 2010 | 9:00–14:30 Uhr

Konferenzraum der Universitätsbibliothek
Campus am Universitätsplatz, Straßenbahnhaltestelle Pfälzer Straße

Studierendenkonferenz: Linguistics, Literature, Cultural Studies Work in Progress

9:00 – 9:15

Angelika Bergien / Holger Kersten
Introductory Remarks

9:15 – 9:45

Patricia Stahl
**Der Wandel des Menschenbildes im England des frühen 19. Jahrhunderts:
Dickens' Kritik am Utilitarismus anhand von *Hard Times***

9:45 – 10:15

Alexandra Hähnert
A Story, Told as Truth: Reading Hawthorne's "Wakefield"

10:15 – 10:30

Coffee Break

10:30 – 11:00

Eva Frey
Haunting Visions of Women: Analyzing the Music Video for 50 Cent's "Candy Shop"

11:00 – 11:30

Hannes Köhler
Zur semantischen Neubestimmung des Identitätsbegriffs am Beispiel Europa

11:30 – 12:00

Lunch Break (Mensa)

12:00 – 12:30

Rebecca Fischer
From Sydney to Wollongong – Naming and Renaming Places in Australia

12:30 – 13:00

Anna Kähne
Soap That Makes You "Think Pink": Semantic Aspects of Commercial Naming of Products by *Lush Fresh Handmade Cosmetics*

13:00 – 13:15

Coffee Break

13:15 – 13:45

Miriam Hauff
Influence of Biographical Factors on Individual Success in Second Language Acquisition

13:45 – 14:15

Lydia Gerlich
Intercultural Encounters in Bilingual Preschools

14:15 – 14:30

Angelika Bergien / Holger Kersten
Closing Remarks

Abstracts

Patricia Stahl

Der Wandel des Menschenbildes im England des frühen 19. Jahrhunderts: Dickens' Kritik am Utilitarismus anhand von *Hard Times*

"Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. - You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them."

In einer Welt, geprägt von Kosten-Nutzenrechnungen, in der Angebot und Nachfrage über das Bestehen und Nicht-Bestehen von Konzernen, sozialen Einrichtungen und sogar Schulen bestimmen, zweifeln wir einmal mehr an den Worten eines Thomas Gradgrind – ein Typus Mensch, der sich durch stumpfe Rationalität auszeichnet und mit dem Eintritt Englands in die Industrialisierung bis in unsere heutige Zeit zunehmend an Bedeutung gewann.

Hard Times ist Dickens' Kritik dieses nüchternen und nutzenorientierten Menschenbildes, dessen Ursprung er in der damals revolutionären, utilitaristischen Philosophie begründet. Eine derart blinde Rationalität, wie Dickens sie dem Utilitarismus unterstellt, verderbe die menschliche Natur und sei damit Schuld an den sozialen Missständen seiner Zeit. Die Lösung dieser sozialen Frage könne lediglich durch das harmonische Zusammenspiel der antagonistischen Welten von Ökonomie und Menschlichkeit erreicht werden; und so sind "fact" und "fancy" zwei sich fortlaufend ergänzende Theoreme seines Romans. Damit ist Dickens ein großartiges Beispiel für die ambivalente Stimmung, in der sich die von der Romantik geprägten Menschen des industriell aufstrebenden Englands wiederfanden und die bis zum heutigen Zeitpunkt entscheidenden Einfluss auf unser Denken hat. *Hard Times For These Times* – hoffen wir, dass es uns trotz einer immer stärkeren Gewichtung von wirtschaftlichen Interessen und Effizienz gelingt, die Komplexität des Menschseins nicht zu vergessen.

Alexandra Hähnert

A Story, Told as Truth: Reading Hawthorne's "Wakefield"

A man leaves his wife of ten years without reason or notification, rents an apartment in the next street from which he spies on her life without him, only to return, unexpectedly, one October evening twenty years later: Often described as a distinct oddball in the Nathaniel Hawthorne canon, his tale "Wakefield," for the most part, has been traditionally dismissed by critics for being technically unaccomplished. Jorge Luis Borges, however, rated "Wakefield" even above Hawthorne's magnum opus *The Scarlet Letter*. At any rate, this sparse and equally shrewd story testifies to the great richness of the author's work. The presentation will look into how, paradoxically, "Wakefield" is both characteristic and atypical of Hawthorne's fiction. Moreover, it will show that the story, with the epistemological questions that it raises and its implicit emphasis on its own fabricatedness, brings Hawthorne into close proximity to modernist and postmodernist metafiction.

Eva Frey

Haunting Visions of Women: Analyzing the Music Video for 50 Cent's "Candy Shop"

Through the looking glasses of gender studies and cultural studies, we will scrutinize 50 Cent's "Candy Shop." On this academic journey, we will see and analyze titillating images of women, discover and contextualize various references to the fine arts and explore and decode different types of women immanent to the video's imagery. Guided by the theories of Luce Irigaray ("This Sex Which Is Not One"), John Berger (surveyor/surveyed) and Laura Mulvey (scopophilia), we will not only gain

stimulating insights into the daunting portrayal of women as fragmented sexual objects and, ultimately, as haunting visions. Also, they will help us understand how the woman's body and mind are constructed by the male gaze. A special emphasis will be placed on a reference to Johann Heinrich Füssli's "The Nightmare" (1781) and Rodin's "The Gates of Hell" (1880-1917). Both works offer key insights into an understanding of the video's gothic imagery.

Hannes Köhler

Zur semantischen Neubestimmung des Identitätsbegriffs am Beispiel Europa

Im Seminar "Brauchen wir eine europäische Identität?" (WS 2009/2010) wurden Schulbuchanalysen hinsichtlich der semantischen Beschaffenheit von sozialen Identitäten durchgeführt. Dabei haben wir zwischen der nationalen Identität als Beispiel einer gruppalen Zugehörigkeitssemantik und der europäischen Identität im Sinne von Habermas' "Verfassungspatriotismus" unterschieden.

Im Hinblick auf die letztere möchte ich das folgende Konzept zur Diskussion stellen: Ich nehme an, dass wir nicht mehr vom einem fest gefügten, formal definierten Begriff der Identität ausgehen sollten, sondern vielmehr von "Konstitutionsprozessen", die sich an verschiedenen Bezugspunkten ("Fixpunkte") orientieren können. So verstanden, werden Identitätskonstruktionen eher zu (europäisch orientierten) Prozessen der Selbstverortung, der Selbstkonstitution. Ziel meiner Seminararbeit ist nun, diese Fixpunkte in Texten zu suchen, sie zu charakterisieren und die semantischen Hinweise auf die Bezugnahmen auf sie in Texten zu finden, den Prozess der Bezugnahme selbst also sichtbar zu machen.

Rebecca Fischer

From Sydney to Wollongong: Naming and Renaming Places in Australia

With a long history of immigration, the Australian landscape has been subject to an extensive process of naming and renaming. From the very first inhabitants of the Australian continent to the immigrants who went there in the 20th century, all left their traces on the landscape in the form of the names they ascribed to hills, rivers, lakes or settlements. While in many other countries with a similar history, only very few native names have survived, Australia shows a remarkable number of names which can be traced back to Aboriginal origins.

This presentation will look at various place names present in modern-day Australia, introduced as well as native ones, and will trace some of the names back to their origin. It will furthermore examine the process of renaming places and look at possible conflicts arising from this practice.

The place names in Australia have not received very much attention from researchers and the public in general. Nevertheless, due to its history, the naming of places in Australia proves to be an interesting field of research, especially when it comes to the role of names as markers of possession.

Anna Kähne

Soap That Makes You "Think Pink": Semantic Aspects of Commercial Naming of Products by *Lush Fresh Handmade Cosmetics*

As a result of tough competition between companies in consumer societies of the industrialized world, the naming of products and brands has become one of the instruments of customer binding. It seems that it is not enough any more to promise good quality, to describe a purpose of a product or just simply give a product the name of the inventor or the producing company. Customers no longer simply buy a product. Instead, while consuming, they find themselves in the never ending pursuit of

happiness, higher social status, beauty ideals, comfort, individuality and social recognition. Therefore, the integration of these and other attractive postmaterialistic values into product naming has recently become an imperative for any company on the market, enhancing linguistic diversity in the domain of product and brand names.

This fact has led to increased interest in product names in both onomastics and linguistics in general. The meaningfulness and motivation of product names, the fact that they combine characteristic features of both proper names and appellatives, their synchronic analysability and employment of figurative language make product names become interesting objects for a linguistic study.

Lush Fresh Cosmetics, a British producer and retailer of hand-made cosmetic products, is one of the companies with conscious product name choice. The corpus of product names by *Lush* presents an ideal object for a linguistic study. Its diversity includes the employment of all possible linguistic means including rhetorical devices, such as alliteration as in *Mmm Marshmallow Moment* bath melt, paronomasia as in *Shave the Planet* shaving cream, onomatopoeia as *Yummi Yummi Yummi* (shower gel), the usage of foreign language elements in names like *Ne Worry Pas* (bath bomb), new word-formations like *Ultrablend* (cleanser), word-class transfer via zero-derivation as in *Think Pink* (bath ballistics).

Although all these elements present an interesting field for a linguistic study, the main goal of my presentation is to concentrate on the semantic issues and to present a semantic typology of product names from the present corpus. The latter is based on types of semantic motivation of product names by *Lush* and reflects on various cases of iconicity and indexicality found in the corpus. Furthermore, the product names are classified in accordance to their descriptive or allusive character in relation to products.

The semantic typology of product names by *Lush* is a constituent part of a thesis under the title "Economic Value of Product Names and Linguistic Means of their Creation" supervised by Prof. Dr. Angelika Bergien and Prof. Dr. Renate Belentschikow.

Miriam Hautf

Influence of Biographical Factors on Individual Success in Second Language Acquisition

This paper examines the influence of certain biographical factors on a person's actual ability to succeed in second language (L2) acquisition. Very often biographical factors are taken as an indication for a person's ability to speak and understand a language. This is also the case in international debating, which will serve as motivation and example in this paper.

Debating is a sport that requires contestants to have mastered language in a way that they can make complex arguments understood, and convince a critical audience of a given position. International debating tournaments are therefore naturally faced with the problem how to judge native and non-native speakers of English, as native speakers have an obvious advantage when competing against non-native speakers. In this paper, we will focus on the European Universities Debating Championship (EUDC) for which the EUDC council as governing body has decided to introduce two categories of judgment: ESL (English as a second language) and EFL (English as a first language). In order to determine which speaker belongs into which category, certain criteria have been formulated by the council, many of which are generally accepted as defining a "good" speaker of English. Among these criteria are the age at which English was learned, the time since when English is spoken, the role English plays in the person's everyday life, and time the person has spent in English-speaking environments. According to these biographical factors, speakers at the EUDC are classified as either ESL or EFL.

In this paper, the criteria used by the EUDC council will be examined from a linguistic point of view, in order to find out if these factors really have such a considerable impact on a person's ability to learn and speak an L2 that would justify a reliable categorization of speakers. Hypotheses about which of the factors may or may not influence L2 acquisition in a significantly positive way will be formulated. It will then be examined which of them may play an especially prominent role in L2 acquisition. Is the age at which we start learning English, for example, more important than the time we have spent in an English-speaking country? Subsequently, a study will be presented that may

support these findings. Students will be questioned on their personal experience of learning English as an L2 and they will be asked to specify on the criteria that are applied by the EUDC council. Their data will then be compared with their TOEFL scores which serve as a standardized point of comparison for their ability to speak and understand English. From that, we might be able to draw conclusions if one of the factors defined for classifying international debaters does in fact influence a person's individual success in L2 acquisition. Based on that, suggestions for future international debating tournaments will be given. As employers and teachers often also intuitively rely on these factors when estimating whether or not a person speaks English as an L2 very well, the findings of this paper might even suggest an adjustment of these general expectations.

Lydia Gerlich

Intercultural Encounters in Bilingual Preschools

Intercultural (communication) competence has been a subject of research for a number of decades. In their research endeavors, scholars have so far mainly focused on defining the concept of intercultural competence, on developing intercultural training programs for adults, and on assessing intercultural skills in the context of international business interactions. In view of intensifying globalization processes and increasing opportunities for multicultural encounters in national contexts it is clear, however, that the need for intercultural competence goes beyond the confines of business relationships.

As is the case with many other skills and abilities, intercultural competence can only be acquired over an extended period of time. Therefore, it is never too early to gather knowledge about one's own and other cultures, to learn tolerance and respect for others and their cultural practices, and to develop strategies for dealing with ambiguity and frustration in intercultural contexts. Consequently, intercultural education emphasizes the need to build intercultural competence as early as in the preschool years.

Since intercultural communication competence is a necessity for, as well as an outcome of, foreign language learning, the ELIAS project, which researches early language acquisition in preschools, focuses also on the development of the children's intercultural communication competence under the influence of native speakers and the acquisition of English as a second language.

The data used in this paper were collected over a period of two years using the methods of ethnographic observation at various preschools in Germany, Sweden, and Belgium.

Supplementary Material

Charles Dickens (1812-1870), *Hard Times* (1854), Excerpt from chapter 2:

Thomas Gradgrind, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir - peremptorily Thomas - Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind - no, sir!

In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words 'boys and girls,' for 'sir,' Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled so full of facts. [. . .]

Nathaniel Hawthorne (1804-1864), "Wakefield" (1835), introductory paragraph:

In some old magazine or newspaper, I recollect a story, told as truth, of a man – let us call him Wakefield – who absented himself for a long time, from his wife. The fact, thus abstractedly is not very uncommon, nor – without a proper distinction of circumstances – to be condemned either as naughty or nonsensical. Howbeit, this, though far from the most aggravated, is perhaps the strangest instance, on record, of marital delinquency; and, moreover, as remarkable a freak as may be found in the whole list of human oddities. The wedded couple lived in London. The man, under pretence of going on a journey, took lodgings in the next street to his own house, and there, unheard of by his wife or friends, and without the shadow of a reason for such self-banishment, dwelt upwards of twenty years. During that period, he beheld his home every day, and frequently the forlorn Mrs. Wakefield. And after so great a gap in his matrimonial felicity – when his death was reckoned certain, his estate settled, his

50 cent: "Candy Shop"

[Intro: 50 Cent] Yeah ... Uh huh. So seductive

[Chorus: 50 Cent & Olivia]
[50 Cent] I'll take you to the candy shop / I'll let you lick the lollipop / Go 'head girl, don't you stop Keep going 'til you hit the spot (woah)

[Olivia] I'll take you to the candy shop / Boy one taste of what I got / I'll have you spending all you got / Keep going 'til you hit the spot (woah)

[Verse 1: 50 Cent] You can have it your way, how do

☞ "*Hard Times* is Dickens's shortest novel [. . .]. Its shortness may account for its having some resemblances to Dickens's fables, such as *A Christmas Carol*, in its making prominent an anti-Utilitarian moral, and even in the names of some of the characters, such as the bullying factory owner, Mr. Bounderby, or the fact-crammed school teacher, Mr. M'Choakumchild. The central drama in *Hard Times* is the conflict between the world of Mr. Gradgrind, a hardware merchant who believes in the exclusive values of fact and rational calculation, and the world of affection and imagination. The latter includes the enjoyment of poetry (which Gradgrind despises) but is more prosaically represented by the entertainments of Mr. Sleary's circus and its horse riders."

Source: George H. Ford, "Charles (John Huffam) Dickens." *Victorian Novelists Before 1885*. Ed. Ira Bruce Nadel and William E. Fredeman. Detroit: Gale Research, 1983. Dictionary of Literary Biography Vol. 21. Literature Resource Center. Web. 13 June 2010.

name dismissed from memory, and his wife, long, long ago, resigned to her autumnal widowhood – he entered the door one evening, quietly, as from a day's absence, and became a loving spouse till death. [. . .]

☞ "'Wakefield' is a strange story about a character who exists in no real story, about a change that is no real change, concerning a new system no different from the old, and a situation more silly than tragic. Can alienation ever be its own excuse? Can one ever escape a social bond, even the most prideful?"

Source: Mary Rohrberger. "Wakefield: Overview." *Reference Guide to Short Fiction*. Ed. Noelle Watson. Detroit: St. James Press, 1994. Literature Resource Center. Web. 13 June 2010.

you want it / You gon' back that thing up or should i push up / on it / Temperature rising, okay lets go to the next level / Dance floor jam packed, hot as a tea kettle
I'll break it down for you now, baby it's simple / If you be a nympho, I'll be a nympho / In the hotel or in the back of the rental / On the beach or in the park, it's whatever you into / Got the magic stick, I'm the love doctor / Have your friends teasing you 'bout how sprung I gotcha / Wanna show me how you work it baby, no problem / Get on top then get to bouncing round like a low rider / I'm a seasons vet when it

come to this shit / After you work up a sweat you can play with the stick / I'm trying to explain baby the best way I can / I melt in your mouth girl, not in your hands (ha ha) [. . .]

Source:
<http://www.50cent.com/lyrics/default.aspx?pid=148&id=1914> (June 13, 2010)

☞ "The mainstreaming of 'pimp/ho chic' through rap and hip-hop music has sharpened attention to the portrayal of black girls and young women. Lamb and Brown's (2006) survey of girls in the US concluded that black girlhood is constructed in such a way that childhood innocence is disallowed; instead young women are 'bounced into the world of jiggling butts

Place Names in Australia

CGNA [Committee for Geographical Names of Australasia] understands that naming places is something people are passionate about.

Our role is to coordinate and communicate the consistent use of place names to ensure they meet the requirements of the whole community, including government bodies and emergency services; and also indigenous people.

The Committee for Geographical Names of

Lush Fresh Handmade Cosmetics: The Lush Story

In May of 1995, Lush's fresh products were officially launched, but the company's history stretches back far beyond that time. [. . .] The Lush name was the result of a competition which ran in the fledgling company's first handmade newsletter and catalogue. Mrs. Elizabeth Bennett of Edinburgh decided on Lush and curiously, quite independently and at the same time, so did the team. From their home in 29 High Street, Poole, Dorset at the seaside of the south of England, Lush grew into the international company we know and love – still managing to stay friendly and accessible, still hand-making fresh products but now in quite a few different factories around the world.

How do we do this? There are lots of reasons why Lush has grown but kept the feeling of being a small business which stays true to its original aims. We do business with people we like. The company's directors still create all the products and do not compromise on quality. Mark Constantine and his son Simon create all the fragrances, using the loveliest ingredients in the known universe. [. . .] All Lush products are still handmade; when we expand we employ more people not machines. We do stay true to our original aims and instead of feeling like one huge business, we're more like lots of small ones which all work together.

Products may be different shapes in different countries because individuals mould them in their own style. They may be different colours; the oranges available in Italy are different from the ones used in

and cleavages' (p. 148). Here, there are opportunities for young men and young women to align themselves with the 'commercial hip hop trinity' of gangsta/pimp/ho as a form of developing personal and social power, but these figures reflect racialised stereotypes (Rose, 2008). For instance, masculinity is constructed so that young black men are depicted as predatory and young black women are limited to being hyper-sexual; power is restricted to attracting male attention and approval (Hill Collins, 2006; Rose, 2008)."

Source: Maddy Coy. "Milkshakes, Lady Lumps and Growing Up to Want Boobies: How the Sexualisation of Popular Culture Limits Girls' Horizons" *Child Abuse Review* 18 (2009): 372–383.

Australasia (CGNA) was formed in 1984 to coordinate place naming activities across Australia and New Zealand. In 1993, we became a standing committee within the Intergovernmental Committee on Surveying and Mapping (ICSM) with the support of Geoscience Australia.

Source: <http://www.icsm.gov.au/cgna/index.html> (June 13, 2010)

Japan; Australia uses different grapes from the UK. Nevertheless, you will always recognise Lush by the quality of the ingredients, the freshness and the unmistakable scent of hundreds of essential oils.

Source:
<http://www.lush.com.au/catalog/info.php?page=history> (June 13, 2010)

Examples (Soaps):

- *Honey I Washed The Kids Soap* – Caramel and honey scented soap to clean up the whole family
- *Sexy Peel Soap* – Our delectable lemon and lime marmelade soap with just a touch of sex appeal
- *Rock Star Soap* – Our chart topping bubble gum scented soap gets you singing in the shower
- *Ice Blue Soap* – Zippy iceberg soap with sea salt and invigorating peppermint
- *Queen of Hearts Complexion Soap* – Off with your dirt!
- *Sea Vegetable Soap* – Lime and lavender activate your mind while seaweed nourishes and sea salt scrubs your skin
- *Vanilla in the Mist soap*

Source:
http://www.lushusa.com/shop/catzoom/index.html?cat=Soap&sort_field=&sexpand=&itemcount=500 (June 13, 2010)