#Bookstagram and Beyond. The Presence and Depiction of the Bachmann Literary Prize on Social Media (2007-2017)

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1 Introduction

Although there has been ample empirical and theoretical research on the 'field(s)' of literary criticism and its changing institutional context, few scholars (Bogaert, 2017, Kellermann and Mehling, 2017, Kellermann et al., 2016, Steiner, 2008) have actually attempted to directly ingest and mine the actual content of user-generated online literary criticism. While there is no shortage of broad trend watching and apocalyptic doom saying (activities seemingly endemic to literary criticism itself), the actual scope and productivity of phenomena like #bookstagram and activist counter-criticism like #diekanon and #frauenzählen (#countingwomen) remain largely unknown. Recent studies (Chong, 2020, Kempke et al., 2019, Löffler, 2017, Schneider, 2018, Thomalla, 2018) mainly evoke institutions under threat and take the vantage point of the traditional gatekeepers, namely professional literary critics. However, little attention has been paid to layman literary criticism itself, its frames of reference and the effect of peer-to-peer recommendation systems as a novel way of controlling or "gatekeeping" access to the literary system. The digitisation of the public sphere has led to a proliferation of the agents and media (both digital and traditional) participating in the evaluative talk about literature (Allington, 2016). These new gatekeepers are not just emotionally involved in the discussion, they are increasingly recruited and involved by the literary system itself. Thus, the knowledge of a limited number of professional 'pundits' is being rivalled and challenged by technological developments and the reliance on a type of "distributed cognition" even more urgently in need of exploration.

In this article, we will focus on the online content generated by the Ingeborg-Bachmann-Preis. In recent years, with the rising interest in in the field of literary criticism, there has been a similar increase in research on literary prizes (Auguscik, 2017, Childress et al., 2017, Ducas, 2013, English, 2009, Kennedy-Karpat and Sandberg, 2017). Nevertheless, despite its position as one of the most prominent literary prizes in the German-speaking community, relatively little research has been devoted (solely) to the Bachmann-Preis (Leinen, 2010, Moser, 2004, Rahmann, 2017, Röhricht, 2016) itself and only one study has explored its reliance on broad audience participation and lay criticism (Bogaert, 2017) . Although many literary prizes seek to involve the "lay"[1]

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[1] We will take "lay" to designate anyone who is not a member of the official jury.

audience in their decision-making process, the Bachmann-Preis is remarkable, on the one hand, because the professional jury discussion is broadcast live on television and, on the other hand, because social media users "join in" on the debate in considerable numbers (more than 1000) online. Therefore, we will analyse the position of the Ingeborg-Bachmann-Preis in the field of literary prizes and its influence on the online presence and depiction of the prize on three social media platforms, namely Twitter, Instagram and Goodreads. Because the *Tage der deutschsprachigen Literatur* were first mentioned on Twitter in 2007, we will be focusing on the user-generated content from that year onwards. Prior to 2007 and the advent of "internet 2.0", events like *TDDL* used to be discussed on individual blogs, but these were not archived and have been increasingly replaced by microblogging services like Twitter. We choose 2017 as *ante quem* in view of representativity, as not all platforms follow as closely in the footsteps of the yearly event for reasons that will be detailed below (see 3.3).

We argue that each of these social media implements a distinct way of communicating that comes with certain expectations and limitations regarding the type and subject of the critical discourse etc.. As the range of (social) media platforms is increasingly heterogeneous and multimodal, we will therefore not only compare the online discussion and the content of the tweets, posts and reviews, but also how the platform might shape their content. We therefore argue not only that the characteristics that differentiate the Bachmann-Preis from otherwise comparable prizes[2], affect its representation on social media, but also that the content of these contributions are additionally shaped by specific expectations and limitations of the social media platforms. We shall discuss the aforementioned position and characteristics of the Ingeborg-Bachmann-Preis and briefly address the process of data mining and data collection. The paper will also concern itself with the evolution of the online presence of the Bachmann-Preis throughout the decade concerning its visibility and popularity on the social platforms. Finally, we will then explore the content of the three different corpora by performing a corpus analysis, examining word frequencies, using Voyant Tools, an open-source digital environment for web-based text reading and analysis, and AntConc, another open-source digital tool for corpus analysis.

2 The Ingeborg-Bachmann-Preis and its Position in the Field of Literary Prizes

Ten years after the dissolution of the *Gruppe 47*[3], the Ingeborg-Bachmann-Preis was founded in 1977 by Humbert Fink, himself a former member, and Ernst Willner, who decided to organise a literary competition modelled after the meetings of the *Gruppe 47* (Moser, 2004, p. 38). Additionally, they engaged Marcel Reich-Ranicki, a famous author, literary critic and former *Gruppe 47*-member, as one of the jury members of the Bachmann-Preis. As a consequence, the prize's design was greatly influenced by the principles and practices of the *Gruppe 47*. This influence accounts for some of the prize's distinguishing characteristics which evoke its specific position in comparison to other literary prizes. The Bachmann-Preis is awarded during the *Tage der Deutschsprachigen Literatur (TDDL)*, an annual, multi-day literary festival and competition, which takes

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[2] Such as the Dutch-language Gouden (Boeken)Uil/Fintro Literatuurprijs and the Man Booker Prize.
[3] A post-WWII group of writers and literary critics, led by Hans Werner Richter. For more information on the *Gruppe 47* read Böttiger (2012)'s *Die Gruppe 47: Als Die deutsche Literatur Geschichte schrieb.*

place in Klagenfurt (Austria). Due to its sizeable prize money, it is one of the most significant literary prizes in the German speaking countries[4], though not the only prize awarded during the *TDDL*. The set-up is similar to the literary meetings organised by the *Gruppe 47*: the contenders[5] read an unpublished narrative text or chapter of a novel[6], which is afterwards discussed and criticised by the professional jury in the presence of the author, who is not allowed to take part in the jury discussion, and a live audience. The entirety of these proceedings is broadcast live on television as well as streamed on the official website. There it has accumulated a lively following of "lay critics" on social media (mainly Twitter, but Instagram as well), consisting of journalists, writers, bookstore owners, fans, etc..

The prize's reputation as a literary competition is a first distinguishing characteristic (Bogaert, 2017, p. 7) (Rahmann, 2017, p. 3). In *The Economy of Prestige*, English maintains that literary awards are the "best instrument for negotiating transactions between cultural and economic, cultural and social, or social, or cultural and political capital—[...] our most effective institutional agents of *capital intraconversion*"[7] (English, 2009, p. 10)(10), but he nevertheless highlights the discomfort caused by the "conception of art as a contest or competition from which there must emerge a definite winner" (English, 2009, p. 2). The Ingeborg-Bachmann-Preis, however, deliberately presents itself as a competition and it is widely known as the *Klagenfurter Wettbewerb* or the *Bachmannwettbewerb*. The latter is even used by the organizers as the prize's official username on Twitter[8], Instagram[9] and Facebook. Furthermore, the authors' readings are generally dubbed *das Wettlesen*, the "reading competition". Clarissa Stadler, moderator of the *TDDL* in 2009, stated that this "Wettlesen [...] keine Literatur-Castingshow, sondern ein seriöser Wettbewerb [ist]"[10]. As a consequence, this particular prize is not presented as "a sort of gift" (English, 2009, p. 5), but instead as something the competing author must "earn". This image is partially evoked through the uncommon nature of the competing texts, another distinguishing aspect of the Bachmann-Preis. Most literary prizes award books that have already been published. In this case, the audience has had a chance to purchase, read and possibly review the book before it is nominated for a prize. In this traditional scenario, the book is already "out there" when ends up on a prize's longlist. The author is not actively involved in the process of evaluation and the jury evaluates a finished product which can be separated from its creator. Although the literary prize is an important mechanism in the institutionalized

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[4]   The prize money of the Ingeborg-Bachmann-Preis consists of 25.000 euros. The *Deutscher Buchpreis* and the F*riedenspreis des Deutschen Buchhandels* award their winner with the same amount of prize money and the endowment of the *Georg-Bücher-Preis* is even higher at 50.000 euros. None of these prizes, however, gain as much online traction as the *TDDL*.

[5]   The contenders must be invited by a member of the jury who is allowed to invite 2 authors. The jury currently consists of 7 members (still 9 in 2007). Consequently, there are 14 competing authors (18 in 2007).

[6]   With a maximum reading time of 25-30 minutes.

[7]   English illustrates that prizes allow symbolic capital to be "cashed in" (English, 2009, pp. 10-11), e.g. the publication of new editions for a Nobel Prize in Literature laureate's out-of-print titles, or for economic capital to be "culturally 'laundered'" (English, 2009, p. 11) by converting, for example, "Nobel's profits from the manufacture of deadly explosives [...] into a mantle of supreme literary achievement" (English, 2009, p. 11).

[8]   Not to be confused with their Twitter-handle, which is @tddlit.

[9]   This account is no longer active. All posts concerning *TDDL* are now posted on the Instagram-profile of 3sat.

[10]   Translation: "reading competition is not a literary casting show, but a serious competition".
Source: "Clarissa Stadler moderiert die TDDL 09".   *Bachmannpreis.eu*.   URL archiv.bachmannpreis.orf.at/bachmannpreis.eu/de/information/827/. Accessed 20Sept. 2020.

consecration of a literary text, it is hardly the first step, albeit one of the most important ones, in the this process. This is not the case for the Ingeborg-Bachmann-Preis: instead of a finished product, a jury member nominates an often unestablished author. The first value judgement thus pertains to the person and not the unpublished text. Furthermore, the audience has not yet been able to read the text[11] and neither they nor the jury members could be influenced by, for example, newspaper reviews, sales or even Goodreads-ratings before the text is read out loud during the *TDDL*. Instead of a step in the process of consecration, the Bachmannwettbewerb constitutes the very first form of consecration for these texts. Many of the texts are announced for "imminent release" by the main publishing houses, but not every text, even a winning title, is turned into a novel or published. Additionally, though the emphasis lies on the written text, the nominated authors must nonetheless "perform" by reading it out loud, and thus participate and compete in order to earn or win the prize.

Another characteristic that sets the Bachmann-Preis apart from other literary prizes is its transparency regarding the jury discussion and their eventual judgement (Bogaert, 2017, p. 5)(Rahmann, 2017, p. 3). For most literary prizes, the jury discussions are not are not publicly accessible and only the resulting jury judgement is shared. Some prizes even restrict the disclosure of information about the nominations or the judging process; e.g. the Nobel Prize for Literature [12] and the (Man) Booker Prize. According to Bogaert (2017, p. 9), this transparency is derived from, but at the same time a more radical form of, the staged transparency of the *Gruppe 47*. Because the proceedings are broadcast live and are available as a live-stream, the audience is able to react to and interact with the jury discussion on social media platforms. This transparency thus stimulates the audience participation and enables the lay-audience to take up a consecrating role pertaining not only to the texts under discussion, but also the jury members and their evaluation. In 2002 an additional audience award, the *Publikumspreis*[13], was created and the organisation has increasingly encouraged the use of the official hashtag while discussing the prize on social media. Both trends show that the audience participation is not only made possible, but also desired, valued and increasingly integrated in the prize's design. As a consequence, it is not simply an illusion that everyone can and should participate in the literary criticism, although the decision remains firmly with the experts. How the specific characteristics of the prize influence its presence and depiction on social media platforms will be discussed in the following sections.

3 Data Mining and Collection

In the following three subchapters, we will expound on how relevant data was identified and which search terms were used. As this case study focuses on the Ingeborg-Bachmann-Preis, it was necessary to identify all tweets, posts or reviews concerning this prize, which will be clarified in the next subchapter.

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[11]   Since 1996 the jury members receive the text a week before the competition starts.
[12]   Source: "Nomination and selection of Literature Laureates". *NobelPrize.org*, 2020. URL www.nobelprize.org/nomination/literature. Accessed 22 Sept. 2020.
[13]   2002-08: Kelag-Publikumspreis, 2009-10: Hypo-Group-Publikumspreis, 2011: VILLI-Publikumspreis, 2012-...: BKS-Publikumspreis.

3.1 Twitter

Due to the very limited amount of tweets (and timeframe) that can be scraped using the Twitter API, we decided to collect the tweets by other means.[14] Because all social media-derived data are publicly accessible and since our usage and actual processing is geared towards identifying abstract patterns, not towards disclosing personal data, the actual processing remains under the umbrella of "fair use"[15]. Furthermore, we did not collect any information on the individual users apart from their handle and the amount of likes and retweets – in keeping with the social media platform API access terms.

The popularity of Twitter has expanded considerably during the past 14 years as it became one of the most-used social media platforms, resulting in an explosion of tweets. It was therefore imperative to identify which tweets would be relevant for this research and how they could be recognised. The Bachmann-Preis has had its own official Twitter-account, @tddlit, and encourages the online audience to use *#tddl* as the "official" hashtag when tweeting about the *TDDL*: "'der Hashtag zum Mittwittern lautet auch diesem Jahr wieder #tddl', lässt der ORF verlauten"[16] (Diener, 2020). They first encouraged the use of single official hashtag in 2017: "[…]Wir wollen es dieses Jahr […] ein bißchen einfacher machen und verwenden den hashtag #tddl"[17].

Since hashtags are used to tag or label tweets, they are a relatively reliable way[18] to find those tweets relating to a specific subject. By using Twitters advanced search function to look at which other hashtags were used in the tweets using the *#tddl*-hashtag, a first preliminary list was created. The search was then extended by searching for comparable hashtags, e.g. *#tddl17* in accordance with *#tddl16*. This led to a definitive list of 35 hashtags used within the allotted timeframe (2007-2017)[19]. We proceeded to scrape all Tweets containing these terms, but without including the #-sign, to also pick up those tweets containing "failed hashtags"[20] or tweets where the terms occur without being used as a hashtag. This was especially important for the tweets that were created before 2009, which barely included hashtags and would have otherwise slipped through the cracks. This resulted in a total amount of 42.812 scraped, unique tweets[21]. As the following table (see Figure 1) illustrates, *tddl* is by far the most popular

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[14]   see Marquisvictor's *OMGOT3*: https://github.com/marquisvictor/Optimized-Modified-GetOldTweets3-OMGOT.

[15]   The same applies to the data collected from both Instagram and Goodreads. The data will only be used for non-commercial purposes.

[16]   Translation: "'this year, the hashtag for tweeting along is once again #tddl', announces ORF".

[17]   To safeguard the personal and privacy rights, this tweets will be cited by mentioning only the tweet-ID, name of the website, date and last access.

Here: 867326032038199297. *Twitter*, 24 May 2017. Accessed 14 September 2020.

Translation: "[…]We wanted to make it a bit easier this year […] and use the hashtag #tddl".

[18]   Sometimes hashtags may refer to multiple subjects or can be used for commercial purposes that are unrelated to the subject they actually refer to.

[19]   The advanced search function in Twitters allows the use of a timeframe, thus easily excluding hashtags that were used after 2017. The numbers may change at any time if tweets, posts or reviews are removed by their creators.

[20]   With "failed hashtags" we refer to those hashtags that might not be recognised as such because of a space between the #-sign and the term, e.g. "# tddl", or because there is no space between two or more separate hashtags, for example "#tddl#bachmannpreis".

[21]   Please note that the total is not equal to the sum of the number of tweets per query (45.776). It is the total of unique tweets. The difference consist of 2.964 duplicate tweets. Because many tweets contain more than one hashtag, sometimes the same tweet was collected multiple times.

This scraping method does not take the language in which the tweet was written into account, but simply collects all tweets containing the query or hashtag in question. However, an examination of the

Figure 1: Overview of the scraped *TDDL*-related queries and hashtags as well as the number of tweets in which they appear.

Twitter	
Query/Hashtag	Number of Tweets
bachmannbewerb	9
bachmannpreis	4.705
bachmannpreis2010	3
bachmannpreis2013	2
bachmannpreis2014	2
bachmannpreis2015	2
bachmannpreis2016	11
bachmannpreis2017	1
bachmannpreisträger	83
bachmannpreisträgerin	89
bachmannpreisträgerinnen	6
bachmannwettbewerb	70
ingeborgbachmannpreis	52
ingeborgbachmannpreisträgerin	1
tagederdeutschsprachigenliteratur	1
tddl	30.714
tddl07	1
tddl08	1
tddl09	741
tddl10	3
tddl11	11
tddl12	10
tddl13	282
tddl14	244
tddl15	571
tddl16	7.461
tddl17	637
tddl2009	2
tddl2011	6
tddl2012	3
tddl2013	5
tddl2014	6
tddl2015	7
tddl2016	19
tddl2017	15
Total	42.812

tag or query, with more than 30.000 instances, and is followed most closely by *tddl16* (7.461) and *bachmannpreis* (4.701).

3.2 Instagram

Instagram was originally launched in 2010 and has become one of the most popular and influential social media platforms. Nevertheless, posts about the Ingeborg-Bachmann-Preis first show up in 2012, more than five years later than on Twitter. The same procedure as before was employed in order to identify the posts discussing the *TDDL*, namely the use of hashtags. We scraped all public posts from 2007 up until 2017[22] containing the relevant hashtags, resulting in a total of 542 unique posts[23] (see Figure 2). This table displays the hashtags and the number of posts per hashtag for the

corpus has shown that the vast majority of tweets were indeed written in German, with a few exceptions. The same applies for the collected Instagram-posts.

[22] see https://github.com/instaloader/instaloader. It is important to note that Instaloader is only able to scrape hashtags instead of queries.

[23] Once again, the total is the sum of the unique posts, not the sum of the posts per hashtag (945).

investigated period. Similar to the tweets, the most popular hashtags are *tddl* (356), *#bachmannpreis* (168) and *#tddl16* (92), although the difference between the number of posts per hashtag and the size of the corpus itself are remarkably smaller than the Twitter-corpus.

Figure 2: Overview of the scraped *TDDL*-related hashtags as well as the number of Instagram-posts in which they appear.

Instagram	
Hashtag	Number of Posts
#bachmannpreis	168
#bachmannpreis2014	1
#bachmannpreis2015	4
#bachmannpreis2016	13
#bachmannpreis2017	10
#bachmannwettbewerb	24
#bachmannwettbewerb2017	4
#ingeborgbachmannpreis	77
#ingeborgbachmannpreis2013	1
#tagederdeutschsprachigenliteratur	87
#tagederdeutschsprachigenliteratur2017	2
#tddl	356
#tddl13	1
#tddl14	7
#tddl15	7
#tddl16	92
#tddl17	75
#tddl2015	1
#tddl2016	6
#tddl2017	9
Total	542

3.3 Goodreads

Goodreads was launched in 2007 and presents itself as "the world's largest site for readers and book recommendations"[24]. While originally devised as an online equivalent of "reading communities", the site was eventually acquired by Amazon. Although more local, German-language equivalents to Goodreads exist (e.g. Lovelybooks), none of these sites has managed to attract similar amounts of followers, nor do they provide API-access to their data. As Goodreads is a social media platform aimed specifically at book reviews – distinguishing it from both Twitter and Instagram – collecting information concerning the Bachmannpreis is a different venture. For this case study, we decided to focus on those texts that actually won the Ingeborg-Bachmann-Preis and the reviews pertaining to them. We therefore proceeded to scrape all English, German and Dutch reviews[25] that Goodreads displays automatically for each language and book

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[24] "About Us: Who We Are". *Goodreads*. URL https://www.goodreads.com/about/us. Accessed 18 Sep. 2020.
[25] This article ties in with the FWO-funded research project "Evaluation of literature by professional and layperson critics: A digital and literary sociological analysis of evaluative talk of literature through the prism of literary prizes (2007-2017)" (https://www.talklitmining.ugent.be/), which focuses on six German-language, English-language and Dutch-language literary prizes, including the Ingeborg-Bachmann-Prize. As a consequence, we focus on – and mined – both the German, English and Dutch literary reviews on Goodreads.

Figure 3: Overview of the books/texts that were scraped on Goodreads.

Year of participation and publication	Author	Text Title	Book Title	Reviews	Scraped Reviews	Book-ID
2007-2008	Lutz Seiler	Turksib		0	0	3127475
2008-2008	Tilman Rammstedt	Der Kaiser von China		24	De: 9 En: 9	994779
2010-2010	Peter Wawerzinek	Ich finde dich/Rabenliebe	Rabenliebe	11	De: 3 En: 2	8802774
2011-2011	Maja Haderlap	Im Kessel	Engel des Vergessens	60	De: 10 En: 25 Nl: 10	12224292
2012-2013	Olga Martynova	Ich werde sagen: „HI"	Mörikes Schlüsselbein	1	De: 1	18904023
2013-2014	Katja Petrowskaja	Vielleicht Esther		155	De: 17 En: 49 Nl: 23	18343703
2014-2015	Tex Rubinowitz	Wir waren niemals hier	Irma	9	De: 8 En: 1	23899658
2015-2015	Nora Gomringer	Recherche		1	En: 1	27507860
2016-2020	Sharon Dodua Otoo	Herr Gröttrup setzt sich hin		1	De: 1	30836894

(or text), in this case the Bachmann-Prize winners.[26] It is important to note, however, that due to the specific nature of the Ingeborg-Bachmann-Preis – that is, the fact that the competing texts are 1) unpublished, 2) short texts that do not always result in a published novel – this may influence their chance of having a Goodreads book page. Furthermore, the competing text and resulting published novel may have a different title, complicating the search. The table below contains the amount of reviews for each text/novel[27] that – when this article was written – has a book-profile on Goodreads.

From the data in Figure 3, one can gather that most Bachmann-Prize-winning authors have made it onto the Goodreads platform. However, the winning texts from 2009 and 2017 do not have a Goodreads-page and consequently no information or reviews could be collected. The relative dearth of reviews on this platform can be explained in multiple ways: some texts or novels are published at a later time, and Goodreads only allows for the discussion of texts as book publications, unlike tweets or Instagram-posts containing *#tddl*, which typically engage with the event and not just with the text. Despite these limitations, it is useful to include the German, English and German Goodreads reviews in the corpus, as this site illustrates that winning texts and authors typically gain notoriety beyond the German-language literary context. A total of 169 reviews was scraped, consisting of 49 German, 87 English and 33 Dutch reviews.

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26   Goodreads automatically displays a maximum amount of 300 reviews – generally the ones with most likes. Which reviews are shown might change as more reviews are being added, removed or as they receive more likes.

27   If the resulting novel does not share the title of the competing text, both titles are included.

4 Data Analysis: The Online Presence and Depiction of the Ingeborg-Bachmann-Preis

4.1 The Evolution of the Ingeborg-Bachmann-Preis' Online Presence

As aforementioned in the previous chapter, the *TDDL* has accumulated a lively following of lay critics on social media since it was first discussed on Twitter in 2007. Since then, its online presence has gained importance as the medium's popularity increased. Recalling the number of tweets scraped per query (3.1), *tddl* is the most popular term or hashtag by far, occurring in over 67% of the tweets. However, as illustrated by above chart (Figure 4), although the difference between the number of tweets containing tddl and the total number of tweets is relatively small most years, only analysing this data would nevertheless paint an inaccurate picture of the Twitter-activity for others. Although the first tweets were created in 2007, *tddl* itself occurred for the first time in 2009 and became the most popular term and hashtag in the following year. However, its popularity took an unprecedented hit in 2016, when it was dethroned by *tddl16*, which was used 7.459 times in 2016 itself. The cause of this unexpected increase may be the fact that this hashtag was used by the official Bachmannwettbewerb Twitter-account and that Top FM4 launched a "Twitteraturwettbewerb" (Gratzer, 27 June 2016) during the *TDDL*, using the hashtags #*tddl16* and #*tddt16*. The *tddl*-data would suggest that the online discussion of the Bachmann-Preis reached an absolute low in 2016, whilst it actually reached a peak of approximately 8.500 tweets on the subject. The chart shows a sudden increase in 2009 with a steady growth and a first peak in 2013, after which the total number of tweets roughly varies between 5.000 and 8.000.
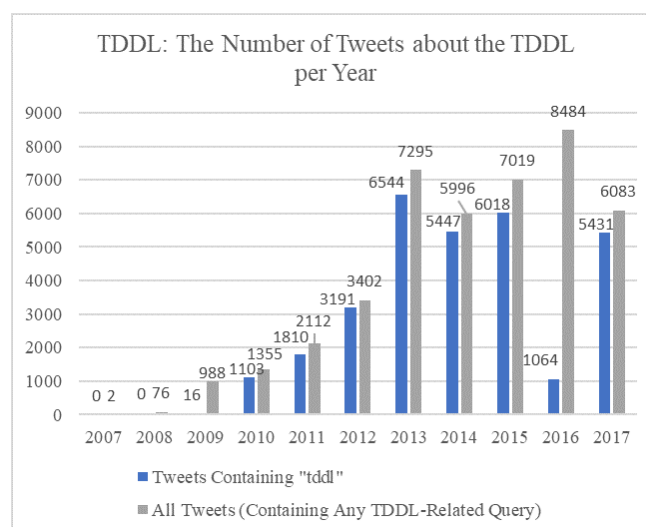

Figure 4: Overview of the number of tweets about the *TDDL* that were created per year.

The second chart (left side of Figure 5) illustrates that the majority of these tweets are posted during the *TDDL* itself and that this ratio remains relatively constant throughout the years, with an average of 87,26%[28] of tweets per year and a total of 87,37% of all tweets from 2007 until 2017 being posted during the literary event. The tweets that were not, were mostly posted in the days leading up to or just after the event. For the corpus analysis included in this study, we will analyse all tweets, not

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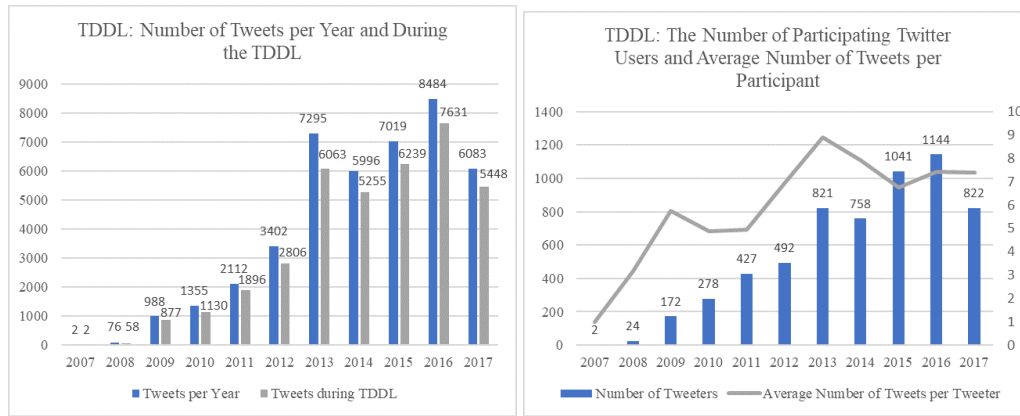[28]   This is the average of the sum of every average per year.

Figure 5: Overview of the number of tweets about the *TDDL* that were created per year and during the *TDDL* itself (left side), as well as the number of Twitter users that tweet about the *TDDL* and the average number of tweets per Twitter user (right side).

only those posted during *TDDL*, in order to get an accurate view of everything that is being discussed.

If we take a look at the average number of tweets per Twitter user (right side of Figure 5), we can deduce that its evolution generally resembles the evolution of the number of tweets per year, although the two peaks come at an earlier moment, in 2009 and 2013, with a stabilisation of approximately 7 tweets per user from 2015 onwards. The number of participating Twitter users itself shows a steady growth with a maximum amount of 1.144 users in 2016, the same year the number of tweets peaked, possibly because of Stefanie Sargnagel's participation. The total amount of unique Twitter users amounts to 4.870 people who have tweeted about *TDDL* between 2007 and 2017.

The number of Instagram-posts is remarkably lower than the number of tweets. The first *TDDL*-Instagram-posts were created in 2012, meaning that this is a relatively new development in comparison to Twitter, where the *TDDL*-discussion was already becoming an established subject at that time. Consequently, following chart (left side of Figure 6) shows the beginning of the discussion on Instagram, comparable to the Twitter-data of 2007 to 2012. The growth is rather similar, but, even when comparing this data to the first six years of *TDDL*-tweets, the number of Instagram-posts is far smaller, indicating that this is not the "main" platform on which the *TDDL* are being discussed. A possible reason for this may be related to the design of the social platforms.

As aforementioned, the event's transparency and audience award inspire and encourage audience participation in the form of online discussion. Twitter is defined by its "Sofortkommentierung"[29] (Bogaert, 2017, p. 43): people use the platform to comment on current events, comparable to how the professional jury (relatively) spontaneously criticises the competing texts. It is easy to comment or to retweet, facilitating the online discussion. Twitter thus offers its users a platform that enables a "spontaneous" and interactive discussion. Instagram, on the other hand, is a medium more focused on the visual aspect, rather than the textual. The platform consequently does not enable the same lively discussion; a possible reason as to why it is a less popular medium for an audience of lay critics. Returning to the chart, it becomes clear that the majority of posts is still created during the *TDDL*, although percentile-wise less than

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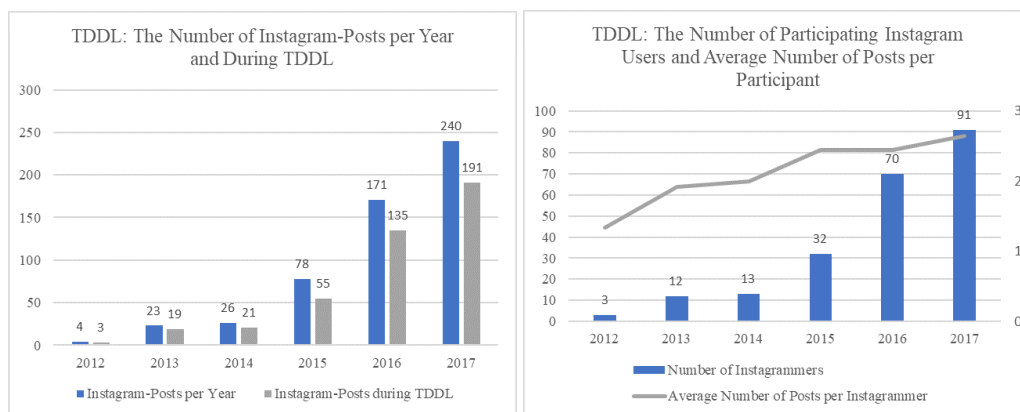[29]   Translation: "immediate commentary".

Figure 6: Overview of the number of Instagram-posts about the *TDDL* that were created per year as well as during the *TDDL* itself (left side), as well as the number of Instagram users that post about the *TDDL* and the average number of posts per Instagram user (right side).

on Twitter, with an average of 77,91% percent of the posts per year and 78,23% of all posts (2012-2017) being created during *TDDL*.

Similar to the number of posts, the number of Instagram users that post about the Bachmann-Preis is remarkably smaller than the number of Twitter users (right side of Figure 6). This is not entirely unexpected, yet the average number of posts per Instagram user is much lower than the number of tweets per Twitter user as well. Each Instagram user creates a maximum of 2,64 posts (2017) about the literary competition, compared to a maximum of 8,89 (2013) tweets per Twitter user, demonstrating that those who post about *TDDL* on Instagram do so less frequently than on Twitter, which might be a consequence of the less interactive setting of the platform as well as of its focus on visual aspects. It is more difficult to get or keep the discussion going, resulting in less posts discussing the subject.

When compared to both Twitter and Instagram, Goodreads is an entirely different social media platform. The focus is not on the number of tweets or posts per year – or per annual edition of the event, to be precise – but on the amount of reviews per novel or text. In the table below (Figure 7), the reviews are ordered per year in which the novel or text they review won the Ingeborg-Bachmann-Preis. The number of reviews varies greatly from text to text (and year to year), without any obvious exponential growth, and consequently does not correspond to the evolution of the number of tweets or Instagram-posts or the "liveliness" of that year's online discussion. For example, although the number of tweets reached an absolute peak in 2016, the text has only received ten Goodreads ratings and one review.

There are several aspects that may complicate the process of rating and reviewing the texts or novels on Goodreads. A first question is of course whether the text or novel has a book page on Goodreads. Two of the winning titles, Petersen's "Bis dass der Tod" (2009) and Schmalz's "mein lieblingstier heißt winter" (2017), do not have one. Consequently, they cannot be rated or reviewed by readers.[30] Three of the texts, "Turksib", "Recherche" and "Herr Gröttrup setzt sich hin", were never turned into a novel, which might contribute to the fact that they received little ratings and reviews. Besides this, about half of texts or novels was published after the year in which the authors competed, when reviewing the texts no longer fits in the Bachmann-

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[30] Unless they were to create said book page themselves, which has not yet happened at the time this article was written.

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Year	Text/Novel	Number of Ratings	Number of Reviews	Average Rating
2007	"Turksib"	4	0	4
2008	*Der Kaiser von China*	230	24	3,31
2010	*Rabenliebe*	68	11	3,35
2011	*Engel des Vergessens*	538	60	3,85
2012	*Mörikes Schlüsselbein*	10	1	3,7
2013	*Vielleicht Esther*	892	155	3,81
2014	*Irma*	54	9	3,41
2015	"Recherche"	1	1	4
2016	"Herr Gröttrup setzt sich hin"	10	1	3,8

Figure 7: Overview of the number of ratings and reviews on Goodreads as well as the average rating given to a text/book.

Preis' ideal of "Sofortkommentierung". Another difficulty is that several of the novels (see Figure 3) have a different title than the winning text, complicating the search. However, we can deduce that most texts or books (except for Gomringers "Recherche") receive more ratings than reviews, and that the average rating of a text or book is not necessarily related to its popularity, as illustrated by the number of ratings and reviews. Besides this, the three books with the most ratings and reviews are also the books with most translations, thus reaching a wider audience that may not be familiar with the Ingeborg-Bachmann-Preis.

4.2 Corpus Analysis: The Depiction of the Ingeborg-Bachmann-Preis in Online Literary Criticism

In the following pages we will analyse the corpus of tweets, Instagram-posts and Goodreads-reviews using Voyant Tools (Sinclair and Rockwell, 2016). For this corpus analysis, we will look at the word frequency to get an impression of which topics are being discussed in a respective corpus and how this may be connected to the social media platform they originated on. However, we will also take the amount of terms referring to a certain topic into consideration. For the analysis of the word frequency, Voyant's "Summary"-tool was used to examine the thirty[31] most frequent content words. Two advantages of Voyant are that it provides an editable pre-existing stopword list for various languages, including German, and removes the function words for this language if you define the language options, and that it does not automatically separate letters from numbers, which is relevant for hashtags, such as "tddl16". To the stopword list we decided to add "beim", "gerade" and "schon". Afterwards we also manually removed some "words" that were actually separated parts of a URL or website, as well as single letters or numbers and some English stopwords that were not detected by the German-language stopword list.[32] We have argued that the specific expectations and limitations of the social media platforms themselves affect the content of the online contributions as well. Consequently, we posit that the content of the user-generated discourse will vary depending on the platform it was posted on.

When examining the word frequency of the Twitter corpus[33] (see Figure 8), the most

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[31]   This number was chosen because the frequency of the content words got very low after this point for several of the smaller corpora, especially the Goodreads reviews.

[32]   Some examples: "http", "pic.twitter.com", "https", "bit.ly", "1", "rt", "the", "fb.me", "bachmannpreis.orf.at", "i", "of" etc.

[33]   A part of the "#tddl"-tweets (2010-2014) has already been analysed in a close reading and

	Word	Wordcount
	TDDL on Twitter: 30 Most Frequent Content Words (2007-2017)	
1.	tddl	30591
2.	tddl16	7486
3.	bachmannpreis	5070
4.	text	4195
5.	klagenfurt	1729
6.	bachmann	1572
7.	literatur	1453
8.	preis	1353
9.	jury	1253
10.	spinnen	1001
11.	gut	940
12.	winkels	853
13.	texte	827
14.	tddl09	741
15.	feßmann	693
16.	strigl	665
17.	jahr	661
18.	3sat	649
19.	tddl17	641
20.	keller	640
21.	literaturcafe	637
22.	tag	631
23.	tddl15	572
24.	autoren	545
25.	kastberger	508
26.	gewinnt	481
27.	bitte	443
28.	tage	443
29.	ingeborg	439
30.	rubinowitz	421

Figure 8: Overview of the 30 most frequently occurring content words in the Twitter corpus.

recurring topic appears to be the *TDDL* or Bachmann-Preis themselves, as evidenced by the word "bachmannpreis" and the different variations on "tddl", such as "tddl16" etc., with a total of 45.101 mentions.[34] Bogaert (2017, pp. 59-63) study reveals that many tweets contain context-related statements about the contest. The high frequency can be further explained by the fact that most tweets, even those that discuss other aspects of the event, usually contain a (variation of) tddl-hashtag to mark it as part of the *TDDL*-discourse[35].

The second most popular topic in the Twitter-discussion is the jury, which can be connected to the event's design. Besides the term "jury" itself, the table contains the names of six jury members, namely Burkhard Spinnen, Hubert Winkels, Meike Feßmann, Hildegard Elisabeth Keller, Daniela Strigl and Klaus Kastberger (5.369

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compared to the jury discussion by Xiana Bogaert. The method and corpus employed in this study differ by relying on corpus analysis and by examining a larger corpus, both concerning the timeframe (2007-2017) and the scraped queries.

[34] Both in this and the Instagram-corpus the words "bachmann", "literatur", "preis", "tage" and "ingeborg" etc. may also refer to the *TDDL*, though they may also refer to Ingeborg Bachmann or literature in general.

[35] There is a dark number of Tweets and Instagram-posts about the *TDDL* without a hashtag. However, this does not hinder the analysis included in this article.

mentions). With the exception of Klaus Kastberger, who was still a fairly new addition to the jury in 2017, the most frequently mentioned jury members are those who act as jury member (and chairman, in the case of Spinnen and Winkels) for many consecutive years. Consequently, they become so called "permanent fixtures" and thus enjoy a high symbolic capital and credibility regarding the Ingeborg-Bachmann-Preis.[36]

Because the lay audience is able to watch the official jury discussion, they are able to discuss, interact with and react to their statements. This corresponds to Bogaerts conclusion that "die Tweets hauptsächlich die Jurydiskussionen des Bachmannpreises zum Gegenstand ihrer Kritik heranziehen"[37] and that they form an easy stepping stone for lay critics to engage in the discussion (Bogaert, 2017, p. 54). She maintains that the Twitter users indirectly evaluate the texts by discussing and criticising the jury discussion and that their process of evaluation is consequently shaped by the professional jury's criteria and not just by their own (Bogaert, 2017, p. 56).

As public figures, the jury members themselves – their background, appearance, clothing, voice... – are being discussed as well. The texts ("text" and "texte"), and therefore the direct literary criticism, appear to take third place (5022 mentions) compared to the discussion of the jury and the subsequent indirect, i.e. second-level literary criticism[38]. However, taking the indirect criticism into account, this does not necessarily imply that the evaluation of the texts is of lesser importance. Furthermore, the discussion of the authors ("autoren" and "rubinowitz", a reference to competing author Tex Rubinowitz) can also be connected to the discussion of their texts; author names are sometimes used as stand-ins for text titles.

Of course, as the lay audience is shown the "video portraits" and performance of the authors, they also become a topic of conversation. Two remaining topics are the organising and broadcasting television channel, 3sat, possibly in line with the previously mentioned reflexion on the *TDDL*, and the mention of Literaturcafé, the Twitter-profile of Wolfgang Tischer. Tischer is a journalist, literary critic and blogger who acts as a sort of moderator in the online *TDDL*-discussion. His prominent presence in the exchange also becomes apparent from the visualisation, made with TAGSExplorer[39] (see Figure 9), which shows that Tischer was, next to Klaus Kastberger (one of the jury members), one of the "Top Tweeters" in 2016, the year Sharon Dodua Otoo won the Bachmann Prize. That his usernames pops up in this list illustrates that the Twitter users do not simply react to what they see, the readings, jury discussion etc., but that they interact with one another.

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[36]   In 2007 there were still nine jury members, however, their number was decreased to seven for all following years. Each year, one of the jury members acts as the chairman or -woman of the jury. During the investigated period there have been 23 active jury members: Iris Radisch (1995-2000 as jury member, 2003-2007 as chairwoman), Burkhard Spinnen (2000-2014, of which 2008-2014 as chairman), Daniela Strigl (2003-2008 and 2011-2014), Ilma Rakusa (2003-2007), Ursula März (2003-2008), Klaus Nüchtern (2004-2008), Martin Ebel (2004-2007), Karl Corino (2006-2007), André Vladimir Heiz (2007-2008), Ijoma Mangold (2007-2009), Alain Claude Sulzer (2008-2011), Hildegard Elisabeth Keller (2009-2019), Karin Fleischanderl (2009-2011), Meike Feßmann (2009-2017), Paul Jandl (2009-2013), Hubert Winkels (2010-2020, of which 2015-2020 as chairman), Corina Caduff (2012), Juri Steiner (2013-2016), Arno Dusini (2014), Sandra Kegel (2015-2017), Stefan Gmünder (2015-2019), Klaus Kastberger (2015-...) and Michael Wiederstein (2017-...).

[37]   Translation: "the tweets mainly draw on the jury discussions of the Bachmann Prize as the subject of their criticism".

[38]   Although initial runs of the Bachmann Prize stuck to the principle of "criticism on the spot" ("Stehgreifkritik") as maintained by the *Gruppe 47*, in more recent years the professional jury members have access to the texts well in advance of the event. For the audience, however, this principle still applies, as the texts are only released online at the beginning of each individual author reading.

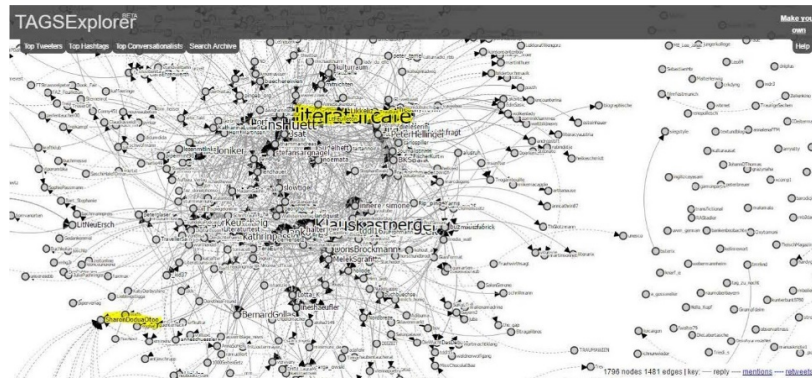[39]   See https://tags.hawksey.info/tagsexplorer/.

Figure 9: Screenshot of TAGSExplorer: "Literaturcafé" and "SharonDoduaOtoo" have been highlighted.

Unlike the corpus of tweets about the Bachmann-Preis, the corpus of Instagram-posts has not yet been analysed before. Looking at the content words with the highest wordcount (see Figure 10), a few things stand out in comparison. References to the *TDDL* and the Bachmann Prize, are still the most frequent, with a total of 649 mentions, namely "tagederdeutschsprachigenliteratur", "tddl" and its variations ("tddl16" and "tddl17"), as well as "bachmannpreis", "ingeborgbachmannpreis" and "bachmannwettbewerb". A second recurring and popular topic (322 mentions) concerns the spatial setting, consisting of seven English and German references to the general or specific location of the *TDDL*, i.e. "klagenfurt", "lendhafen", "kärnten", "austria", "carinthia", "wörthersee" and "wien". It is not surprising that the spatial setting, which seems comparably irrelevant in the discourse on Twitter (only Klagenfurt is featured), plays such a prominent role in the corpus of Instagram-posts. Instagram is by default a "location-based social photo sharing application" (Hochman and Schwartz, 2012, p. 6) and "real-time picture sharing network" (Giridhar et al., 2017, p. 1). Giridhar et al. (2017, p. 1) argue that "unlike text-based social networks with publicly available content, such as Twitter, Instagram features a content type that generally requires physical proximity to the event".

Consequently, the people posting about the *TDDL* on Instagram may consist of the lay audience that is present to follow the competition on site. For such a location-oriented visual social media platform, the frequent occurrence of place names is to be expected. Besides the focus on the event itself and the spatial setting, literature and books in general ("literatur", "literature", "bücher and "buch") are mentioned relatively frequently as well, 148 times. Furthermore, instead of discussing the competing texts, the Instagram-posts seem to address the author readings instead ("lesen", "wettlesen" and "lesung" – 62 mentions). Similar, however, are the references of the organising and broadcasting media channels, 3sat and ORF. A final important term is the word "bookstagram", referring to the hashtag #*bookstagram*. This hashtag is used to demarcate the book community and tag book reviews on Instagram, which "has become one of the most prolific social platforms for readers to connect with books"[40] (Jaakkola, 2019, p. 93). Instagram is, as illustrated by the smaller size of the corpus, a less relevant medium for the online discussion of the *TDDL*, notwithstanding the emergence of Bookstagram, where longer, more substantial reviews can be written. However, this needs to be explored further.

Up until this point, the corpus of tweets and Instagram-posts have each highlighted

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[40]   See Jaakkola's article for more information on the book community and book reviews on Instagram.

TDDL on Instagram: 30 Most Frequent Content Words (2007-2017)		
	Word	Wordcount
1.	tddl	310
2.	klagenfurt	152
3.	bachmannpreis	149
4.	tddl16	95
5.	literatur	85
6.	bachmann	77
7.	lendhafen	45
8.	ingeborgbachmann	44
9.	kärnten	37
10.	ingeborg	30
11.	ingeborgbachmannpreis	29
12.	deutschsprachigen	28
13.	tddl17	28
14.	literature	26
15.	3sat	25
16.	austria	23
17.	bookstagram	23
18.	carinthia	23
19.	orf	23
20.	wörthersee	23
21.	lesen	22
22.	tage	22
23.	wettlesen	21
24.	tagederdeutschsprachigenliteratur	20
25.	bücher	19
26.	lesung	19
27.	wien	19
28.	bachmannwettbewerb	18
29.	buch	18
30.	preis	18

Figure 10: Overview of the 30 most frequently occurring content words in the Instagram corpus.

and stressed different aspects of the Ingeborg-Bachmann-Preis in varying degrees dependent on the expectations and limitations of the respective platform, with more attention for the jury and jury discussion as well as the texts on Twitter and for the location and author readings Instagram. Because the analysis based on a list containing the 30 most frequent content words by itself does not necessarily provide the full picture, we decided to perform an additional analysis using AntConc's "Concordance"-tool (Anthony, 2019),[41] in order to confirm which aspects of the *TDDL*, the text, jury, author or reading, receive most attention on each platform (see Figure 11). For this, we looked at the frequency of the following queries: "*text*", "*jury*" / "*juror*", "*autor*" / "*schriftsteller*" and "*lesung*".

It must be noted, however, that this method does not take into account that references to jury members and authors often use their names, as demonstrated by Bogaert (2017, pp. 68-69)'s analysis of the number of references to author names in the *TDDL*-tweets of 2013. Because of this, the data results of this search do not include all references to either of them and they may therefore be underrepresented in these charts. It

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[41] Despite its advantages over AntConc regarding the automatic removal of function words, the adaptable stopword list etc., Voyant only allows the search for a word ending in or beginning with the search term, e.g. "*text" or "text*". This causes significant overlap because the result of both queries includes the frequency of the term "text" itself. AntConc, however, supports search terms like "*text*", thus including in a single search all words ending in or beginning with "text" as well as the term "text" itself and consequently facilitating the search.
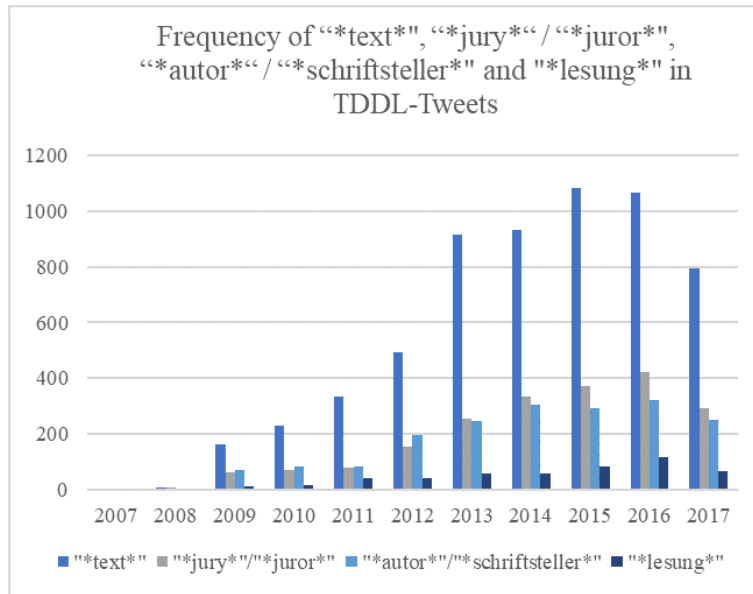
Figure 11: Results of the AntConc "Concordance"-analysis of the *TDDL*-Tweets.

nevertheless supplements the analysis based on the most frequently content words. The preliminary Twitter-data allow for the tentative conclusion that ever since 2008 the emphasis has been on the texts themselves, followed by the jury and authors, which are rather evenly matched. The least attention seems to go to the author readings.
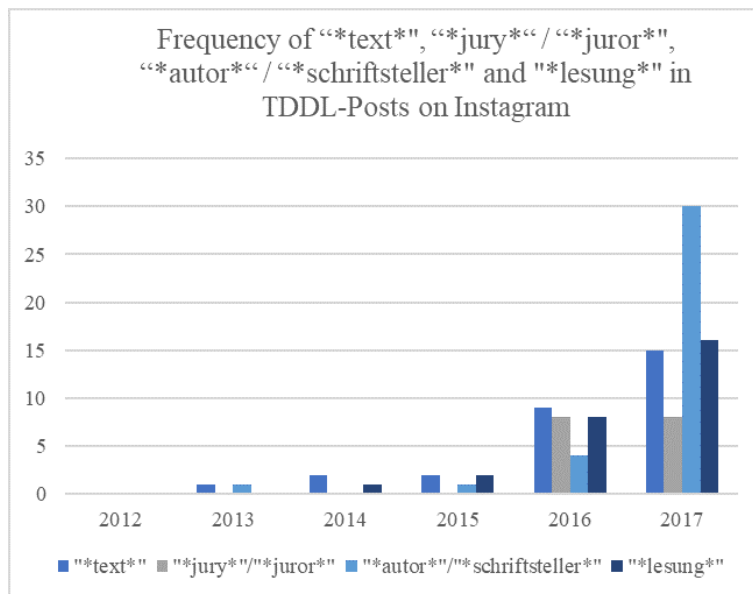

Figure 12: Results of the AntConc "Concordance"-analysis of the *TDDL*-posts on Instagram.

In comparison, the results for Instagram are not as clean-cut (Figure 12). There is no constant emphasis on a single specific topic. Instead the dominant aspect changes regularly, although the number of author-references rises above the others in 2017. The author readings never have the highest frequency, but they are quite well represented in comparison, and the aspect of the texts appears not quite as negligible as the list of content words intimated, even if it does not receive the same amount of attention as in

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the Twitter-corpus.

Although the corpora of tweets and Instagram-posts each have their own focus, they nevertheless remain similar to a certain extent by highlighting the same aspects, albeit in varying degrees. The Goodreads reviews, however, differ in this respect.

	Goodreads Reviews: 30 Most Frequent Content Words (2007-2017)					
	German Reviews		English Reviews		Dutch Reviews	
	Word	Frequency	Word	Frequency	Word	Frequency
1.	buch	37	book	144	verhaal	22
2.	geschichte	26	family	103	boek	18
3.	keith	17	story	64	vader	17
4.	sprache	17	read	56	familie	15
5.	leben	16	history	48	petrowskaja	15
6.	china	14	past	39	geschiedenis	14
7.	großvater	13	war	38	grootmoeder	14
8.	autorin	11	german	37	taal	14
9.	gut	11	stories	36	gaat	13
10.	einfach	10	novel	36	lezen	13
11.	haderlap	10	author	33	prachtig	13
12.	text	9	like	31	schrijfster	12
13.	vergangenheit	9	grandmother	28	katja	11
14.	kind	8	time	28	zoektocht	11
15.	lesen	8	partisans	27	babi	10
16.	petrowskaja	8	people	27	joodse	9
17.	reise	8	life	25	mensen	9
18.	familiengeschichte	7	reading	25	mic	9
19.	leser	7	slovenian	25	verhalen	9
20.	aufarbeitung	6	father	24	zoals	9
21.	ereignisse	6	narrator	24	familieleden	8
22.	erzählt	6	part	24	jar	8
23.	katja	6	world	24	kiev	8
24.	kinder	6	language	23	deel	7
25.	kindheit	6	haderlap	22	gaan	7
26.	peter	6	girl	21	geschreven	7
27.	seiten	6	nazis	21	komt	7
28.	autor	5	wwii	21	leven	7
29.	beschreibt	5	written	20	maken	7
30.	familie	5	just	19	oorlog	7

Figure 13: Results of the AntConc "Concordance"-analysis of German-, English- and Dutch-language Goodreads-reviews of the texts/books awarded with the Ingeborg-Bachmann-Preis.

This corpus has been divided into three corpora, one for each language, which will be compared side by side. The table below (Figure 13) shows the thirty most frequently used content words per sub-corpus. In the Twitter- and Instagram corpora many topics connected to the Ingeborg-Bachmann-Preis were discussed, whereas only two of these topics are present in the lists below, namely the author and different textual aspects. The list varies slightly per language, but they nevertheless highlight the same topics. The focus on the author is present in all three sub-corpora – though perhaps most in the German reviews – both by general terms, such as "autorin", "autor", "author" and "schrijfster", and their name: "haderlap", "petrowskaja", "katja" and "peter". Most other content words relate in some way to the texts themselves. Several of them do not inherently refer to aspects of literary texts, but instead refer to the content and plot of the reviewed works, such as "vergangenheit"/"past", "war"/"oorlog", "babi [jar]", "grandmother"/"grootmoeder", "geschichte"/"history"/"geschiedenis" … Others directly refer to books and texts, with content words like "buch"/"book"/"boek",

"text", "seiten" and "novel", the writing of said texts ("written"/"geschreven"), or the story-aspect and the type of story it concerns: "aufbearbeitung", "familiengeschichte", "geschichte"/"story"/"verhaal" and "stories"/"verhalen". Additional topics discuss specific aspects of texts, e.g. the narration ("erzählt" and "narrator") and the language use ("sprache"/"language"/"taal"). Besides these author- and text-oriented topics, the reviews appear to focus on the role and experience of the reader-reviewer, such as "lesen"/"read[ing]"/"lezen" and "leser". Besides this, they possibly reflect on the evaluation of a text: "gut" and "prachtig".

The list contains no explicit references to the Ingeborg-Bachmann-Preis or the *TDDL*, the jury members, the author readings or the location. Instead, the emphasis lies on the texts, the authors and the reader-reviewer. The Goodreads reviews consequently do not rely on the jury discussion as a stepping stone to indirectly evaluate the texts, but emphasise their own judgement and discuss, inter alia, the work's plot, language use and narration. On the one hand, most of the texts have been turned into a novel, meaning that there is a lot of new material that has not been discussed by the *TDDL*-jury. Due to the delay between the first reading of the text during the *TDDL* and the publication of the book, the *TDDL* themselves are long past and no longer a "hot topic". Besides this, chances are that some of the reader-reviewers may not have watched the *TDDL* or know about its existence, especially the reviewers who read and reviewed a translation of the book (English and Dutch reviews). A targeted word-search has revealed that the Bachmann-Preis is mentioned five times in the German sub-corpus, only once in the corpus of English reviews and never in the Dutch sub-corpus. Despite these short references, the focus is nevertheless on the reader-reviewers' own evaluation instead of on the prize, as it was on Twitter and Instagram. On the other hand, the expectations created by the platform itself are responsible for this as well: Goodreads is by design a platform on which the users write book reviews, automatically putting the book in the spotlight, whereas Twitter and Instagram have no such limitation or expectation. Because it is a platform focusing on the books themselves and is specifically aimed at reader-reviewers and their personal book recommendations, the importance of the reader's own evaluation is stressed.

5 Conclusions

This article has discussed the Ingeborg-Bachmann-Preis' specific position in the field of literary prizes and came to the conclusion that it distinguishes itself from other prizes due to its visibility as a live television broadcast, attracting numerous "second-screen" commenters, its presentation as a literary competition, its nomination procedure, the nature of the competing texts and the transparency of the proceedings. Besides addressing the process of data mining and collection, we have also analysed the evolution of the prize's online presence from 2007 up to 2017.

On the one hand, its visibility and popularity on Twitter and Instagram increased throughout the decade, but as the number of tweets seems to have stabilised, the discourse on Instagram is still in an earlier phase of its evolution and the amount of posts is still expanding. The question how many reviews a text or book receives on Goodreads, on the other hand, may hinge on the visibility surrounding shortlists and prizes, but it does not correlate directly to the liveliness of that year's online discussion on either Twitter or Instagram. Furthermore, we have shown that the characteristics that differentiate the Bachmann-Preis from otherwise comparable prizes affect its representation on social media platforms, such as its relative transparency enabling

the lay audience to criticise and discuss the jury discussion on Twitter, or the possibly decreased likelihood of the texts to be reviewed on Goodreads if they have not been turned into a novel.

Besides this, the corpus analysis of the different corpora illustrated that the content of the contributions on social media depend on and are additionally shaped by the specific expectations and limitations regarding each social platform, such as the more text- and jury-oriented, active discussion on Twitter, the emphasis on location on Instagram and the shared attention for the *TDDL* on both of these platforms, as well as the relative "slowness" of the Goodreads platform in catching up with the aftermath of the prize and its focus on text, author and reader in reviews.

Analysing the number of tweets, Instagram-posts and Goodreads reviews per year and their average number per Twitter or Instagram users thus enabled us to describe not only the presence of social media activity surrounding this literary prize on different platforms, but also – regarding Twitter and Instagram – the annual evolution of this online discourse. On the one hand, this explorative study has employed Voyant Tools and AntConc to perform an additional quantitative analysis of the online depiction of the German-language Ingeborg-Bachmann-Preis. Despite the statistical limitations of this quantitative corpus analysis (see 4.2), the examination of word frequencies has nevertheless succeeded in revealing underlying patterns regarding the content of the social media contributions. The use of TAGSExplorer, on the other hand, has also provided a first glance at the interaction between the different "*TDDL*-tweeters" in 2016. However, a more in-depth analysis of the online discourse will be necessary in order to further explore and examine the specific evaluative criteria used by the social media users to evaluate the competing texts, contenders, jury etc. in addition to the exchange between social media users and the professional jury.[42]

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