English and American Studies in Spain: New Developments and Trends

Editors:

Alberto Lázaro Lafuente
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Universidad
de Alcalá

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Preface

It is a privilege for me, as well as a great pleasure, to write a few words of introduction and congratulations on this new achievement of AEDEAN. This volume on new developments and trends of English and American Studies in Spain, edited by my colleagues Alberto Lázaro Lafuente and María Dolores Porto Requejo, is certainly an excellent evidence of the extraordinary growth and prestige of English and American Studies in our country and beyond. I can pride myself on having closely followed the history of AEDEAN from its very beginnings, almost forty years now, since I have actively participated in most conferences and activities, at different stages and responsibilities; and I can honestly say that the state of the art of English and American Studies in 2015 is indisputably worlds apart from what it was in 1976, and that must be indeed a great satisfaction for all of us.

In 2014 we held the 38th conference at the University of Alcalá, and in my capacity as Rector of this institution it was really a great honour to welcome hundreds of colleagues from a great diversity of universities. I could not help but evoke the same experience twenty years before, in 1994, when we also held in Alcalá the 18th conference. I was at the time a member of the AEDEAN Board, and coordinated the academic programme of the conference at a University to which I had just arrived a few months before. So it was very exciting and pleasant to be able, in 2014, to welcome back some colleagues and friends who had come in 1994 and decided to return twenty years later; as it was as well, of course, to meet new friends and listen to the papers of many younger and talented colleagues who had missed the 18th conference, probably because they were children or teenagers then.

I have been Professor of English at Alcalá since 1994, and in these last twenty years I have had not only the opportunity to regard the huge development of English Studies in Spain and across Europe, but also the immense privilege of going through that experience in close contact with hundreds of colleagues in Spain, as member of

the AEDEAN Board (1992-1994) and its President (1996-2002); and repeating that privilege later on, with thousands of European colleagues all over the continent and the Isles, in my capacity as member of the ESSE Board (2003-2005) and as its President (2007-2013). That is why writing these words to introduce this collection of papers in English linguistics, in cultural and literary studies in English, is much more than performing a conventional and honourable task, one which University Rectors have to carry out on a daily basis, as part of our duties in acting as the highest representative of our institutions.

In this case, for me, it is obviously a more special, personal and emotional occasion to be able to peruse the pages of this volume, which clearly prove the advancement of knowledge and research among Spanish Anglicists. Let me warmly congratulate all authors and their research groups, and thank them for their participation at the Alcalá conference and in this volume. Very particular thanks are naturally due to AEDEAN, and to the editors and all my colleagues and students at the Department of Modern Philology of this University for their dedication, effort and enthusiasm.

Fernando Galván
Rector of the University of Alcalá

Part I: Keynotes

Shakespeare in Khaki

Clara Calvo, Universidad de Murcia

Abstract: Soon after England declared war on Germany in August 1914, Shakespeare was enlisted for the war effort. His works and iconic status as national poet were regularly deployed for propaganda, charity work and the memorialisation of the war dead from the beginning of hostilities to the Allied occupation of the Rhineland. 'Shakespeare in Khaki' explores how the man and his plays were regularly put to use in recruiting posters and campaigns, in fund-raising matinées for the British Red Cross and in war memorials. Shakespeare's plays and sonnets were quoted at the Home Front by 'Blighters', read by 'Tommies' in their dug-outs and recited by actor-soldiers in YMCA concert parties at the West Front, or at RAMC hospitals in Egypt or in Salonika. Conscripted for the duration, Shakespeare's presence on the stage or in the trenches throws light on how societies remember and how modernity forgets, on why societies built sites of memory and how cultural taste evolves in wartime. "Shakespeare in Khaki" also shows how the Great War and the 1916 Shakespeare Tercentenary subtly changed some of the ways in which the plays and poems have been read since the signing of the truce at the railway carriage in Compiège.

Keywords: Shakespeare, First World War, cultural memory, memory studies, Edwardian fiction, HMS Shakespeare.

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1. Introduction

In 2014, the world celebrated the 450th anniversary of the birth of William Shakespeare and commemorated the centenary of the First World War (1914-1918). These anniversaries, then, have partly dictated my topic and my title, 'Shakespeare in Khaki', which is centrally concerned with how Shakespeare was mobilised for the war effort

in England as soon as the British Expeditionary Force fired its first shorts on the other side of the Channel.[1] Much of this essay, though, is also part of my current work for two projects on anniversaries and the Great War. The double commemoration of Shakespeare and Cervantes during the tercentenaries of 1916 was very much modelled and constrained by the Great War – whereas in Spain, a neutral country in the conflict, celebrations for Cervantes were cancelled sine die so as to avoid a diplomatic crisis, in England and the Anglophone world Shakespeare and his works were widely commemorated.

Both the 1916 Shakespeare Tercentenary and the First World War have received considerable attention from Shakespeare scholars such as Engler (1991), Foulkes (2002), Kahn (2001), Habicht (2001), Lee (2007) Poole (2010) and cultural or military historians such as Eksteins (1989), Fussell (1975), Hynes (1990), Keegan (1998), Strachan (2003), Todman (2005), Winter (1995) Winter *et al.* (2000) and Winter and Prost (2005). However, there is no definitive study, no fully fleshed cultural history of Shakespeare and the Great War.[2] This is partly so because the topic is not easily amenable to analysis. The sources for this study are multiple and spread out in a myriad of diverse archives, the cultural practices involved are dissimilar, and no one has succeeded in the task of developing a theoretical framework that encompasses this diversity. And yet it is easy enough to assemble some of the bits and pieces that can be obtained from archives into a rough and ready collage to show how Shakespeare did his bit for the war effort: this is a collage of both material and immaterial cultural jetsam and flotsam drawn from rites of appropriation and of commemoration of Shakespeare's iconic figure during a war that launched an intense aftermath of artistic creativity. In *The Sublime Object of Ideology* (1989*)* and in *Welcome to the Desert of the Real* (2002), Slavoj Žižek suggests that since we are far from living in a 'post-ideological' era, our job as literary historians and culture workers is to discuss ideology. In approaching the cultural mobilization of Shakespeare in wartime, my aim is to trace the ideological resonance of the appropriation of the Shakespearean text and of Shakespeare's symbolic capital. The ultimate end of my analysis then is to pry into how Shakespeare helps us understand the Great War and how the war changed Shakespeare, how the iconic presence of Shakespeare interacts with a variety of cultural and material practices that are historically bound and how the appropriation of

[2] Although there is no monograph on the topic, a special issue of the journal *Shakespeare* has been recently dedicated to Shakespeare and the Great War. See Smialkowska (2004b).

Shakespeare's works during the first truly global armed conflict has transformed the way we read and stage the plays.

2. Kitchener's Army and the Great Adventure

The 1916 Tercentenary of the death of Shakespeare took place around the time when the Great War was going through deep changes: the British Army moved from voluntary recruitment to enforced conscription, the Battle of the Somme changed civilian perceptions of trench warfare, and the first tanks appeared on the Western front. The war had began as "the Great Adventure", with young men joining the ranks with their pals in a spirit of chivalry to defend oppressed Belgium, or in a state of excitement led by a desire to see the world and get away from the grim realities of British working-class slums. By 1916 the myth of the great adventure was gone, and the war that was going to be over by Christmas had become the first modern instance of 'total war'.

Shakespeare was mobilised for the Great War as soon as the first shots were heard across the Channel. Initially, performances of the plays in London theatres were deployed to recruit young British men for Kitchener's volunteer Army. Shakespeare's plays were used as both advertising and recruiting machine. The best known instance of this is a celebrated poster with the slogan "Britons [Kitchener] Wants You. Join Your Country's Army! God Save the King" (Art. IWM PST 2734). The image, familiar enough and often imitated, depicts the bust of Lord Kitchener, who wears the cap of a British Field Marshall and points a finger at the viewer.[3] After conscription made this unnecessary, Shakespeare's cultural authority was put to other uses, such as raising money for the British Red Cross and the Order of St. John. The 1916 Tercentenary celebrations for Shakespeare's three-hundredth death anniversary provided ample occasion for this kind of charity work, turning Shakespeare into a man in khaki. During 1916, he was enlisted for the war effort through charity matinées arranged to collect funds to build YMCA (Young Men's Christian Association) huts and cellars for the soldiers on the Western Front, or hostels in London for soldiers on leave. Shakespeare's name was also used in a patriotic matinée partly arranged to raise funds for the YWCA (Young Women's Christian Association). This Christian organisation had launched a campaign to build much-needed restrooms and canteens for women workers in ammunition factories at the home front. To collaborate with the matinée,

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[3] The image originated in an advertisement and poster designed by Alfred Leete in 1914 and originally printed on the cover of the news weekly *London Opinion*. The design was later adapted and appropriated for the "I Want You For U.S Army" well-known poster depicting Uncle Sam with a pointing finger by artist James Montgomery Flagg. See *Posters of the First World War,* 5. WWI posters discuss in this article can be viewed in the online catalogue of the Imperial War Museum (http://www.iwm.org.uk/collections/search).

James M. Barrie, the whimsical creator of Peter Pan, wrote *Shakespeare's Legacy*, a one-act play in which Shakespeare turns out to be Scottish rather than English and an old mattress in the Scottish Highlands yields several manuscripts, a page from a lost play and Shakespeare's autobiography, to the utter amazement of a Bard-struck, newly-wed soldier who is on his way back to the trenches (Calvo 2014a). Barrie also had a hand in the script and production of a now lost silent film, *The Real Thing At Last*, a burlesque rewriting of *Macbeth* that parodied the American film industry (McKernan 1994, 2007; Calvo 2014a). This silent film was released as part of a charity matinée in April 1916 to raise funds for the YMCA, appropriating Shakespeare once more for the war effort. In April 1916, the most important London actor-manager, Herbert Beerbohm Tree, was in New York, celebrating the Tercentenary with a matinée in aid of the Red Cross. As Tree's theatre, His Majesty's, was available, another actor-manager, Martin Harvey, borrowed it for a West End theatre season: Harvey also helped to arrange an exhibition of Shakespeariana at the Grafton Galleries. Proceedings from both the Tercentenary season at His Majesty's and the Grafton Galleries Shakespeare Exhibition were to be donated to the British Red Cross.[4]

So the commemoration of the Tercentenary of Shakespeare's death in 1916 was not an occasion for mere patriotic display and war propaganda, as it had a more tangible, practical, material side. The conjunction of the Tercentenary with the Year of the Battles, as 1916 came to be known for Verdun, Jutland, and the Somme, led to deploying Shakespeare's cultural authority for wartime relief. Before the war, the need for a statue or memorial to Shakespeare was acutely felt and funds initially donated to this end where earmarked for the erection of the Shakespeare Memorial National Theatre. A site in Bloomsbury was bought and plans for the building drawn, but the war put an end to the scheme (Whitworth 1951). The site purchased to build a National Theatre was used, in the Tercentenary year, to build a YMCA hut and this is how Shakespeare became instrumental in providing comfort for troops on leave in London. This temporary YMCA hut offered food and shelter mostly for ANZAC soldiers and was, simultaneously, a memorial to Shakespeare (Grant-Ferguson 2014). The Shakespeare Hut, built in the corner of Gower Street and Keppel Street, next to today's Senate House, was then a memorial to Shakespeare that combined its wartime function with plays and concerts for men in uniform. At the end of the war, in the hall of the Shakespeare Hut, when male actors were scarce, the actress Fabia Drake appeared in the role of King Harry and in chain mail costume delivered the St. Crispin Day speech – also known as the Agincourt speech ('We few, we happy few, we band of brothers', Henry

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[4] Sources for these events and others alluded to in this article are newspaper clippings and other archival material held at the Shakespeare Centre Library of the Shakespeare Birthplace Trust, the Folger Shakespeare Library and the Victoria and Albert Museum.

V, 4.3.60) – to a full audience of soldiers and officers in khaki.[5] As Ailsa Grant-Fer-guson has shown, the emotional response of the soldiers to this speech, recorded by Drake herself, was not precisely lukewarm:

> We had no extras, we had no army, but we had an audience of four hundred soldiers and Edy Craig had the inspiration that I should come out in front of the curtain and speak the Agincourt speech to my Army on the floor. (2014, 36)

> Four hundred war-weary men rallied to the cry of 'God for Harry, England and Saint George', springing to their feet and cheering to the rafters. (2014, 37)

Shakespeare also did his bit at the Western Front, as his plays and poems travelled with the British Expeditionary Force to the trenches. As letters and diaries suggest, Shakespeare's works were in some cases avidly read and treasured, both by university-educated officers who before August 1914 were students in Oxford and Cambridge and, in a lesser degree, by the rank and file (King 2014). The best-known example is perhaps the war poet Edward Thomas, who carried the complete plays and sonnets in his kit. Less well known is that when Lieutenant-Colonel Harold Duke Collison-Mor-ley died in action at the battle of Loos in September 1915, he was carrying a copy of *Henry V* in one of the pockets of his khaki tunic (Calvo 2010). Shakespeare was pres-ent at the Western front in other forms too, as his plays were not only read but also per-formed. Henry Doughty, one of the many young actors who enlisted at the outbreak of the war, combined his duties as Lance corporal in the Horse Transport for an Artillery Company with Shakespearean speeches delivered often at canteens in the evening (Calvo 2010). Shakespearean scenes were also included in the variety programmes of the concert parties arranged by Lena Ashwell, with the help of the YMCA, for soldiers at the front. These concert parties were often improvised with whatever artistic talent was available, as a programme drawn by an amateur hand shows.[6] After the Battle of the Somme, Shakespearean actors beyond military age left the boards and helped to drive ambulances in France, like the then recently knighted Sir Frank Benson. While they were there, some, like Martin Harvey, helped to entertain soldiers with lectures on Shakespeare and famous monologues from the plays. Amateur actors and profes-sional actors in khaki created all over the Western and Eastern fronts makeshift com-panies that put on Shakespearean scenes or even whole plays. In Rouen, for instance, in 1915, British soldiers put on the Agincourt scenes from *Henry V*, the most patriotic and anti-French play in the Shakespeare canon, with no apparent objection from the

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[5] Quotations from Shakespeare's plays and poems come from Wells and Taylor (1986, 2005).
[6] A programme of these concert parties is kept at the Folger Shakespeare Library.

French, who lent costumes and armour. After the Armistice but before demobilisation, on 11 January 1919, Nugent Monck put on a production of *Twelfth Night* with RAMC (Royal Army Medical Corps) officers and nurses at the 52nd General Hospital in Salonika. Monck had already included a scene from *A Midsummer Night's Dream* in an entertainment he orchestrated for 23 April 1916 at the 15th General Hospital in Alexandria, Egypt (Calvo 2014b).

The ways in which Shakespeare did his bit for the war effort include the commemoration of what in *Henry V* is called 'our English dead' (4.8.102). War memorials helped to cope with grief and to deepen cultural memory, but they also promoted, like Shakespeare's phrase, patriotic feeling through the memorialisation of the dead. Shakespeare's name was linked to war memorials in diverse ways, and particularly through its presence in books conceived as war memorials ('sites of memory' and 'sites of mourning', Winter 1995). Shakespeare's Complete Works were printed in a special commemorative edition to memorialise Lord Kitchener after his death by shipwreck (Hoenselaars 2014) and this memorial volume was turned into a gift presented to disabled soldiers (Calvo 2010). Shakespeare's name, as Grant-Ferguson's work has shown, was also linked to private remembrance made public through the Leslie Tweedie Memorial Lounge, donated to the Shakespeare Hut in Bloomsbury by a grieving American mother who had lost her son in action (2014).

Shakespeare continued to do wartime work beyond the Armistice. After 11 November 1918, a group of conscientious objectors, widely despised and offensively branded as 'conchies', celebrated their imminent release from Dartmoor prison with a performance of *A Midsummer Night's Dream* (Calvo 2013). When the British Rhine Army took over Cologne as a result of the Treaty of Versailles, a mixed company of amateurs in khaki and professional actresses from London produced *The Merchant of Venice* (Calvo 2014b). Shakespeare also contributed to the building up of cultural memory in the 1920s, as the Birmingham Rep produced *Macbeth* in modern dress with settings in the Great War and players in First World War uniforms.

3. Edwardian Shakespeare

Getting Shakespeare into khaki, then, was easy. Most scholars explain the pervasive presence of Shakespeare in British culture at the time of the Great War as the outcome of linking Shakespeare with Englishness and patriotic feeling (Smialkowska 2004a, Grant-Fergusson 2014, Hoenselaars 2014). Very often, however – and this is not usually taken into account – the appropriation of Shakespeare during the Great War was simply an extension of Edwardian cultural practices. In August 1914, when England declared war on Germany and the lamps went out all over Europe – to use a phrase famously coined by Sir Edward Grey (Hynes 1990) – Shakespeare was what

Petruchio in *The Taming of the Shrew* would have called a 'household kate'. He was everywhere. His plays were read, produced, quoted and appropriated in the classroom, in newspapers, in sermons, in the legitimate theatre and the music hall, and even in silent motion pictures, in postcards, in advertising. Edwardian cultural landscapes perpetuated the centrality of Shakespeare's plays that the Victorians had developed and Shakespeare was present at recreational shows, such as the Shakespeare's England exhibition at Earl's Court in 1912 or high society gatherings like the Shakespeare Memorial Ball at the Royal Albert Hall a year earlier. Even if London actor managers had began to feel that "Shakespeare spells ruin", and some, like Beerbohm Tree, had deflected to America and celebrated the Tercentenary in New York, the vitality of touring repertory companies like the Bensonians or the growing popularity of the Old Vic (the Royal Victoria Hall) tell us that, on the eve of the Great War, Shakespeare was still very much at the centre of British cultural life.

In education, this centrality was even more evident. Schools continued to reserve a secure place for the most canonical plays in the curriculum. The new universities, in need of a syllabus of a less demanding nature than those of Oxford and Cambridge, resorted to Shakespeare as a supporting pillar of degrees designed to form squadrons of civil servants for the Empire and offer an education for middle-class women. The story of the rise of English Studies has often been told (Baldick 1983, Court 1993, Eagleton 1983, Engler and Has 2000, Gross 1969, Newbolt 1928, Palmer 1965, Rhodes 2004) but it was during the Edwardian period that the presence of the energetic chair of English Studies at King's College, Professor Israel Gollancz, helped to place both Shakespeare and vernacular literature at the forefront of academic activity. The Victorian stage had turned Shakespeare into its most acclaimed playwright and Victorian parodies and burlesques soon made the plays of Shakespeare (or at least some of them) very familiar to large audiences (Schoch 2002). Whether as a desire for emulation or a practical search for cultural endorsement, the music hall soon began to alternate Shakespearean scenes from *Julius Caesar, Othello, Macbeth* and *Romeo and Juliet* with ragtime numbers (Schoch 2007). Soon after its inception, cinema rushed to claim its share of the Shakespeare industry, and silent movies held onto Shakespeare as a demiurge who, with his cultural and artistic authority, could wash away cinema's stigma of despicable mass entertainment (Ball 1964, Buchanan 2014).

In this climate, the cultural mobilization of Shakespeare was easily achieved. One might consider the use of Shakespearean quotations before the Great War in diverse aspects of material culture: in birthday cards, in Christmas cards, or in souvenirs postcards for the coronation of Edward II. Cartoons in *Punch* ransacked the plays and poems for quotations to play upon or parody. Advertising recurrently availed itself of Shakespearean citations to sell anything from soap or cough drops (like the famous "Beechams", marketed with the help of *Hamlet* and the most famous of Shakespearean

actors, Henry Irving and the slogan "To Beecham or Not to Beecham") to cigarettes. Shakespearean characters in fact popped out of cigarettes packs in collectable trade cards. Quotations were used to sell pain-killers (with *Hamlet*), ENO's fruit salt and Horlicks (with the Seven Ages of Man speech from *As You Like It* or *The Merry Wives of Windsor*'s line "That's meat and drink to me", 1.1.274). All these examples show how before the onset of the First World War Shakespeare was a central constituent of the Edwardian culture of domesticity. And then, Thomas Hardy heard the canon shots fired "somewhere in France". In his poem "Channel Firing", written months before England honoured its pledge to fight for the Triple Alliance, the dead rise, like Hamlet's father, to assess the world of the living. When England finally declared war on Germany in the summer of 1914, the plays simply had to be searched for suitable military or patriotic quotations, and Shakespeare's cultural presence could be quickly transferred from birthday card to patriotic postcard, from civilian to wartime culture.

4. God for England, St. Denis and St. George

In deploying Shakespearean quotations the war merely continued a cultural practice that Edwardian postcards and advertising had made very familiar. It was an easy move from Edwardian birthday postcards and Christmas cards to patriotic postcards, recruiting posters or propaganda posters. In "Salvage!", a poster by Robert M. Ash (Imperial War Museum online catalogue, Art.IWM PST 13407), soldiers are asked to recycle every scrap of metal, from a horse shoe to a dud or unexploded shell, presumably for the ammunition factory because "The salvage of today will help to beat the boche tomorrow" and the message is reinforced with a citation from *Two Gentlemen of Verona* ("Use doth breed a habit in a man", 5.4.1). At the outbreak of the war, the English Army was short of soldiers. The need to increase numbers in the ranks led to massive recruiting campaigns. To encourage young Brits to enlist, the government resorted to bill posters, some of which deployed Shakespearean quotations from plays most people were familiar with from school or working class evening classes, from legitimate theatre or from music hall. The Parliamentary Recruiting Committee chose a quotation for a poster (Imperial War Museum online catalogue, Art.IWM PST 5154) from *Macbeth* ("Stand not upon the order of your going, But go at once," 3.4.118-9). This quotation goes straight to the point, with an imperative, without wasting words in wartime: Shakespeare, an authoritative and prestigious voice, is telling the reader of the poster, like Secretary of State for War Kitchener in the famous war poster discussed above, what to do – ENLIST. Another poster deploys a line from Sonnet 116 ('Let me not to the marriage of true minds," 116.1) and blends it with the iconography of Chivalry, Camelot and the French Revolution, in order to present the war in the Western Front as a matter of gentlemanly honour, a war to defend the weak (Belgium)

against oppression (Germany). The First World War was ideologically construed as a war for freedom and democracy, and propaganda was repeatedly cloaked in the appealing gothic iconography of a past filled with heroic medieval warriors – an iconography which, to the Edwardian turn of mind, was integral to a sense of English national identity and pride in the British Empire (Girouard, 1981). In fact, the link between Shakespeare and love of freedom as defining features of Englishness had been around since the Romantics, as Wordsworth's famous sonnet shows: 'We must be free or die, who speak the tongue / that Shakespeare spake' (Gill 2010, 245).

From propaganda posters and patriotic postcards, Shakespeare was easily transferred to newspaper columns or anthologies in which a quotation would be thematically linked to a current piece of war news. Francis Colmer's *Shakespeare in Time of War* and Fred Askew's *Shakespeare Tercentenary Souvenir* are some of these anthologies, and as Ton Hoenselaars has argued, 'they invested Shakespeare with national authority' (2014, 248). There is an earlier instance of this practice in the theatre programme for a performance of a Shakespeare play in London only a few months after the declaration of war on Germany that suggests how natural and ubiquitous this practice must have been.

Initially, the declaration of war resulted in a closure of the theatres, but the curtains soon rose again and theatrical performances were often added to the recruiting machinery. By December 1914, the well know actor-manager Frank Benson was putting on Shakespeare's most patriotic play, *Henry V,* at the Shaftesbury, and helping to increase the number of soldiers in Kitchener's Army with the help of the St. Crispin's Day speech and the British victory at Agincourt. The St. Crispin's Day speech was consistent with the myth of the Great Adventure: the soldiers of Kitchener's volunteer Army, who had been assigned to the same companies and battalions as their pals and relatives, could easily imagine themselves as the band of brothers re-enacting history over in France – if Henry V had conquered France, there was no reason why the British Expeditionary Force could not follow suit. Benson's *Henry V* helped to recruit young men who moved by the rhetorical force of Shakespeare's words ("We few, we happy few, we band of brothers; / For he to-day that sheds his blood with me / Shall be my brother; be he ne'er so vile, / This day shall gentle his condition" 4.3.60-3) would rush to enlist in the theatre at the end of the performance. The hand programme for this production at the Shaftesbury also contributed to keeping the home fires burning, with a series of patriotic quotations that matched lines from Shakespeare's play with words from contemporary national and international voices: King George, Poincaré, A Russian officer, a French Soldier, a voice from the trenches. 1914 was, after all, the fourth-hundredth anniversary of the Battle of Agincourt.

A year and a half later, the play was included in the Tercentenary season Martin Harvey arranged at His Majesty's. In Harvey's *Henry V*, the Chorus was performed by

an actress in a stylised Roman-soldier pseudo-military costume. The war had its toll on theatrical companies, diminishing the number of available male players, so actresses increasingly took roles generally performed by actors. Harvey's Chorus, costumed in theatrical armour, triggers images of mythological goddesses, such as Pallas Athena or Minerva, but in 1916, the year of the battles, this female Chorus, alone on stage at the opening of the play, must have suggested that Britannia had stepped onto the stage of His Majesty's theatre, unleashing no doubt patriotic feeling.

For the Tercentenary, the Old Vic also staged *Henry V*, produced by Ben Greet in the Elizabethan manner and 'on a stage arranged after the designed of the Old Globe Theatre', according to the production's hand programme. The programme note struggles to come to terms with a paradox – the play which glorifies two English military victories against the French (Harfleur and Agincourt, or to give it its proper French name Azincourt) is now used to strengthen a military alliance with a revised version of *Henry V*'s "Cry 'God for Harry! England, and Saint George!'"(3.1.34):

> It has taken nearly a thousand years to consolidate the political and racial differences of the French and English, but we have made a compact now which is unbreakable – GOD for England, St. Denis and St. George.

This was not an isolated instance. The Recteur of the University of Nancy also availed himself of *Henry V* in a speech directed to foreground Anglo-French bonding during the 1916 Tercentenary (Calvo 2012). If *Henry V* was a play that the English and the French could now share, it was because they had to support each other against a common enemy, Germany. Hatred of Germany and the Germans was fed during the war by repeatedly pointing out that during the nineteenth century they had appropriated Shakespeare as 'unser Shakespeare', their third national poet, together with Goethe and Schiller, because he was a poet, or bard, of the German race. Although some think that 'unser Shakespeare' is a myth, what Manfred Pfister has called the 'nostrification' of Shakespeare reached its peak in the Edwardian period. Just before the war, there were more performances of the plays in Germany each year than in England. This "annexation" of Shakespeare by Germany, to use the term favoured at the time by the playwright Henry Jones, was used to activate anti-German feeling. One way in which Shakespeare could be made English again was to use his cultural power to make fun of Germans and German military defeats. In a cartoon by Bruce Brainsfather for *The Bystander* (12 July 1916) which shows his celebrated character Old Bill looking satisfied at the German officer's cap in his hand while the caption reads: "Alas! Poor Herr Von Yorick!" (cf. "Alas, poor Yorick". *Hamlet* 5.1.180). The cartoon of course works in a complex way, as one needs to remember that Yorick is the name of the fool whose skull Hamlet holds in his hand in the gravediggers' scene. Unlike Hamlet, who

mourns the death of his childhood friend, Old Bill rejoices in the death of an enemy to proclaim the capture of Fricourt on 2 July 1916 during the second day of the Battle of the Somme. Anti-German feeling had more substantial consequences as it interfered with the Tercentenary. It made it impossible for Professor Israel Gollancz to include a contribution in German in his commemorative volume *A Book of Homage to Shakespeare* (1916), which was meant to celebrate the anniversary in global fashion with contributions representing all the languages in the world (Kahn 2001)). The counterpart of anti-German feeling was the desire to strengthen cultural ties with the French, partly achieved with the help of Shakespeare's *Henry V*.

Inevitably, the question arises. Why so much *Henry V*? Why is this play so central to our understanding of how Shakespeare was part of the Great War? Anti-German feeling and Anglo-French amity may explain part of its attraction, but the play clearly provided a 'rhetoric of war' that suited the moment – a rhetoric that shared much with Rupert Brooke's sonnets (patriotism, valour, heroism, glory) and in particular with 'The Soldier' ('If I should die, think only this of me'), a poem possibly inspired by John of Gaunt's 'This England' speech in *Richard II,* 2.1. This is the same 'rhetoric of war' that Siegfried Sassoon and Wilfred Owen were struggling to transcend in 'Anthem for a Doomed Youth'. The play's rhetoric also connected with the myth of Camelot that infused Victorian and Edwardian ideals of the English gentleman and with the love of Tudor pageantry that, as Michael Dobson has shown, was characteristic of Edwardian England. And yet, as Lieutenant-Colonel Collison-Morley said, *Henry V* is above all 'a soldier's play'. War poets and war novelists kept going back to it: David Jones's *In Parenthesis*, R. C. Sherrif's *Journey's End*, and Frederic Manning's *Her Privates We* – all resorted to Shakespeare's history play to share their experience of the war. Part of its popularity during the First World War may be connected to the play's capacity to describe and engage with the lives of the top brass (King Harry and the nobles) the officers (Captains MacMorris and Fluellen) and the rank soldiers (John Bates and Michael Williams). Jones' *In Parenthesis* is a well-studied example of this (Poole 2010), but Manning's less well-known novel deserves a closer look.

5. Private 19022

Frederic Manning's novel *Her Privates We* deals with the life of three British soldiers (Martlow, Bourne and Shem) at the Western Front between the battles of the Somme and Ancre. Manning was first a rank soldier, then a N.C.O (non-commissioned officer, a lance-corporal) and later an officer (Lieutenant), so he had direct access to the life conditions experienced by a wide section of the lower stages of the British Army during most of the First World War. Originally published anonymously in 1929 with the title *The Middle Parts of Fortune*, this war novel was published

again the following year giving Private 19022 as the name of the author. This was an expurgated edition with a new title, *Her Privates We*, and all the offensive four-letter words removed. The new edition destroyed Manning's attempt to convey, as faithfully as possible, the voices and opinions of the ranks. The text of *Hamlet* provided both titles, but whereas one is a direct quotation, the other alters the original Shakespearean phrasing. When Rosencrantz and Guildenstern first meet with Hamlet, a pun on privates, which can refer to either rank soldiers or private parts, construes an artificial bonhomie between the three men:

> Guildenstern: Happy in that we are not over-happy,
> On Fortune's cap we are not the very button.
> Hamlet: Nor the soles of her shoe?
> Rosencrantz: Neither, my lord.
> Hamlet: Then you live about her waist, or in the middle of her favours?
> Guildenstern: Faith, her privates we.
> Hamlet: In the secret parts of fortune? O, most true; she is a strumpet.
>
> (*Hamlet*, 2.2.230-8)

Her Privates We is centrally concerned with the irrational, absurd ways of human destiny. An officer who had come through the Battle of the Somme without a scratch is hit by a shell during a routine carrying party. This is an unheroic death, described by Bourne as 'rotten bad luck' (75). Fortune devises different fates for the three central characters in the battle of the Ancre: Martlow, is killed by a bullet that shatters the back of his skull; Shem, is hit in the foot and gets his 'blighty', a wound bad enough to sent him back to England; and Bourne, the déclassé, educated private and focaliser of the narrative gets recommended for a commission that will promote him to officer.

Her Privates We lacks any sense of plot development – the narrative seems to move without purpose or direction, like the war itself. Its fragmentary, episodic nature resembles more closely the picaresque novel than contemporary modernist fiction. Manning's novel also bears some allegiance to the romantic romance a la Walter Scott and to the realist Victorian novel in its attention to detail and mostly in the use of epigraphs that precede each chapter. All the epigraphs come from some of the most canonical plays of Shakespeare: the top five tragedies (with the noticeable exception of *Macbeth*), *Julius Caesar, As You Like* it and the best known history plays*, Henry V and Henry IV Part II*. Manning's use of Shakespearean quotations as epigraphs differs from Scott's in *Ivanhoe* or George Eliot in *Middlemarch* – often the epigraphs are not self-evident, and their relation to the chapter that follows is unclear unless the reader is conversant with the precise Shakespearean scene from which they have been obtained. Several epigraphs come from the speeches of comic or unheroic minor characters: Francis

Feeble, Captain Fluellen, the Roman soldier Ventidius in *Antony and Cleopatra*, the English soldiers Bates and Williams or the Duke of Exeter in *Henry V*. Manning draws attention to their speeches and their worldview, which often clashes with the world-view of major characters. Years before Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Manning was experimenting with point of view and filtering his narrative through the mind's eye, as Hamlet would say, of Shakespearean minor characters.

To my knowledge, no analysis of these epigraphs exists, nor of how they influence our reading of Manning's novel, a novel recurrently praised by Arnold Bennett, Ernest Hemingway and William Boyd. Cultural historians bent on determining what soldiers read in the trenches of the Western Front have not dipped into these epigraphs, equally ignored by Shakespearean scholars aiming to draw the map of Shakespeare's reception in wartime. When read next to his first-hand experience of trench warfare, Manning's epigraphs show how soldiers read Shakespeare and teach us how to read Shakespeare in a new light. These epigraphs suggest that a First World War soldier could read Shakespeare as if he were a soldier speaking to soldiers, a man in khaki. Although *Hamlet* is an intertext throughout the novel, as it is present in the title and in the family resemblance that exists between the prince of Denmark and Bourne, the main character, the two Shakespeare plays that seem to be ghostly present at each turn of the page are *Henry IV Part II* and *Henry V*. Out of the 18 chapters of the novel, only the last two carry epigraphs from *Hamlet*, whereas four chapters have epigraphs drawn from *Henry IV Part II* and five from *Henry V*. In his choice of enlisting with the ranks rather than as an officer, Bourne, in fact, resembles Prince Hal more than Hamlet.

The epigraph in chapter 1 takes us to the famous recruiting scene in *Henry IV Part II,* 3.2, a scene probably best remembered from Orson Welles's *Chimes at Midnight*. This is the scene with Justice Shallow and Silence in which Falstaff and Bardolph allow men fit to be soldiers to escape conscription by accepting a bribe. Towards the end of the recruiting, the aptly named Francis Feeble, a woman's tailor, unexpectedly displays resignation but also courage and wisdom: 'By my troth, I care not; a man can die but once. We owe God a death… And let it go which way it will, he that dies this year is quit for the next' (3.2.232-6). Read immediately before a description of action at the Battle of the Somme, these words acquire a new resonance. Wrenched out of its comic context and placed before the British soldiers go over the top and come back to their trench with several casualties after taking a German machine-gun nest, Manning's first epigraph makes a hero of a comic minor character. In the context of the Somme, Feeble's unalloyed acceptance of fate also invites a pacifist reading against the grain, changing the way we read Shakespeare.

In Manning's epigraphs, Shakespearean appropriation has a double edge. The epigraphs suggest a particular interpretation for the chapter they precede and once read the chapter suggest a reinterpretation of the passage the Shakespearean quotation

comes from. After reading Manning, Shakespeare seems different; it has acquired a new layer. The epigraph from *Henry V* in chapter 2 in which the Duke of Exeter exclaims: 'But I had not so much of man in me / And all my mother came into mine eyes / And gave me up to tears' (4.6.30-2) only works in the reader knows the context these lines come from, the battle of Agincourt. The Duke of Exeter comes to report to King Harry the deaths of the Duke of York and the Duke of Suffolk and the manner of their deaths brings to mind descriptions of Great War soldiers dying in shell holes in no man's land after going over the top. Instead of an exaltation of heroism and brave warriors, we now find an elegy for friendship and male bondage. And the Duke of Exeter's lack of emotional control makes King Harry's restrain, and his order to kill the prisoners, even more chillingly inhuman.

6. Coda: HMS Shakespeare

As Paul Connerton has shown (1989, 2009), societies choose the ways in which they remember and modernity teaches them how to forget. Shakespeare's name continued to do his bit for the war effort even after the Armistice of 11 November 1918. In the 1920s, Will's Cigarettes produced a series of collectable cards with the badges of Royal Navy ships. One these cigarette cards bears the badge of HMS Shakespeare, modelled on Shakespeare's own family arms and with a motto ('by opposing, end them," *Hamlet*, 3.1.62) from the Prince of Denmark's 'to be or not to be' soliloquy (see Figure 1).
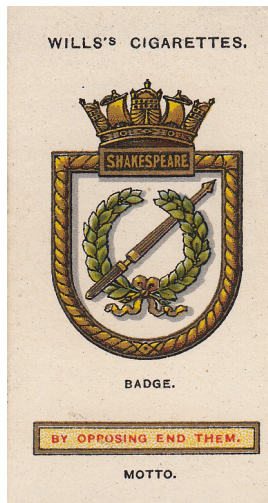
Figure 1a. Will's Cigarettes Shakespeare Card recto. (Author's collection)

On the back, the cards provided details of the service the crafts had accomplished during the war. The destroyer and flotilla leader HMS Shakespeare was launched in 1917, too late then to have taken action at the Battle of Jutland, the battle that ended with the mutual destruction of the Royal Navy and the German fleet. As this card shows, the destroyer HMS Shakespeare, which as flotilla leader was entrusted with carrying the flag, was assigned to escort German submarines for internment in November 1918 (see Figure 2). There is a certain Hamlet-like desire for revenge in this gesture of reminding Germany and its navy that Shakespeare, the national poet that iconically stands, then and now, for Englishness, for the language and the nation, was no longer 'Unser Shakespeare', and that its patriotic appropriation on the part of the English had contributed to their defeat. 'Khaki Hamlets', as James Joyce wrote in the Scilla and Charybdis episode in *Ulysses*, 'don't hesitate to shoot' (Joyce 1922, 239).
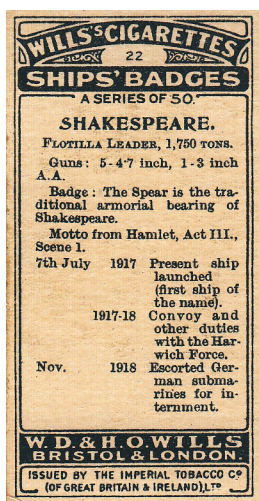
Figure 1b. Will's Cigarettes Shakespeare Card verso. (Author's collection)

Like any other private in khaki, Shakespeare was soon demobilised after the war. The return to civilian life brought, as Jay Winter has argued, a backlash of conservative art, which if it did not halt the achievement of the artistic vanguards, it added a different dimension to the cultural landscape of Modernism. *Her Privates We* is perhaps a case in point. When the Shakespeare Memorial Theatre in Stratford resumed its spring and summer season under Bridge-Adams, the demise of the author-manager was a reality. The plays of Shakespeare would no longer be staged in the same way as before the war – the Benson players were one of the casualties, literally and metaphorically, of the Great War. The Shakespeare Memorial Theatre had a memorial window dedicated to the Bensonians who fell in the war, including Benson's own son.

After the Armistice, as this memorial shows, the world of Camelot, of chivalry and English gentlemanship that the Edwardians and Georgians promoted could only find its place in war memorials. After the War, the cultural demobilisation of Shakespeare reached advertising, trade cards, birthday and Christmas cards. The formerly ubiquitous domestic use of Shakespearean quotations was a thing of the past – something that pertained to the now vanished Edwardian garden party and which seemed out of place in the fractured, fragmented world of post-war Modernism.

As I have tried to argue, the cultural mobilization of Shakespeare during the Great War was not merely the effect of wartime conditions. Rather, it was the result of a series of cultural and material practices that interacted with Shakespeare's cultural authority and the educational projection of the plays. Between August 1914 and the 11 of November 1918, Shakespeare and his plays provided patriotic quotes, charity work, escapist entertainment, fulfilment of intellectual and moral needs, a link with home and a former self, and a means of preserving self-identity and conducting cultural diplomacy in international negotiations. Quotations appeared in posters, postcards, theatre programmes, sermons and even on the proscenium arch of a theatre, the Old Vic. These quotations served to articulate patriotic feeling as Shakespeare was easily equated with a particular vision of Englishness in which rural England was the defining characteristic of the national spirit and something that had to be preserved from destruction and, particularly, from the Germans.

By drafting Shakespeare for the war effort, the First World War changed the way we read and perform the plays. The words of Feeble, the ladies' tailor, will resonate differently from now on. As Ton Hoenselaars (2014) has argued, storms, tempests and shipwrecks have proved recurrent metaphors and symbols of the Great War in the work of writers and artists. Shakespeare's *The Tempest* reads very differently if read from the standpoint of those who survived the shipwreck of Europe. 'Those are pearls that were his eyes' (*The Tempest*, 1.2.401) – Ariel's line acquires a even more nostalgic tinge in *The Waste Land*, a poem that depicts the post-war devastation of Europe. The line appears in connection with fortune and fate the "drowned Phoenician Sailor" (l. 47; Eliot 1963, 64) from Madame Sosostris's "wicked pack of cards" (l. 47; Eliot 1963, 64) T. S. Eliot's poem is a reminder of how the lively presence of Shakespearean quotations in Victorian and Edwardian Britain gave way after the war to a rather more elitist, intellectualised use of Shakespeare's lines. After the Armistice, engaging with Shakespeare's plays and poems and studying his iconic presence as repository of Englishness in global culture makes us feel, like the Ancient Mariner in the narrative poem by Samuel Taylor Coleridge, sadder but wiser.

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Pinter, Herbert, Dickens: Post-postmodern Communicational Studies and the Humanities

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Abstract: Pinter, Herbert and Dickens all show a certain respect for the human autonomy of those who are going to respond to them. Within what amounts to a new paradigm of communication studies, this kind of respect is often referred to as "communicational genuineness", and is of interest to literary scholars and linguists alike. Highly topical from the point of view of post-postmodern political aspirations, the new paradigm may also suggest a way by which teaching and research in the humanities could be re-humanized and thereby re-legitimated.

Keywords: Harold Pinter, George Herbert, Charles Dickens, communicational genuineness, post-postmodernity, crisis in the humanities.

* * *

Pinter

In Pinter's play *Landscape*, Duff and Beth are sitting on either side of the kitchen table in a large country house. They take turns in making both longer and shorter utterances, but apparently without hearing each other's voice. Though married, they seem to inhabit two different universes which are minimally co-extensive.

Beth, for her part, remembers a beach, sand dunes, the sea, her man lying in the dunes, herself suggesting that they have a baby. "Would you like that?" (Pinter 1997: 167). She used to feel beautiful, and she remembers the gentleness, the lightness, as men held her arm through a door, down steps, or touched the back of her neck. But *with one exception*, she registers. Then there was that day after the party, when she went out with the dog into the misty morning in her blue dress, and later watched children running through the grass, up the hill. She used to draw, too, but she did not

draw her man. She drew bodies in the sand, trying to keep in mind the basic principles of drawing "[s]o that I never lost track. Or heart", even though sometimes "the cause of the shadow cannot be found" (Pinter 1997: 186). Finally, he turned to look at her, though his own face was in shadow. His touch was soft. "Oh my true love I said" (Pinter 1997, 188).

As for Duff on his side of the kitchen table, the first thing he would like to tell her is that the dog has gone. Then he describes his walk in the rain. Near the pond there was "[d]ogshit, duckshit ... all kinds of shit ... all over the paths" (Pinter 1997, 170),[1] and a bit later on a man in the pub criticized the beer, so prompting the landlord to give him back half a crown. But the man said his pint had cost only two and three, which meant that he now owed the landlord threepence. The landlord told him to give threepence to his son instead. But

> I haven't got a son, the man said, I've never had any children. I bet you're not even married, the landlord said. This man said: I'm not married. No-one'll marry me. (Pinter 1997, 174)

Then the man bought drinks all round and Duff, who has professional experience of the drinks business, told him some of the trade secrets to do with beer. Beth, too, Duff feels, is a professional. She made Mr Sykes an excellent housekeeper, and the two of them together – Beth and Duff – were a good team. That Mr Sykes bought Beth a blue dress was only natural; he was concerned about what his guests would think. But he was certainly a gloomy bugger, and once when he gave a dinner party Beth was very late getting to bed afterwards, and fell asleep immediately. On one occasion Duff was unfaithful to her, but it was nothing serious, he says, and he told her about it, after which they walked to the pond and she kissed his face. Now, they live in the house alone, and

> I booted the gong down the hall. The dog came in. I thought you would come to me, I thought you would come into my arms and kiss me, even ... offer yourself to me. I would have had you in front of the dog, like a man, in the hall, on the stone, banging the gong, mind you don't get the scissors up your arse, or the thimble [. ...] I'll hang it [the gong] back on its hook, bang you against it swinging, gonging, waking the place up, calling them all for dinner, lunch is up, bring out the bacon, bang your lovely head, mind the dog doesn't swallow the thimble. (Pinter 1997, 187)

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[1] In quotations from Pinter, three dots are authorial punctuation. When I make a cut, this is indicated by three dots within square brackets.

Duff and Beth's parallel streams of memory will leave an audience with some open questions. One of these has to do with the curiously insistent motif of children, and the couple's own apparent childlessness: a greater sorrow to Beth, one might assume, though it could be that Duff is taciturnly masculine here; he certainly seems to have bonded with the childless man in the pub. Then again, does Duff quietly suspect, and does Beth silently remember, that she and Mr Sykes made love on the night of the party? If so, was Duff's own infidelity in retaliation? And if so, in retaliation to his retaliation did Beth then go completely cold on him, so that in his desperation he has finally raped her? – which could be the one exception to all the gentleness she remembers. And *did* the dog swallow the thimble during some such violent commotion? – which could indirectly explain Duff's opening mention of the dog's absence. In all such instances, I would not accuse Pinter of unethically withholding information from the audience. I would rather say that he is communicating genuinely, that he truly respects his fellow-humans in the theatre audience, and that his genuineness takes the form of an indirectness which empowers them to think about things for themselves.

What is very clear is the sheer strength of the two protagonists' respective desires, which thanks to the way Pinter has spaced their utterances culminate at exactly the same moment: desires so different in tone – Beth ravished by the thought of an utter gentleness, Duff in a white-hot fury – yet both of them utterly dependent for full consummation on the self-giving of the other. Bearing in mind the way things seem to have turned out, both of them are clearly wounded. Yet on both sides of the kitchen table, the desire for a more genuinely communicational union lives vigorously on, fuelled by memory. There are places in their hearts to which they have denied each other entry. But given the undying force of their longing, and given that they are under no illusion that the final self-surrender they are hoping for in each other can be induced by coercion, each of them might still come to realise that the responsibility for maintaining the distance which has arisen between them has not been all on the other side.

Pinter lets spectators piece all this together and think about it for themselves. He and his audience will be in far more genuine communication than Beth and Duff themselves at the moment. He and his audience are in genuine communication about the lack of genuine communication between Beth and Duff at the moment. And the communication between the vast majority of characters in Pinter's other plays is just as ungenuine. During the entire 40 years of his active career as a playwright, the number of cases in which he dramatized genuine communication as taking place without any obstacles or qualifications was very limited. To be exact, he did so only twice. Why so seldom? For the same reason, I suggest, that there are so few similar cases in other major writers as well. The radical dramaturgy by which Pinter underlines the interactional impasse in a play like *Landscape* has earned him a reputation as the great connoisseur of communicational dysfunction. But communicational dysfunction is

no less crucial in the worlds of writers who would never dream of quintessentializing it Pinter's way. The point, I think, is not that most writers have experienced or observed very few cases of genuine communication in real life, but rather that genuine communication is not really the sort of thing about which you can tell a good story, because it is simply too peaceful. Genuine communication has low tellability (Sell: 2011, 208-16). Interesting stories, including both tragic and comic stories, tend to be about genuine communication's absence, disruption or total breakdown, and a story in which genuine communication is initiated or restored thereby comes to an end.

In short, many literary texts are communicationally exemplary, but not because of what happens in the relationships between characters within the world created by the writing, but because of the relationship which develops between writers and the public in the real world. Major writers, whether long since dead and buried or still living, tell us, or agree with us, or convince us, through their depiction of human interaction, that human relationships can be far from ideal. But at the same time they give us, through their own addressivity *vis à vis* us as their respondents, an on-the-pulses experience of an additional, and far more comfortable human truth. Their works, though basically *about* communicational dysfunction, have been communicationally ameliorative within society as a whole.

Herbert

On the other hand, there are some literary works, and in particular some utopian texts and religious poems, which seem to work the other way round. That is to say, a relationship dealt with in the text comes across as far superior to the relationship between the writer and the text's readers. In a religious poem of this kind, by endophorically addressing God within the world of the text, the poet develops a relationship with God that is allegedly far more satisfying than any relationship between one human being and another. Furthermore, in directing an explicitly exophoric address towards real human readers, the writer of such a poem may develop a relationship with them which is in effect strained, didactic, badgering – "You must make God mean to you what he means to me," as it were. Such a coercive attitude towards readers can actually cast doubt on the bliss which is supposed to obtain in the relationship between the writer and God, since a poet who had truly appreciated God's pure love would surely be unlikely to treat fellow human beings so domineeringly. This poetical handicap is especially fatal for a religious text whose writer has not solved the problem of genuine communication's low tellability. Sometimes the genuine communication allegedly taking place between the poet and God can come across as not only too perfect to be true but simply boring. The heaven to which the poet aspires can sound like a place which would possibly be more interesting if only more happened there.

All this is true enough. Yet in much of what we think of as the very finest religious and devotional writing, the exophoric address to real human readers is actually entirely implicit, and totally uncoercive. At the same time, religious writers who do *not* try to influence readers' beliefs are so much the more frank, and so much the more relaxed. On the one hand they can freely admit to themselves that their own religious life has not been all plain sailing, as when George Herbert in his poem "The Collar"

> ... struck the board, and cry'd, No more.
> I will abroad.
> What? shall I ever sigh and pine? (Herbert 1970, 153).

On the other hand, their lack of polemical drive, their obvious contentment with their own private thoughts, perceptions and speculations, equips them to speak in a much more natural and convincing way about genuine communication: about communion with God in prayer, and about the joys they are hoping for in heaven.

In Herbert's best writing, the problem of genuine communication's low tellability is solved by his free-ranging devotional wit. Herbert is for ever minting figures of speech through which the imperfections of this world are seen as a clue to understanding the perfections of the next world, but are always trumped by them! Herbert's private musings carry to new heights the kind of troping by which baroque poets, painters, sculptors and musicians bodied forth the fleshly and the spiritual as each other's types, the heavenly anticipated by the worldly in secular art, the worldly shadowing forth the heavenly in sacred art. The metaphors running through Herbert's poem "Prayer", for instance, begin by seeing prayer as "the Churches banquet" and close with prayer as

> The milkie way, the bird of Paradise,
> Church-bels beyond the starres heard, the souls bloud,
> The land of spices (Herbert 1970, 51).

For all we know, Herbert may originally have written such poems purely as exercises in his own devotional life, with no thought of any relationship except the one between God and himself. If so, then in one sense their address to God happened endophorically – within the world of the poem – while in another sense it was exophoric, directed towards God as a real being outside the poem, even if, at the same time, there was also implicit exophoric address to Herbert himself: the poems were also his self-communion. Yet assuming that, as Walton's *Life* reports, Herbert – a true pastor – did not forbid their posthumous publication if they might "turn to the advantage of any poor soul" (Walton 1670, 74), and given that they were indeed so published, complete with their author's "Dedication" to God requesting that he "Turn their eyes

hither, who shall make a gain" (Herbert 1970, 5), Herbert can be seen as having subsequently activated a far broader potentiality – a human representativeness – in his own self-portrayal, to which readers from many different kinds of backgrounds have in fact whole-heartedly responded. A present-day atheist is just as likely as anybody else to admire Herbert, whose writing has turned out to be communicational in the fullest etymological sense of the term, bringing about a community that was, and still is, at once very large and extremely heterogeneous.

In what I think of as Herbert's very greatest poems, such community-making comes about on the page, so to speak, drawing in other human beings apart from himself with a most beautiful gentleness.

"The Glance"

When first thy sweet and gracious eye
Vouchsaf'd ev'n in the midst of youth and night
To look upon me, who before did lie
　　　　　　　Weltering in sinne;
　I felt a sugred strange delight,
Passing all cordials made by any art,
Bedew, embalme, and overrunne my heart,
　　　　　　　And take it in.

Since that time many a bitter storm
My soul hath felt, ev'n able to destroy,
Had the malicious and ill-meaning harm
　　　　　　　His swing and sway:
　But still thy sweet originall joy,
Sprung from thine eye, did work within my soul,
And surging griefs, when they grew bold, controll,
　　　　　　　And got the day.

If thy first glance so powerfull be,
A mirth but open'd and seal'd up again;
What wonders shall we feel, when we shall see
　　　　　　　Thy full-ey'd love!
　When thou shalt look us out of pain,
And one aspect of thine spend in delight
More then a thousand sunnes disburse in light,
　　　　　　　In heav'n above. (Herbert 1970, 171-172)

Here again we find the frankness about the downs of his spiritual life, and the witty trumping of the earthly by the other-worldly. The overall conceit is of course that God's glance trumps the come-hither looks and ocular conquests so often featuring in erotic poetry. Not only does the "delight / [Pass] ... all cordials made by any art". There is a structuring anthropomorphism which assigns to God an eye in the first place, whose merest glance brings a sustaining joy, and which will one day "look us out of pain" altogether.

What is even more powerful is that by this time Herbert has started to speak, no longer of "me", but of "us". Granted, such a movement from first person singular to first person plural is a standard device of devotional poems and hymns (Sell 2001, 139-64), the very best of which have always tended to avoid buttonholing their users with a vocative apostrophe in the *second* person. Even so, Herbert is surely the supreme master here. In one sense this poem's exophoric addressee has up until now been God; the poem has been Herbert's private prayer addressed to God in the hope that he will listen. On another reading, a reading which takes account of the poem's publication and that expression of the pastoral hope in "The Dedication", what Herbert has offered so far has been a dramatizing representation of his relationship with God within the poem, a reading which tends to emphasize a more endophoric element in the address to God. But either way, with the "us" a third party is explicitly introduced: the group of *all* those, including Herbert himself, who can benefit from God's love. This is a group to which the reference is mainly endophoric if the poem is taken as Herbert's private prayer, mainly exophoric if it is taken as a text published for the good of others. But given the facts that the poem *has* of course been published, and that this is how we ourselves have come to be aware of it, we are very likely to take it all ways at once.

As readers, our powers of parallel processing are indeed far more sophisticated than suggested by any literary-scholastical hunt for "the definitive interpretation". To read Herbert as writing both about God, about himself, and about us, and as addressing himself both to God, to himself, and to us is the easiest thing in the world. And if the switch from "I" to "we" risks a move towards a somewhat more didactic note, this is cancelled out by the writing's sheer friendliness here, a friendliness to no small part inherent in these very ambiguities: in this slight uncertainty in which readers can remain as to whether Herbert is implying that they must make God mean for them what he means for him, or whether he would be equally content to keep readers as a topic of conversation just between God and himself.

Herbert leaves it ultimately up to readers – readers of any time and place, readers who may belong to a different religion or are even atheists – to decide for themselves whether or not they belong in the circle of God's loved ones. Herbert's generous tactfulness does not mean that he is colourlessly self-abnegating. Nothing could be more

distinctive or insistent than his wit. But as God's servant he is also modelling his communication on God's communication: the God who was considerate enough merely to glance in his direction at first. Both God's glance and Herbert's glance-like poem are "A mirth but open'd and seal'd up again": an overture that is exciting but completely unforceful. What we have here is genuine communication all round, both within the text and in the text's own interaction with each and every one of its possible readers. Communicationally, nothing could be more exemplary.

Dickens

Now sometimes a writer's personality can be even more to the fore than Herbert's, and the writing's manner of address correspondingly more direct and apparently forceful. Among novelists, there is surely none who is such a strongly personal presence in the text as Dickens. Is any other novelist so rumbustiously self-assertive and intrusively omniscient? Has any other great writer seemed so full of certainties? -- such sharp distinctions between happiness and unhappiness, for instance, or between right and wrong?

Please do not misunderstand me. I find Dickens's strong personality immensely enjoyable in its own right. But the paradox is that all his certainties and simplicities can also draw readers into mental processes that are very delicate and complex. What do we really think about Pip, for instance, the main character and narrator in *Great Expectations* (1861)? As a young child, Pip felt an instinctive pity for Magwitch, the escaped convict he met on the moor, and at great risk to his own well-being provided him with food. No less clearly, however, he was also acting in sheer terror at the man's violent threats. On several later occasions, too, Pip's generous deeds are somewhat open to discussion.

Towards the end of the novel, it finally dawns on Miss Havisham that, by encouraging Pip to fall in love with Estella, the girl she has brought up to break men's hearts, she may have caused him just as much pain as she herself suffered when she was long ago jilted at the altar. She "dropped on her knees at my feet; with her folded hands raised to me in the manner in which, when her poor heart was young and fresh and whole, they must often have been raised to Heaven from her mother's side", and she implores Pip his forgiveness (Dickens: 1999 [1861], 297). This Pip mercifully grants. Yet there *is* a qualification. A page or so later he re-experiences his childhood hallucination of seeing Miss Havisham's dead body hanging from a beam in the brewery, and only a page later still, he cannot perform the continuing kindness of rescuing her from the fire which has set alight her crinoline except by being very violent. In his effort to smother the flames, "I still held her forcibly down with all my strength, like a

prisoner who might escape" (Dickens: 1999 [1861], 300), almost as if he were avenging himself on her after all.

Then again, when he has finally worked out that Estella's mother is Molly, the strange serving-woman employed by the lawyer Mr Jaggers, and that Estella's father is none other than Magwitch, and when he also knows, as neither Estella, Molly nor Magwitch knows, that all three of them are alive, and all resident within a short distance of each other, he has them in the palm of his hand. If he so chooses, he could bring about the kind of family reunion that we expect in a novel by Smollett. Dickens's plot, that is to say, has brought Pip into a position of absolute power to bestow or withhold what many readers might feel is the most important blessing a human being could ever wish for. Yet Pip decides not to bestow it, because he judges that it would actually do very little good. Magwitch would have no joy of Molly now. Molly herself is probably best off as she is, under Jaggers's firm protection and control. And a reunion with these two particular parents, both of them tarnished by a criminal background, would do nothing to help Estella in her already dreadful marriage with the snobbish Drummle. The greatest benefaction he can give all three, Pip concludes, is through doing absolutely nothing, and many readers will probably agree that this is the most nobly responsible course of action for him. The only conceivable blessing arising from a family re-union would be that Magwitch might be pleased to know that his daughter is still alive and has become a lady. But here, precisely, is the qualification. This possible benefit is something an alert reader may well think about, perhaps wondering whether Pip might at least have considered it as well. Some readers may feel that the truth, if one knows it, should always be told regardless – that one has no right to suppress it, and that suppression may in the long run do more harm than good.

Pip's information about Estella's life and condition is what he uses when he later assumes the role of *deus ex machina* in the life-story of the dying Magwitch. Magwitch's dream was that the young boy who had helped him on the moor should be brought up as a gentleman, and his own money has made that possible. Pip, on his side, is still hopelessly in love with Estella, who is still miserably married to Drummle.

> "Dear Magwitch, I must tell you, now at last. You understand what I say?"
> A gentle pressure on my hand.
> "You had a child once, whom you loved and lost."
> A stronger pressure on my hand.
> "She lived and found powerful friends. She is living now. She is a lady and very beautiful...".
> And just so that his story will have the fullest happy ending the dying man could wish:
> "... And I love her!" (Dickens: 1999 [1861], 342)

– as if Estella loved him and were *free* to love him, too, and as if the sound of wedding bells could be confidently expected. Even for less alert readers, Pip's kindness to Magwitch here may be qualified by the element of deception. Some readers may even ask themselves whether his end justified his means.

Dickens, despite his firmness on so many other matters, in cases like these is absolutely not telling us what to think. Rather, he is exercising that quality which Keats called negative capability: the capability "to be in Mysteries [*sic*], uncertainties, doubts, without any irritable reaching after fact and reason" (Keats1954, 53). And he is asking us what we think ourselves. The novel's underlying dialogicality could not be stronger, or more ethically irreproachable.

Post-postmodern Communicational Studies and the Humanities

Pinter, Herbert and Dickens all respect the human autonomy of anybody likely to respond to their work. They communicate genuinely, as I have been putting this. They allow respondents the freedom to have their own ideas, so that the community brought about by their texts is marked less by consensus, certainties or a strongly single identity formation than by questioning, discussion, hybridity. Also, within society as a whole the egalitarian relationships between these writers and those who respond to them can serve as a good example. We are speaking of communities and relationships within which human beings fully encounter and *recognize* each other.

In this sense literary texts can satisfy aspirations which were typical of the era of late postmodernity – of the last three or four decades of the twentieth century. One of the defining features of that era was precisely the postmodern politics of recognition, which called for respect and entitlement for human beings of every possible profile. Recognition politics was the banner under which empires were now writing back, and many communities and interest groupings were for the first time raising their voice in the so-called culture wars raging in many multicultural urban societies. Literary critics of various descriptions were speaking, not of a universal literary canon of the kind envisaged during the modern era by Renaissance humanists or post-revolutionary Romantics, but of many different canons for many different readerships. In bookshops, this was how books were now actually being marketed, with shelves for Jewish books, for black women's books, for gay men's books and so on.

This was also a period, however, during which K. Anthony Appiah, speaking from his own experience and feelings as a gay, black male in the United States, could seriously question the identity which recognition politics now seemed to be scripting for people such as himself. "If I had to choose between the world of the closet and the world of gay liberation, or between the world of *Uncle Tom's Cabin* and Black Power, I would, of course, choose in each case the latter. But I would like not to have

to choose" (Appiah 1994, 163). For the fact was that the admirable efforts to guarantee a common dignity for all the identifiable different types of human being sometimes went hand in hand with a rather reductive sociocultural and ethnic determinism, assigning individuals to identity groupings which were thought of as hermetically sealed and different from each other all the way down.

In the post-postmodern era, by contrast, which set in roughly with the third millennium, efforts are under way to extend still further the more welcome consequences of recognition politics, but without boxing individuals in to identity scripts that are too claustrophobic, and without undermining the chances of empathetic communication between one grouping and another. In this new climate of ideas, linguists and literary scholars are increasingly finding reason to focus on communication's positive possibilities, and on communicational ethics, one of their main emphases being on what I have here been calling genuine communication – on modes of communication in which people show each other mutual respect (Sell 2011). Their meta-scholarly ambition is that, to however small a degree, this kind of research will improve the chances for post-postmodern communities that would be at once indefinitely large and indefinitely heterogeneous, at once global and non-hegemonic.

This new scholarly paradigm is being developed by linguists, by literary scholars, and by scholars whose interests are interdisciplinary between language and literature, and who, like me, study literature as one among other forms of communication – who study the relationships arising between literary writers and those who respond to their work. But whatever the new paradigm's more particular manifestation, it could hardly be more topical from the point of view of post-postmodern political goals.

But it also has another kind of urgency. Here I am thinking of the current crisis in the humanities, which is a crisis of public image and funding due to humanists' lack of clear and convincing legitimations. Scholars in the hard sciences have been persuading the powers that be to give them money for over five centuries. They have long known exactly how to make themselves seem indispensable, speaking a language which the holders of purse strings have readily understood. The success of humanists on this front has been much more sporadic, especially during the previous century and into the present. The twentieth century's professionalist specialization of research and teaching in the humanities did a huge amount to raise standards, but has also resulted in a fatal plethora of many different humanist groupings, each with an arcane discourse of its own. The net result is that, for both humanists themselves and those to whom they are crying for support, their work's more general human bearings have been largely obscured from view. My hope is that linguists and literary scholars who focus on communication for the human experiences, values and community-making it entails will end up talking the kind of sense which rings true and commands respect.

Epilogue

The books listed below under "Further Reading" have more to say about the theoretical foundations of the new paradigm, and also about its relationship with other approaches to literature, past and present. In addition, they contain a very wide range of detailed literary examples, involving writing in many different genres, from many different periods of history (from the ancient past right up to the present day), and in many different languages – post-postmodern communicational studies being increasingly international.

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Part II: Literature and Cultural Studies

The Tomboy Goes West: An Exploration of Gender and Race in Barbara Kingsolver's *The Bean Trees*

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Abstract: Since the nineteenth century regional women writers have developed the literary figure of the tomboy. The twentieth century witnessed their emergence in characters such as Ántonia "Tony" Shimerda and Scout Finch. The aim of this paper is to add Taylor Greer, the protagonist of Barbara Kingsolver's *The Bean Trees* (1988) to this literary tradition as well as to analyze this late twentieth century tomboy in context. In so doing, a new variation of this well-established literary figure will be noticed.

Keywords: Barbara Kingsolver, *The Bean Trees*, tomboy, girl, regional women writers, American West, American South, Southern American Literature, Western American Literature.

* * *

Since its origins in American literature the literary figure of the tomboy works within body politics as it is linked to class and race. In the American South it acknowledges the myth and reverence toward the southern lady and the cult of true womanhood related to them. Since its origins, it reflects the changing conceptions of girlhood as well as social changes. As Abate notices, its main "goal is to expose the hidden history of this code of conduct as a racialized construct" (Abate 2008, xii). It emerged as an antidote to the weak health of middle and upper class young white women, originally as a means to ensure white racial supremacy. However, the protagonist of the *Little Women* (1868), Jo March, written by Loiusa May Alcott like Taylor Greer, our protagonist, are described as Caucasian dark-haired with "brown" skin.

Although, the tomboy is usually related to the advent of feminism and queer studies, the term dates back to the sixteenth century, initially referring to gentlemen

courtiers. The first listing in *The Oxford English Dictionary* defines *tomboy* as "a rude, boisterous or forward boy," shifting its meaning from characterizing young men to like-minded individuals of the opposite gender. It finally shifted to boisterous girls instead of boys, it began to signify a "bold and immodest woman". Finally, in the seventeenth century, the concept underwent a final morphing into its actual meaning: "a girl who behaves like a spirited or boisterous boy; a wild romping girl; a hoyden". However, its etymology cannot cease with a simple consideration of the gender-bending origins of the term itself.

It is also important for my argument that in the twentieth century in American literature, the tomboy or the androgynous adolescent has been developed by regional women writers, among them, Willa Cather in *My Ántonia* (1918) with the character of Ántonia "Tony" Shimerda, Carson McCullers in *The Member of the Wedding* (1946) with Frankie Addams, Harper Lee in *To Kill a Mockingbird* (1960) with "Scout" Finch, among others. Since the political regime marks bodies and skins as *a surface of inscription*, their grotesque and somatic bodies give testimony of the dangers of everyday domesticity and lived spaces. As Michelle Ann Abate notices, "they occupy a liminal position between blackness and whiteness". (Abate 2008, xiii). Although, tomboyism is considered a static phenomenon, in comparing the above mentioned tomboys with the protagonist of *The Bean Trees*, Taylor Greer, a new variation of this well-established figure is noticed. On the one hand, in contrast to what Charlotte Perkins Gilman noticed that "the most normal girl is the 'tom-boy'… – a healthy young creature…; not feminine till it is time to be" (29), the variation we encounter in Taylor Greer is different since she does not turn into normative femininity, thus becoming a lady or a belle, in the course of the novel. And on the other, it explores not only gender issues but class issues, while its critical regional argument centers on the racial issue of Native Americans. Finally, an ecofeminist vision is felt through Taylor's perspective. Contemporary American women writers such as Barbara Kingsolver in the novel analyzed in this paper, *The Bean Trees* published in 1988, challenge dominant discourses of Westness going beyond idealized portrayals of girlhood and womanhood as well as frontier masculine settle-colonialist metanarratives. Written in the tradition of the coming-of-age narrative, this novel revises the trope of western *movement*, the road and the presence/absence of *Indianness*. Beyond essentialist multiculturalist assumptions that proceed out of whiteness and consider every race or ethnic group as completely different, the text we are dealing with appeals to a critical multiculturalism in order to reexamine the relationship between identity and social power. The identity we are dealing with in this novel is "a quarter Cherokee". *The Bean Trees* opens with the image of the suspension of the fall that represents the state of suspension in which the character, Taylor Greer, is at that moment; she is suspended between the world of childhood and the world of adulthood. The fall, in general, is understood as

a metaphorical fall into knowledge, although the fall that Taylor witnesses becomes physical as well. The girl as a witness and non-participant here evolves to a participant that regards becoming as necessary. This image of the body in place may represent her state of exclusion, feelings of fear, precarity and entrapment; although it can also be read as the protagonist awareness of her insecure and violent situation as she is forced to realize it as well as her desire to leave the constraining environment that do not enable her to be part of the world outside, though willing to, she finally resolves to depart. Her violent awakening to societal constraints and expectations of appropriate womanhood in that culture; makes us realize that being excluded and deviating from the ideal of the lady entails becoming visible as a freak, but also that only by becoming a lady she can become in the American South.

The striking autobiographical data that we obtain from the following extract refers to her early willingness to express her identity. Beyond the primary sense of identity imprinted upon her by her family, she already expressed a perceived changed of self; this early willingness is materialised by the selection of a new name for herself. This first name, Miss Marietta, is determined on the one hand, by the name of the place where she was conceived in Georgia; and on the other, by a mimicry and a mockery of social class and gender issues. This use of mimicry reveals an initial awakening to her social identity and the segregation of class and gender. Besides the remarks about her personal character, such as that she is smart, self-confident and independent; it is worth noting that the regenerative identity expressed throughout her name has a different identity implication to what she will feel in her teenage years:

> Missy was what everyone called me, not that it was my name, but when I was three supposedly I stamped my foot and told my mother not to call me Marietta but Miss Marietta, as I had to call all the people including children in the houses where she worked Miss this or Mister that, and so she did from that they forward. Miss Marietta and later on just Missy. (Kingsolver 1988, 2)

Taylor's setting of departure in *The Bean Trees* is the South, in particular, Pittman County in Kentucky. The relevant settings for the depiction of the protagonist and her development are the small rural town itself, the back porch of the house, the pond (Shep's Lake), the hospital and the school. For example, the porch of the house acquires ritualistic connotations for the family members as Taylor and her mother talk about Taylor's activities while they shell out peas. According to Tuan's theory, the house "may be not only a shelter but also a ritual place and the locus of economic activity" (112). Regarding the school, which can also be understood as a mirror microcosms of Southern society at large, this is recalled as pervading the "no mixing" rule that causes the suicide of a sixteen year old boy. She recalls:

> But the way I see it is, he just didn't have anybody. In our school there were different groups you would run with, depending on your station in life. There were the town kids, whose daddies owned the hardware store or what have you – they were your cheerleaders and your football players. Then there were hoodlums, the motorcycle types that cut down trees on Halloween. And then there were the rest of us, the poor kids and the farm kids. Greasers, we were called, or Nutters. The main rule was that there was absolutely no mixing. (Kingsolver 1988, 148, 149)

She soon displays an eager eye and ability to analyse the community that surrounds her, where "no mixing" and segregation, between Greasers and Nutters, is the rule. In this sense, she soon notices the oppressive roles ascribed to people in this type of society. She illustrates this by describing the low class characters such as farmers and cleaners with no further expectations than the Hardbines with the crippled father. She soon notices the roles ascribed to women in a patriarchal society, where becoming pregnant is the first cause for dropping out of school and the norm was still to get married, have children and remain at home. The realization of the impossibility of *becoming* and *being-in-the-world*, which is actually compared to death in the above mentioned suicidal extract, makes the tomboy outsider, Taylor, escape this entrapping society. By articulating her fear of deviating from the ideal of the lady, Taylor displays an awareness of societal expectations, those of womanhood and class in that culture. She senses that this ideal, becoming a belle or a lady, entails being excluded and becoming a freak, just a Newt's father who became half-deaf and it is not until she demises the Old Order of the South that she can become.

At the beginning of the novel, she draws a comparison between herself, as a tomboy, and Newt Hardbine, it reads as follows, "Just two more dirty-kneed kids. You couldn't have said, anyway, which one would stay right where he was, and which would be the one to get away" (Kingsolver 1988, 2). This initial identification works at social class and gender levels as they are kids and they have not undergone the full process of exterior acculturation. Although the last sentence of the quotation dismantles the comparison in order to highlight the difference between the characters. The difference between them is the protagonist's desire to escape; she is determined to not "get stuck" in town, as Newt Hardbine and his father did. Besides, due to the "awful stories" (Kingsolver 1988, 3) the protagonist tells about the Hardbines we are inclined to feel pity for them, instead of pity for the female protagonist so common in other ages. In this case, the reader is not moved to feel sorry for her because she is the one able to escape from Southern constraints and determinism.

As soon as she heads West in her journey, she decides to change her name to Taylor. The fact that Kingsolver has Taylor change her name is significant as it marks the beginning of the process of becoming and her new chosen identity. It is also significant

that the name Taylor chooses for herself is taken from a supposed place, though the fact that the place cannot be traced down in the map implies, by analogy of the creation of a new self, a re-imagined geography. She evokes this event as follows, "And coasted into Taylorville on the fumes. And so I am Taylor Greer" (Kingsolver 1988, 16). As we have introduced, Taylor had already showed a performative identity, for example, when she dressed not much like a girl but like "when you go into the army" (Kingsolver 1988, 6). Himmelbright claims that

> … such narratives still privilege the masculine experience and undermine how the female experience might be separate from the archetype. In essence, the female figure simply becomes a man, or at least a more androgynous figure who can adopt masculine characteristics in order to experience the West. (Himmelbright 2010, 30)

However, moving away from a patriarchal binary structure and placing her more *in-between* genders, I would argue that Kingsolver chooses deliberately a sexually ambiguous name for the protagonist in order to show her rejection toward normative femininity, in particular, the cult of the true womanhood. Besides, a change of name indicates a changed perception of her self. Similarly, Taylor's way of dressing makes tomboyism evident working towards a distortion of normative girlhood, and making evident the rejection of compulsory assimilation into Southern womanhood.

As introduced tomboys emerged in American literature during the nineteenth century with the advent of early feminism and women's civil rights movement, the prototype of which is Jo March in Louisa May Alcott's *Little Women* (1868). By the twentieth century, the tomboy flooded American literature becoming a well-known and praised literary figure in *Bildungsroman* works, most notably Scout Finch in Harper Lee's *To Kill a Mockingbird* (1960). As some scholars such as Abate (2008) and González (2012) have pointed out, the role of this grotesque and outsider figure is one of resistance and her conflict one with gender conformity. They combine the opposition of exterior masculine attributes while yearning for femininity, they display an exteriorized rebellion towards the ideal of womanhood (ladies and belles, in the American South) revealing the artificiality of the construct of gender itself. Nonetheless, this youth, Taylor, does not assume a gender opposite than her biological sex. Ultimately, I would argue that this literary figure emerges to proof that the hetero-normative binary is destructive and violent; indeed, it poses a threat to her self and does not allow a dialectical process of becoming. On her journey she then arrives at the Cherokee nation, "my car gave out in the middle of a great emptiness that according to the road signs was owned by the Cherokee nation" (Kingsolver 1988, 17). She proceeds recalling, "Mama had talked about the Cherokee nation as our ace in the hole. She'd had an old grandpa that was full-blooded Cherokee… mama would say, 'If we run out of luck we

can always go live on the Cherokee Nation'" (Kingsolver 1988, 18). Place becomes analogous to the exploration of the female search for identity and ways of becoming. Kingsolver makes Taylor rely on her own knowledge of her way; this knowledge is going to be based on her own experience and perception. This is a consequence not only, of the questioning of male cartography, enabling an ecofeminist perspective to be displayed, and, what Barry Lopez has coined as, "false geographies" (1990, 55), that is to say, preconceptions of geography and the mapping of the territory; but also, of her distrust of the only information available to her, the brochures that display images of Southern ladies stuck in the past; it reads as follows,

> Where would I end up. I had looked at some maps, but since I had never been outside of Kentucky… I had no way of knowing why or how any particular place might be preferable to any other. That is, apart from the pictures on the gas station brochures: Tenneessee…, Missouri… and nearly everyplace appeared to have plenty of ladies in fifties hairdos standing near waterfalls. These brochures I naturally did not trust. (Kingsolver 1988, 16)

This distrust of those images of Southern ladies implies an already manifested deviation and rejection of the cult of true womanhood that pervaded the South. It is motivated by the fact that the Southern white lady embodied, as derived from the image, the ideal of her culture; this is why here they also represent the clung of the South to the past as it is the region of the nation that sticks more fiercely to it. In this respect, Westling (1985) argues that, "the Southern lady had to represent a racial purity which was required by her men for the maintenance of their cast but which many of them regularly transgressed in their own sexual behavior" (1985, 8). Besides, Westling also notices that "the white female representative of Christian values was lauded in public to divert attention from problems of slavery and racism" (1985, 8). In this sense, and in relation to what Limerick argues in *The Legacy of Conquest: The Unbroken Past of the American West*, differently to what happened to slavery, in the twentieth century the conquest of the West still has to be acknowledged by society (1988, 18).

In conclusion, since its origins in the nineteenth century, the literary figure of the tomboy has been used by regional women writers to analyze and to judge gender and racial problems of the nation as well as to provide alternative, though, non-normative models. Within this tradition, the variation of tomboy developed in *The Bean Trees* works in a liminal analogous way to the frontier process, revising it by means of the engagement of indigenous girls as present agents.

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Innocence and Experience: From Mina Murray to Mina Harker in *The League of Extraordinary Gentlemen*

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Abstract: The patriarchal structure dominant in the Victorian period was so strong that women had to be submissive and respect their fathers' and husbands' authority, they had to be angels in the house; this was shown in the different cultural productions of that time. My paper will focus on the transition from Victorian to Steampunk using as examples both the Mina Murray depicted by Bram Stoker in *Dracula* (1897) and the Mina Harker introduced in Norrington's production *The League of Extraordinary Gentlemen* (2003). Both works will be analysed as metaphors for the real situation of women in Victorian and Steampunk societies in order to explore the change in gender stereotypes and values. Michel Foucault's ideas on deviancy and punishment of "the others" and Judith Judith Butler's notions of gender and identity will be used in my analysis of sexual discrimination and exploitation in the Victorian and contemporary discourses.

Keywords: Steampunk, New Woman, Victorian period, Dracula, The League of Extraordinary Gentlemen.

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Historically, there has been a tradition of constantly looking back to former periods in order to cope with the rapid advance of societies. In this respect, Marie-Luise Kohlke and Christian Gutleben talk about the existence of a "trauma culture" in the twenty-first century that re-defines and re-interprets the past to cope with all the changes of this era, which can be highly traumatic (2010, 3). Many authors identify this tendency as re-visioning or re-visiting the past, when in fact they are re-interpre-

tations of those moments in history. In her article "When We Dead Awaken" (1972), Adrienne Rich includes an interpretation to what this re-visiting means to women; she sees the re-vision of a previous period as a means of self-knowledge (1972, 18). The trauma caused by these rapid changes has led women to lose their sense of identity; by looking at the past, they are able to understand their own identity. As Butler argues in her *Gender Trouble*, woman has been "cancelled" and deprived of her identity (1990, 18); thus, following Rich's idea, by looking at the past, women seem to find the perfect way of restoring, or building, their own new identity.

These changes are taking place at such an exponential speed that most people may experience some difficulties in coping with them and they prefer to look back at past times to find some relief and support, despite the fact that, nowadays, their situation, objectively speaking, is much better. This is the case of the steampunk community, a movement that has been emerging with strength since very recently. Members of this "tribe" are easily recognizable by their apparel, blending the fashion and memorabilia of Queen Victoria's Britain or the American Far West with present day objects and machines, such as copper goggles or body parts pretending to be bionic implants (Cherry and Mellins 2011; Onion 2008).

Throughout this paper, I will argue that the analysis of the contrast between Stoker's original character and its steampunk counterpart is interesting from the point of view of cultural and gender studies because it shows the change in cultural values in the twentieth and twenty-first centuries. Also, Judith Butler's theories about gender and sexuality become relevant in the study of these female characters as representative of the social and cultural implications of the steampunk movement in our contemporary societies regarding the role of Victorian and Neo-Victorian women. In the same vein, Foucault's theories about discourses of deviance and submission of dissident elements in past and present cultures become significant in my inquiry about the roles of Victorian and Neo-Victorian depictions of women identified as subversive and outside the norm. These different representations of Mina will be drawn from Stoker's *Dracula,* and Norrington's *The League of Extraordinary Gentlemen*, in which she appears along with other characters belonging to various literary works of the same period. *The League* can be classified as steampunk because it gathers most of the features characterizing this movement.

Moreover, given that steampunk can be understood as a neo-Victorian trend, most of its ideas about this culture can also be applied to the development of this tribe. Rich argues that re-visiting past times is not just "a chapter in cultural history" but "an act of survival" (1972, 18); thus, the steampunk trend can be understood as a means for coping with all the changes that have been taking place in the last decades. According to her, society needs to understand the past in order to understand the present: "this drive to self-knowledge, for woman, is more than a search for identity: it is part of her

refusal of the self-destructiveness of male-dominated society" (1972, 18). Thus, by looking at the situation of women in the Victorian period, steampunks learn from that experience and are able to find their own identity. In fact, Rebecca Onion, also argues that "the ability to manipulate machinery" – as Mina does in the *League* – "allows this [the steampunk] woman to step outside of Victorian gender roles" (2008, 153) and therefore, build a new identity, free from gender prejudices. This freedom from gender stereotypes leads, not only to a better understanding of the female body, but also to a new hierarchical structure in which women have gained an increasing power.

According to Butler, gender identity is artificially constructed, resulting from the cultural influence of social norms and ideas of a given period (1990, 23). Following this idea, I have chosen to contrast the character of Mina Harker-Murray, from Bram Stoker's *Dracula*, with her counterpart in Norrington's *The League* because they gather the features of the innocent and submissive Victorian woman in the case of *Dracula*'s Mina and maturity and an active role in *The League*'s Mina. These two versions of the same character can be considered examples of the socio-cultural situation of women within the Victorian and steampunk communities

Steampunks look for inspiration in the cultural features, not only of the Victorian period, but also take into consideration the Edwardian era and go even further into the middle of the twentieth century. This subculture takes these years as a role model for fashion, manners and behaviour in their daily routine; nevertheless, they mix this way of life with that of contemporary women in present day societies. This can be clearly seen in *The League*, where Mina works as a scientist and warrior side by side with men, while wearing a Victorian outfit and keeping the manners of the period (Norrington 2003).

As Bram Stoker's work is set in the Victorian period, the Mina Murray portrayed in *Dracula* gathers most of the features of the girl of the period: an innocent being, willing to become her husband-to-be's assistant schoolmistress and submissive to Victorian social rules. In the collection of letters and diaries written by the different characters in this work, we can clearly see the Victorian stereotype behind Mina from the very beginning. For example, in the very first lines of this narrative, Jonathan writes down in his diaries that he must ask for a recipe so Mina can cook it for him (Stoker 1994, 7). That is a clear statement of his ideas – and by extension, Victorian ideas – about women and their role in the couple.

According to Victorian ideals, the perfect woman must be an angel in the house that meets a set of features that follow strict social norms. She is supposed to pay attention to her home and family, and to abide by a certain set of rules; in fact, she is encouraged not to work outside the home. Grant Allen, a supporter of this idea in the nineteenth century, acknowledges in his article "Plain Words on the Woman Question" that the new notions emerging in the nineteenth century promoted the participation

of the female sex in certain professions traditionally occupied by women, such as schoolmistress or hospital nurse. In relation to this, he warns about the risks of this new situation stating that all the patriarchal system would collapse (1889, 171-172). Women occupying these positions would lead to a certain economic independence that would grant them more power than that which they were used to have.

Although this concept of the ideal woman can be seen throughout the whole work, in some passages, the reader can also distinguish some of the characteristics of the New Woman, that is, young, well educated, and independent of spirit, highly competent, physically strong and fearless (White 2009), that started to emerge by the end of the nineteenth century and the first years of the twentieth. In fact, Mina's initial desires to form herself as a schoolmistress, and her willingness to accompany Jonathan in his journeys are features typical of this New Woman (Stoker 1994, 62).When the female characters in this novel show any of the features of this new woman, they are immediately domesticated by the male characters, as Van Helsing does with Mina and Lucy, the former eventually dying in the process. However, as MacDonald and Goggin state, Stoker's Mina can also be considered depicted as "a modernized version of the angel in the house" (2013, 3), not getting to be a true New Woman. The Mina that can be seen in *The League* is a different one: she is a more contemporary character, having more to do with a woman from the twenty-first century. She is now divorced from Jonathan Harker and she has freed herself from the chains of male dominance, something extremely difficult in the early years of the twentieth century.

Dracula is set clearly in a Victorian world dominated by Victorian rules, and vampirism is included in this work as a metaphor for deviancy. From the five female characters, Mina is the only one that is "saved" from being infected (Senf 1982). By "deviancy" I refer to everything that falls outside the rule, to a "hypersexualization" of the body. The three vampires in Dracula's castle are depicted as highly sexual beings taking the initiative when Johnathan Harker enters their chamber (Stoker 1994, 44-46). Lucy is initially a young, naïve, innocent girl whose behaviour changes once infected by the virus of vampirism. However, Mina is saved by Van Helsing and restored to normality by the end of the novel.

Then, in Norrington's production – based on Moore's comic book of the same name –, this character is presented as already infected by the vampire's illness, which has freed her from male submission. As a vampire she is now an active being, conscious of her own body and sexuality. She is accepted as a peer by the members of the League and she cooperates with them in order to stop the evil plans of the Phantom, the villain in the movie. In fact, it is thanks to her hypersexuality that she defeats Dorian Gray, becoming a true heroine.

It is precisely this active role that stands out in the steampunk woman, making her agency come to the fore. Although she keeps the manners of a Victorian lady, she

has evolved into an independent woman, aware of her own body, and devoting her life to her passions, no matter if these are characteristic of men or women. In fact, the character of Mina is not an assistant schoolmistress anymore, a position expected in the New Woman willing to have her own job; she now takes the role of a scientist, a position traditionally considered as typical of men.

The original version of Mina in *Dracula* ends the novel as an innocent being, but in order to become a steampunk character, she has to change into something new; she has to become a "corrupted" being to be interesting for the audience. In fact, cultural productions of the twenty-first century seem to show an increasing interest in re-visioning the situation of the fallen woman and the madwoman of the late nineteenth and early twentieth centuries (MacDonald and Goggin 2013, 5). In the *League*, the audience can clearly see a Mina that is perfectly aware of her body as a site not only of knowledge, but of power, a weapon she can use in order to defeat evil. In previous historical periods, she would have been read as a deviant being, but instead, she becomes one of the heroines.

Obviously, the steampunk woman is not infected by any virus or stops any villain from destroying the world, but these are just metaphors or fantastic representations of the steampunk movement's strength and independence. As the Mina depicted in *The League*, the steampunk woman is an active being, willing to take the initiative and able to achieve her goals without the need of male assistance. Her duties do not necessarily force her to be a housewife or to take care of her family, although she certainly does. Instead, she finishes her studies if she wants to, and she usually has her own career, as any other twenty-first century woman.

Like any Victorian girl, Stoker's Mina is aware of the social rules that she has to observe. As aforementioned, she seems to share the ideals of the New Woman, independent and with initiative, but she does not feel able herself to follow these ideals. She is under patriarchal control and is totally submissive to the nineteenth century norms for respectable ladies. Moreover, according to Victorian ideals, women must hide their sexual instincts and keep their innocence and purity until their wedding night. As Mina expresses in *Dracula*, women must wait for a man to propose (Stoker 1994, 64-65), so they are not free to choose when that time arrives. This is obviously another method of control. A woman is not "complete" until she is married, and she cannot marry until she is proposed. This is a clear example of a woman who does not have full control over her body or over her life, since she has to remain pure and a virgin until somebody socially appropriate, preferably someone belonging to the same or a higher social class, decides to free her from the burden of spinsterhood.

On the contrary, the Mina in *The League* is completely different: she is now an experienced woman who knows that there is no need to have a man in order to enjoy the pleasures of life, and who is able to use her body in order to achieve her goals.

She is now the one taking the initiative, in the same way as the woman in the twenty-first century does. These days, women are much more independent. They are not submissive any more, just like the Mina Harker in *The League*. Instead of waiting for someone else to take the leading role, she decides to take action and seduce Gray in order to uncover his true intentions. In a way, it can be argued that Mina – and the steampunk woman – is perfectly aware of her own sexuality and the power she has over the opposite sex.

The steampunk woman can be considered a kind of "uncanny *Dopplegänger*" described by Kohlke and Gutleben, "exploring the uncertain limits between what is vanished (dead) and surviving (still living), celebrating the persistence of the bygone even while lauding the demise of some of the period's most oppressive aspects" (2010, 4). This means that despite being aware of the passive and submissive role of the Victorian woman, the steampunk woman has managed to turn this passivity and submissiveness into dynamism and domination.

In his *History of Sexuality* (1980), Foucault argues that "juridical systems of power produce the subjects they subsequently come to represent" (quoted in Butler 1990, 4); then, traditionally, rules and regulations have been imposed in order to regulate the female body for her own "protection," to avoid deviancy and external dangers. Quoting Butler, "the feminist subject turns out to be discursively constituted by the very political system that is supposed to facilitate its emancipation" (1990, 4); then, Steampunks mingle this newly gained freedom with the manners of past times, bestowing this movement with a strong political meaning. In her article, "Surface Tensions," Ferguson argues that "political steampunk simultaneously requires and de-realizes a verifiable Victorian past" (2011, 72); that is, all the elements and attitudes taken or resembling what steampunks identify as originally Victorian acquire a new meaning.

As stated above, this subculture emerges as a reaction to the rapid social advancements and it looks back to Victorian times to look for an inspiration, and to find some support to overcome all the changes that are taking place. However, quoting Ferguson again, this movement "does not deny popular stereotypes about the Victorian period as a dark age dominated by the various injustices of sexism and sexual repression, racism, and classism which western modernity has subsequently sought to overthrow" (2011, 71). In fact, as the Mina Harker in *The League* shows, steampunks try to keep Victorian "etiquette and good manners" (Ferguson 2011, 67), adapting them to contemporary social rules.

Ferguson also describes the steampunk attitude as "escapist" because "the objective, empirically-verifiable forms of domination associated with the nineteenth century are to be recognized, then dismantled through acts of fancy and imagination" (Ferguson 2011, 72). Again, she goes back to the idea of looking at past times, and then manipulating and modifying this past to adapt it to present ideals, "giving 'historical

non-subjects'," such as women, "a future by restoring their traumatic pasts to cultural memory" (Kohlke and Gutleben 2010, 31).

Steampunk is definitely a kind of time travel to the past that helps the members of this movement to avoid repeating the errors made by our predecessors. The influence of this movement is such that it has reached all types of cultural productions, including the ones analysed in this paper: Stoker's *Dracula* and Norrington's *The League*. The contrast between the two versions of Mina included in these productions shows the evolution of women from the nineteenth to the twenty-first century, from innocent and naïve girls that must remain pure until they marry, to strong, independent and mature women able to accomplish whatever they need in order to reach their own objectives. Obviously, in these two works, the virus of vampirism is not understood in the same way, as social ideas in relation to sex and women's bodies have developed differently in contrast with notions of the past.

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J. M. Coetzee's *In the Heart of the Country*: Is Magda a New Don Quixote?

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Abstract: The aim of this article is to analyze how the legacy of Cervantes's *Don Quixote* is present in J. M. Coetzee's second novel, *In the Heart of the Country,* especially in the author's use of metafictional devices, his questioning of the representation of reality and in his depiction of a passionate female protagonist in times of social crisis.

Keywords: *Don Quixote*, J. M. Coetzee, *In the Heart of the Country*, language, madness, metafiction.

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It is widely known that Coetzee has been influenced by some of the classics. Research has focused mostly on his literary influences written in English such as Beckett or Defoe, yet Coetzee's writing also interacts with other classical authors such as Cervantes, Kafka or Goethe,[1] as I will try to demonstrate. Coetzee's second novel, *In the Heart of the Country*, is one of his most complex novels and one where his Cervantine influence is most obvious. It was published in 1977, but it has not received much literary attention to date,[2] perhaps because it was published in the middle of the

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[1] Patricia Casey Sutcliffe shows *Faust*'s influence on Coetzee's *Disgrace* in "Saying it Right in *Disgrace*: David Lurie, *Faust* and the Romantic Conception of Language". Much more has been dealt with the intertextual relation between Coetzee and Kafka, see for example: Patricia Alvarez Sánchez's "Can We Find Kafka's Seed in Coetzee's *Life & Times of Michael K*?", Patricia Merivale's "Audible Palimpsets: Coetzee's Kafka", and Laura Wright's "Minor Literature and the Skeleton of Sense: Anorexia, Franz Kafka's A Hunger Artist, and J. M. Coetzee's *Life & Times of Michael K*".

[2] Articles that deal with this novel include: Chiara Briganti's "A Bored Spinster with a Locked Diary: The Politics of Hysteria in *In the Heart of the Country*", Ian Glen's "Game Hunting in *In the Heart of the Country*", Paula Martín Salván's "*En medio de ninguna parte*: J. M. Coetzee como autor postmodernista",

apartheid, and its antirealistic devices seemed to fail the demands of South African intellectuals expecting more obviously critical and political works. Instead, *In the Heart of the Country* is a postmodern construction with references to Freud, Hegel, Lacan and Rousseau. It is quite difficult to summarize its plot, perhaps owing to the unreliability of its narrator and main character, Magda, an Afrikaans spinster who tells her story as if it were a dream. She lives on a remote South African farm in the Karoo with her father and their servants and "stays in her room reading or writing or fighting migraines" (Coetzee [2004] 1977, 1). She longs for her father's approval, but he doesn't seem to notice her. The isolation she experiences has a negative effect on her existence and her account of what happens or what she imagines to happen seems to be distorted. The novel is set in South Africa during apartheid, and she struggles to find a place in a segregated society. When her father takes a mistress, she kills both of them with an axe while they are in bed together. Surprisingly, a few pages later he is back to life and demanding her attention.

Although Coetzee hardly ever comments on his novels and seldom gives interviews, he unveils some of the influences on *In the Heart of the Country* in an interview for *La Quinzaine Littéraire*, and provides more exhaustive detail in his collection of essays *Doubling the Point* (1992). On the one hand, he acknowledges the influence of the *nouveau roman français* and the film-makers' movement *la nouvelle vague* (1992, 60),[3] while on the other hand, he admits that *In the Heart of the Country* is a Cervantine novel and explains that: "Cervantes is the giant on whose shoulders we pigmies of the postmodern novel stand" (1992, 62). This tribute to the Spanish writer remains latent in some of his other novels, more obviously in *The Childhood of Jesus* (2013), where a five-year old boy carries around a copy of *Don Quixote* and learns to read from it,[4] but also in his "Jerusalem Price Acceptance Speech" and in his article "Gabriel García Marquez, *Memories of My Melancholy Whores*".

Susana Onega's "Trauma, Madness, and the Ethics of Narration in J. M. Coetzee's *In the Heart of the Country*", Socorro Suárez's "Inscripciones culturales en el discurso literario: En el corazón del país/En medio de ninguna parte, de Coetzee" and Kim Stone's "Good Housekeeping, Single Women and Global Feminism in J. M. Coetzee's *In the Heart of the Country*". There are also two book-length studies that analyse the novel: Teresa Dovey's *The Novels of J. M. Coetzee: Lacanian Allegories* and Lucy Graham's *The Use of the Female Voice in Three Novels by J. M. Coetzee*.

[3] He mentions three films: Chris Marker's *La jetée*, also *The Passenger*, put together by colleagues of Andrzej Munk alter his death and *Le petit soldat* by Jean-Luc Godard. This influence becomes obvious in the original stylistic form and structural techniques of the novel, which is a narrative experiment written in the present tense and set in the form of journal entries with numbered units of discourse. The numbers convey a sense of linearity and rapidity and "they create the cinematic intensity associated with the nouveau roman, especially Robbe-Grillet's *Jealousy*" (Attwell 1993, 58).

[4] However, this influence has generally been ignored, except for in the following articles: "Cervantes, Defoe, Coetzee" by Margarita Garbisu Buesa, "Genre and Countergenre: *Age of Iron*, *Pamela* and *Don Quixote*" by Patrick Hayes, and "Miguel de Cervantes and J. M. Coetzee: An Unacknowledged

The similarities between *Don Quixote* (1605-1616) and *In the Heart of the Country* (1977) begin with their settings: both were written in times of social crisis when dominant groups – the monarchical segments of Spanish society in the early 1600s and the dominant ruling white class under the South African apartheid regime in the 1970s – were trying to maintain their privileges by any means necessary. Part I of *Don Quixote* was published in 1605, a time when the situation between Christians and Moriscos in Spain was precarious. Spain had become a global power after the discovery of America, and its Catholic government embarked on a policy that forced Jews and Muslims to convert to Christianity.[5] Those who refused to do so were expelled or killed and the persecution of Jews and Muslims became part of Queen Isabel and King Ferdinand's policy. Similarly, South Africa's policy of segregation turned black and coloured people into second-class citizens and deprived them of the most basic rights.[6] Another parallel is found in the legal systems promoted by the Spanish Catholic King and Queen and by the apartheid government in South Africa, both of which fought against cultural representations which were considered a threat. One of their tasks was to review books before they were published. As Johnson explains, Cervantes was probably of Moriscos decent and had to suffer the scrutiny of the Inquisition's censors. In the case of Coetzee, Wittenberg explains "Coetzee was clearly aware of the fact that he was writing in an environment in which the censor had power over the publication of his book" (2008, 136), and this led him publish it in England and the USA before it was considered for publication in his own country. Although *Don Quixote* and *In the Heart of the Country* offer a social critique of their times, they were not banned, most likely because of their allusive devices, which shielded them from censorship.

Another similarity we encounter is the official language policy at the time when the novels were written. Both totalitarian systems imposed what Derrida called the "monolingualism of the other",[7] each forbidding a minority language in order to annihilate their culture and impose the language of totalitarianism so that new citizens assimilate and embrace the official national identity. Before *Don Quixote* was written, King Phillip II had forced Muslims to abandon their Arabic names and adopt Christian ones, and had also banned Arabic. This led to a revolt that lasted several years, and it was later crushed (Casardi 2002, 22). *In the Heart of the Country* was published in the wake of the Soweto uprisings of 1976, a time of extreme social and political unrest in South Africa, when a student revolt began because of a requirement that all schools

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Paternity" by María Jesús López, but none of them refers specifically to the novel *In the Heart of the Country*.

[5] Those who converted under threat of exile in 1502 became Conversos and Moriscos.

[6] The term coloured was used for people of mixed ethnic origin who had both European and South African ancestors.

[7] See Derrida's essay *Monolingualism of the Other* (1998).

conduct their lessons in Afrikaans – the language of the government – and hundreds of black students were killed.

As a consequence of these devastating contexts, each novel questions the representation of reality and offers beguiling characters that are depicted as suffering souls in changing times. Don Quixote is characterised as a man of reason, but reading books of chivalry drives him to insanity. The novel is a parody of the books of chivalry he so much enjoys, which represented an exaltation of nationalism. *In the Heart of the Country* is the monologue of a lonely Afrikaans woman who is deprived of the life she dreams of. Both Don Quixote and Magda feel the need to escape their oppressive existence and reinvent themselves by means of daydreaming. Magda's irrationality reminds us of Don Quixote's insanity, but Coetzee advises us not to interpret her as a mad character, but rather a passionate one: "Magda is passionate in the way that one can be in fiction (I see no further point in calling her mad), and her passion is, I suppose, of the same species as the love I talked in the Jerusalem address – the love for South Africa (not just Africa the rocks and bushes and mountains and plains but the country and its people)" (Coetzee 1992, 61). Coetzee offers a similar explanation about Don Quixote's madness in his article "Gabriel García Marquez, *Memories of My Melancholy Whores*": "The reader of *Don Quixote* can never be sure whether Cervantes' hero is a madman under the spell of a delusion, whether on the contrary he is consciously playing out a role – living his life as fiction – or whether his mind flickers unpredictably between states of delusion and self-awareness" (2008, 266). In this way, Don Quixote and Magda become, like Defoe's Robinson Crusoe, castaways within their environments. This type of characterization appears in most of Coetzee's later work and becomes a hallmark of his main characters.

Don Quixote and Magda feel the burden of the present – Inquisition and Apartheid – but since they long for a better world, they also aspire to a romantic relationship that does not exist. Magda describes herself as a suffering body craving to be heard and spoken to, and she expresses her wish to be raped by her servant in an attempt to communicate with her environment.[8] However, since she tells her story in an interior monologue and retells several fragments of the argument, which reminds us of the power of the author, we are never really sure about what really happens. In fact, as Attridge mentions: "We are made aware of the constructedness of the events and the craftedness of the descriptions, as well as the author's sovereign power to do whatever he pleases with the narrative" (2004, 26). Don Quixote's blind adoration of Dulcinea reminds us of romances where love is only a fantasy. Dulcinea hardly knows Don

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[8] Magda's wish to be raped by Henry can be interpreted as a critique on Lacan's interpretation of woman as the letter. In fact she is marked by emptiness when she mentions: "If I am an O, I am sometimes persuaded, it must be because I am a woman" (44).

Quixote exists and Cervantes actually keeps her in the background of his story so that readers are left to wonder if she is real. When the duchess in his story asks whether she is imaginary or not, Don Quixote answers: "God knows whether there be any Dulcinea or not in the world, or whether she is imaginary or not imaginary; these are things the proof of which must not be pushed to extreme lengths. I have not begotten nor given birth to my lady" (1605 [2004], 672).

The language used by the main characters provides another interesting point for analysis. In the Spanish novel Don Quixote speaks Old Castilian, while the rest of the characters speak a modern version of Spanish. The Old Castilian of Don Quixote can be interpreted as a humorous device; he copies the language spoken in the books of chivalry that caused his madness, however, in many instances, this language isolates him from the rest of the characters who are not able to understand him. Coetzee wrote the original version of his second novel in both Afrikaans and English, but later translated it into English to meet the demands of a more global readership (Wittenberg 2008, 134). This is the only example of a Coetzee novel written and published in both languages. In the South African edition,[9] Magda uses English to express her thoughts, and this links her to a cultural tradition that Coetzee has inherited.[10] She uses Afrikaans to speak to her servants, but neither of these languages allows her to communicate with them. As David, the main character in *Disgrace*, says, "English is an unfit medium for the truth of South Africa" (Coetzee 1999, 117) and Afrikaans is the language of oppression. Magda tries to subvert this hierarchy, but language makes it impossible. We see an example of this impossibility in the dialogue with her servant Anna:

> "Tell me, Anna, what do you call me? What is my name?" I breathe as softly as I can. "What do you call me in your thoughts?"
> "Miss?"
> "Yes; but to you am I only the miss? Have I no name of my own?"
> "Miss Magda?"
> "Yes; or just plain Magda. After all, Magda is the name I was baptized with, not Miss Magda. Wouldn't it sound strange if the minister baptized the children like that Miss Magda, Baas Johannes, and so forth?"
> ...
> Can you say Magda? Come, say Magda for me."
> "No, miss, I can't." (Coetzee [2004] 1977, 111)

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[9] Published by Ravan Press.

[10] For example, she quotes Blake, Hegel and Rousseau.

Afrikaans is a language that represents segregation in the novel. In fact, in Coetzee's second fictionalized memoir, *Youth*, the main character John feels ashamed to listen to his cousin speaking Afrikaans in London, because he says speaking Afrikaans is like "speaking Nazi" (Coetzee 2002, 127).

Additionally, Hutcheon's definition of metafiction is also crucial to the comparison of the novels. *Don Quixote* is considered the first modern novel and one of its noted achievements is the use of metafictional devices that anticipate postmodern writing. According to Hutcheon, the entire novel is full of remarks about representation (1989, 49). If *Don Quixote* emphasizes the arbitrary representation of reality, Spadaccini asserts that the Spanish novel "calls attention to itself as a literary artefact and the manner in which it problematizes the issue of representation" (2005, 1). *In the Heart of the Country* is a novel about fiction and about the process of writing. Coetzee shifts his responsibility as an author towards Magda, who is both the narrator of the story and the main character and thus emphasizes the unreliability of her narration in different entries. At the very beginning of her story she mentions: "Today my father brought home his new bride. They came clip-clop across the flats in a dog-cart drawn by a horse with an ostrich plume waving on its forehead, dusty after the long haul. Or perhaps they were drawn by two plumed donkeys, that is also possible" (Coetzee [2004] 1977, 1).

Magda is also aware of her fictionality; she asserts she is not a real woman "with red blood in her veins" (Coetzee [2004] 1977, 62). In fact, Glen suggests she could be interpreted as "a character made of ink" (1996, 125). Magda is well aware of the gender and racial discourses that rule the farm where she has lived surrounded by "miles of wire" (Coetzee [2004] 1977, 9) and as a non-conformist character, she wonders what other kinds of literature she may inhabit: "But what other tale is there for me? Marriage to the neighbour's second son? I am not a happy peasant. I am a miserable black virgin, and my story is my story, even if it is a dull black blind stupid miserable story, ignorant of its meaning and of all its many possible untapped happy variants" (Coetzee [2004] 1977, 12). She declines to inhabit such a bucolic novel, mainly because of its inability to reproduce a language of reciprocity. In this way, Magda questions the validity of the pastoral novel, a genre Cervantes was especially fond of.

Magda is unreliable as a narrator and as a character. She demonstrates that we readers crave for a coherent story where characters can be analysed: "I make it all up in order that it shall make me up." (Coetzee [2004] 1977, 73) Madga, as narrator, reflects both on what the story needs and also wants her story to "have a beginning, a middle and an end" (Coetzee [2004] 1977, 43). Additionally, she recognises the limitations of that story as well (Glen 1996, 125). At the end of the novel, the shadow of *Don Quixote* could be a reason why Spanish is the default language of Magda's imagined world. She concludes there is no other place for her and says: "I have uttered

my life in my own voice throughout, what a consolation that is, I have chosen at every moment my own destiny, which is to die here in the petrified garden" (Coetzee [2004] 1977, 138).

The innovations of Cervantes and Coetzee have contributed greatly to the novel as a genre, with their uncommonly difficult texts full of literary and historical references. Cervantes makes use of numerous techniques to construct his novel: change of perspective, stories within stories and as Spadaccini mentions: "their own narrators and narratees are constructed and deconstructed in an elaborate game of mirrors" (2005, 4). Coetzee offers a non-linear narrative and repeats sections from different points of view, which makes it difficult for the reader to put together a coherent vision of the argument.

In this article I have tried to demonstrate there are many similarities between *Don Quixote* and *In the Heart of the Country*. Both novels are excellent examples of metafiction because they reveal their narrativity or fabulation strategies, but they also show that the representation of reality is an ideological act because it shows the political and social context in which the novels were written. If *Don Quixote* is a parody of chivalric romances and marks a starting point for modern characterisation, *In the Heart of the Country* can be analysed as a political work, but also as an act of writing that subverts the boundaries of storytelling and reading. I have attempted to show Magda can be interpreted as a new Don Quixote in the South African context during apartheid. Both novels can be considered satires of veracity and critiques of an inflexible social hierarchy and both main characters attempt to free themselves from the legacy of a closed system of representation that has turned them into mad figures. Each character prefers the fantasy world to the real world – which includes oppression and segregation – because each represents an ethical quest to be right at a wrong time. In fact, throughout the novel, Magda searches for a language of reciprocity that makes relationships possible and Don Quixote is according to Spadaccini a "symbol of spiritual values" (2005, 2). This article has tried to show that if the characters have difficulties interacting with the real world, it is precisely because the novels are a dialogue with the discourses or systems of representation that we live in.

Coetzee explained in his Jerusalem Prize Acceptance Speech that he longed to leave behind the violence of his South African reality and enter the world of the imagination, even if only in his writing: "How do we get from our world of violent phantasms to a true living world? This is a puzzle that Cervantes' Don Quixote solves quite easily for himself. He leaves behind hot, dusty, tedious La Mancha and enters the realm of faery by what amounts to a willed act of the imagination" ([1992] 1987, 98). It is not much of a coincidence that *Don Quixote*, among others, created the path for Coetzee to walk away from the violence of apartheid and enter a world of literature, where characters, like their authors, dream of a better world.

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A Spatial Reading of Fiona Cheong's *Shadow Theatre*. The Production of Subversive Female Spaces

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Abstract: This paper explores the critical possibilities derived from adopting a spatial perspective to the reading of a literary text. To this end, I will examine Fiona Cheong's novel *Shadow Theatre* drawing on sociologist Henri Lefebvre's spatial model as presented in *The Production of Space*. Special attention will be given to his conception of space as an entity that produces and is produced by society. Lefebvre's theory comprises different spatial levels going from the factual to the subjective. The academic possibilities of such a framework will be exposed by contrasting this perspective to some criticism addressed to this same novel. Lefebvre's theory of space may help advance a literary practice that should pay attention to both the local and the global.

Keywords: Asian-American literature, Lefebvre, social spaces, Fiona Cheong.

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The success attained by novels such as Maxine Hong Kingston's *The Woman Warrior* (1981), Amy Tan's *The Joy Luck Club* (1989), or Sky Lee's *Disappearing Moon Cafe* (1991) has generated a reading habit of texts produced by Chinese female writers. Although different in style and tone, these novels present concerns that reflect the authors' shared experience of expatriation. Nonetheless, the widespread diffusion and successful reception of these works have given way to what can be considered a canon of Chinese female writing, frequently imposed by publishing houses and editors, which functions as a template in the creative process. This canon seems to determine not only the production of the literary work but also its reception. In other words, it is the source of a set of expectancies and preconceptions that constrain the way in which the reader approaches the text. Fiona Cheong, an expatriate Singaporean writer and now a teacher at the University of Pittsburg, can be included in this group of Asian

American writers who straddle two different worlds. Cheong's multiple identities open her work for the intervention of the already mentioned expectancies and preconceptions, setting limits in the reading of her production as a writer. Some observations addressed to her second novel *Shadow Theatre* (2002) constitute the starting point for this paper.

Shadow Theatre is a multivocal novel, including at least 8 different female narrators, which powerfully subverts categories such as gender and ethnicity. These multiple subjectivities enable the reader to put together the story of Shakilah Nair, a young Eurasian woman who returns to Singapore after 15 years living in the USA. She is now a successful writer and university professor and has come back to give birth to a child whose father she refuses to reveal. Coinciding with Shakilah's arrival, the neighborhood starts to be visited by the ghosts of a woman and a little girl. Shakilah's being pregnant and single together with the appearance of the ghosts will become the center of the characters' gossiping. These voices trying to make sense from their fragmented knowledge become the device through which the writer builds Singapore as an alternative space that resists nationalist discourse. In other words, although *Shadow Theatre* takes the form of a feminist ghost story told from multiple points of view, a closer reading will disclose Singapore as the novel's main character. Its depiction as a locus that subverts dominant and male construction of the city-state will be interpreted as the expression of *representational space*, one of Lefebvre's (1991) dimensions of space.

In his article "Histories of the Present: Reading Contemporary Singapore Novels Between the Local and the Global" (2006), Philip Holden analyzes some works written by Singaporean expatriate female authors. Among them, Cheong's *Shadow Theatre* took first position and deserved the harshest observations. According to Holden, the novel showed signs of inauthenticity in its depicting of the island as a product suitable to stir the wildest fantasies about exotic faraway countries. These signs of inauthenticity included mistakes about historical dates, inconsistent representation of Singlish (a local creole) and above all, the striking absence of the city's modernity in a novel which presents itself as being about Singapore. Just as striking is for Holden the little attention that these signs of inauthenticity have received from academics or critics. He explains this state of affairs by taking recourse to Charles Taylor's concept of *social imaginary*. A social imaginary is defined as "the ways people imagine their social existence, how they fit together with others, how things go on between them and their fellows, the expectation that are normally met, and the deeper normative notions and images that underlie these expectations" (Taylor 2004, 23). Holden states that academics often work following "transnational social imaginaries" (2) while paying little attention to the local. In Holden's words:

> Reading practices involving texts in postcolonial and diasporic frames often "make sense" to a reader because they are unconsciously reliant on transnational social imaginaries which tend to read out the static and interference that the local provides. Restoring such static and interference thus has the power to question and ultimately deepen critical practice. (2006, 5th paragraph)

At the core of Holden's criticism is his understanding that these texts have been addressed to an international or American readership that has determined the writer's construction of Singapore as America's Other. Resituating the text against the background of the local would take to surface the text's inconsistencies without running the risk of being parochial. I consider, notwithstanding, that Holden's notion of the local is limited to the physical and tangible characteristics of Singapore while disregarding other important dimensions such as the writer's imagination or the complexities that a certain space may comprise. Undoubtedly, the absence of Singapore's modernity is an outstanding element in the structure of Cheong's work. In fact, this feature is so striking that considering it a mere othering device devoid of meaning seems to overlook important aspects in intimate relationship with the work's constituency as a text.

The aim of this paper is to advance a reading of *Shadow Theatre* by which Singapore is presented as a complex space including not only its physical but also its social and mental axes. This reading will be informed by Henri Lefebvre's spatial model as presented in *The Production of Space* (1991). In the second place, I intend to consider the absence of Singapore's modernity as a purposeful presence deserving attention and contributing to the general structure and meaning of the text. According to Paul Macheray, the speech of a book "is necessarily accompanied by a *certain absence,* without which it would not exist. A knowledge of the book must include a consideration of this absence… for in order to say anything, there are other things which must not be said" (1978, 85).

Henri Lefebvre aims at building an overarching theory of space covering three dimensions which are usually studied separately: the physical, the mental and the social. His final aim is the devising of a model that may expose and decode space for, in his view, "it is at once a precondition and a result of social superstructures" (85). That is, space may be understood as agent and object simultaneously. Probably influenced by his Marxist origins, he takes recourse to various triads to decode space. Thus, he postulates three types of spaces in our daily interactions. *Spatial practices* deal with space as it is perceived in everyday life; they include daily routines, for instance, but also categories such as gender and class. *Representations of space* are related to the conceived, the mental, instantiated in maps or urban plans. It is the realm of planners or architects and conveys ideology. Lastly, Lefebvre postulates *representational space* as an entity in contact with the arts and the imagination and related to lived experience,

that entity "which the imagination seeks to change and appropriate" (1991 39). He elaborated a second triad which reflects the product of that interaction. *Absolute space* has as its starting point natural spaces, sometimes conveying religious meaning. *Abstract space* has an instrumental function and is the product of the action of planners and economic forces. Finally, *differential space* is the space of utopia. It distinguishes "what abstract space tends to identify, for example, social reproduction and genitality" (52). According to Lefebvre, abstract space is characterized by its tendency to normativization, homogeneity and uniformity whereas differential space "will restore unity to what abstract space breaks up" (52) as it seeks and allows for difference.

In my view, this envisioning makes this model especially befitting in the reading of a literary text as it opens, so to say, a "space" for the workings of the writer's imagination and creativity. In addition, as it is a model that has at its core the multi dimensions of space, it may satisfy Holden's suggestion of including the local in the analysis of texts by expatriate authors.

How is Singapore spatially deployed in *Shadow Theatre?* The novel seems to pivot on stark oppositions such as male/female, the ordinary/the magic; East/West. Understood in this way, the novel could be interpreted as an exercise to build a locus of exotic fantasies for a readership craving for otherness. An instance of this strategy can be found in a passage of the book, also quoted by Holden, where Shakilah complains about her editor's not wanting more than 3 voices in a novel she is writing. She receives the following answer from a friend: "Why are more than three voices so difficult to follow? Don't Americans know how to pay attention to several people talking at one time? They should come sit at a dinner table over here" (21-22). Notwithstanding, my departing questions center on how our reading could change if we presuppose that the novel has also been addressed to a Singaporean audience and what it could tell us about Singapore. In my reading, *Shadow Theatre* is the effect of contending representational spaces: the PAP's ideal of a nationalist Chinese patriarchal state is confronted to Cheong's feminine universe relying on the senses and subjectivity of the city dwellers. These three facts, femininity, subjectivity and the senses are more than othering devices as they are in intimate opposition to Singapore's birth as a nationalist state.

Singapore, a city-state with a population of about five million people is a good example of social engineering. After their forced independence from the Malay federation in 1965, the PAP (People's Action Party) the only party governing the country from its birth, has undertaken the transformation of the island from an underdeveloped country to the economic success that it is today. Such a dramatic change has had effect through the implementation of policies depreciating anything that could be in the way of progress. Traditional neighborhoods, the *kampongs,* have disappeared in favor of skyscrapers, industrial settlements or estate-built high rises. Moreover, the PAP's

policies have transformed the landscape of the island in important ways. The course of rivers has been straightened, hills have been flattened, the remnant land dragged to the sea while lakes and wells have been drained. These changes in landscape have also meant a change in the life conditions and in the minds of the island's dwellers. The concept of space as producing and being produced implies that changes in space convey, express and determine social change and this is so because social norms are implemented and felt spatially.

The result of these operations constitutes what Lefebvre terms abstract spaces. They belong to the realm of the mental, the conceived, and their organization reflect the ideology that dominates them. Abstract spaces tend to homogeneity, that is, they tend to impose even violently certain conceptions of space, thus eliminating difference. When we come to talk about the body and the senses, abstract spaces are dominated by transparency and the visual of which the glass skyscrapers protruding against the Singaporean sky are a good example. Their verticality introduce, in Lefebvre's words, "a phallocratic element into the visual realm; the purpose of this display… is to convey an impression of authority to each spectator. Verticality and great height have ever been the spatial expression of potentially violent power" (98). Homogeneity, verticality and the visual constitute the expression of power in space. Lefebvre considers that estates, and Singapore is a good example, are born of violence on space. In Lefebvre's words, they "aggressed all of nature, imposing laws upon it and carving it up administratively according to criteria quite alien to the initial characteristics of either the land or its inhabitants" (280).

The plot line of *Shadow Theatre* develops in one of those traditional neighborhoods which are to disappear under the pressure of progress. References are made to the coming of new Singaporeans with impatient minds while the disappearance of old neighborhoods is equated to the demise of traditional ways of life.

> All that no longer exists, or so it would appear if you were to return to our road now. You would see people's houses still there, bought up mostly by modern Singaporean with advanced technological tastes and impatient minds, Singaporean who used to live elsewhere on the island or in the wider world and remember nothing about us. (2002, 6)

If Singapore is characterized by its modernity, symbolized in the verticality of its tall skyscrapers, the neighborhood of the novel is round in shape and composed of small terraced houses. If the government promotes ruggedness, matter-of-factness and unsentimentality as moral values to build the nation with, Cheong opposes the senses, the feelings and intuitions of her characters. If the world of the PAP is international and English-Chinese, Cheong reproduces the rhythms of Singlish and recreates Malay, not

Chinese, myths. Moreover, the reader will find allusions not to the visual realm but to the scent of the frangipani trees, the sea, the salt or the wind and will hear the chopping of vegetables in the kitchens. The visual, belonging to what Lefebvre considers the modernist triad of "readability-visibility-intelligibility" (96) and in deep connection with discourse, is substituted in Cheong's novel by senses such as the smell and hearing. Odours, according to Lefebvre, "do not signify; they *are* and they say what they are in all its immediacy" (198). In Lefebvre's words "space does not arise from the visible-readable realm, but that it is first of all heard… and enacted" (200).

The Singaporean writer Philip Jeyaretnam, reflecting on how might Singaporean writers be honest witness to their time has suggested "inverting the three most obvious features of the mindset of the Singaporean mainstream: … speed, linearity and forward facing" (396). To these three features he opposes a strategy celebrating "the pleasures of lingering, meandering and remembering" (396). *Shadow Theatre*, with its preference for the round line, a plot built from pieces of the character's subjectivity and its attempt to keep alive old, alternative ways of life seems to follow Jeyaretnam's suggestion.

To conclude, although Cheong's text shows some signs of orientalism, its lines of dissent run coherently against the most characteristic features of abstract spaces. The vertical and normative axis of Singaporean patriarchal nationalism is substituted by a round, horizontal and slow place that in its description rests heavily on the senses and intuitions of its characters. Cheong recreates a Singapore that is alive in her memories and which resists patriarchal representations of space. I understand this construction of space as a wish, the wish to contest nationalist authority, to bring to surface an alternative view to the male discourse of the state. It seems to me, then, that Holden's demanding of modernity in Cheong's text has centered in the visual and the conceived, that is, in space as representation ignoring its other dimensions. It does not take into account, for instance, Lefebvre's representational spaces, the lived experience of city dwellers, their expectancies and wishes and the way they feel about the space they live in. Holden's concept of the local is limited to measurable and conceivable representations of space restricting, from my point of view, the way he has approached the text. Following Holden's suggestion of inserting the local into the global, Lefebvre's model of space provides a framework uniting the global and the local while simultaneously accounting for the author's subjectivity.

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The Gendering of Technology in Science Fiction Cinema: the Sensitive Male Robot

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Abstract: The issue of assigning sex and/or gender to robots has been highly polemic and complex, raising numerous concerns among critics and robot designers. Robots have been popularly defined in sexual terms as imaginary patriarchal constructs, especially when depicted in popular discourses like cinema. This paper deals with the relationship between gender, technology, and embodiment. More specifically, it focuses on the question: how do robots represented in popular cinema embody ideas and notions of the relationship in humans between gender and technology? Relying on Teresa de Lautetis's feminist theory, whereby gender is the product of various social technologies, this work will attempt to find an alternative representation to gender and sex binarism in the context of Hollywood cinema. The so-called sensitive male robot is taken here as an embodiment of posthuman masculinity.

Keywords: science fiction cinema, robot, gender, masculinity, body.

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1. The Gender-fication of Robots

Technology in general has been traditionally considered as a sign of men's power and masculinity defined in terms of technological capabilities. Women's constrained emplacement within the societal structure results in advanced computer programming skills being less common and less rewarded among female than male users (Turkle 1995; Hapnes and Sorensen 1995; Consalvo 2006; Zdnek 2007). Feminist scholarship writing on technology in the early phases of this debate regarded technology as an extension of patriarchal and capitalist domination, which overlooked sometimes at the potential of technology to break with established boundaries. In this

regard, and making reference to eco-feminism and radical feminism, Judy Wajcman has noted how these feminist approaches rejected technology in favor of a return to a mythical state, and hence "dismissed techno-science as inherently patriarchal and malignant" (29).

Nevertheless, current discourses have provided with new definitions of technology, of gender identity and of what being human means. The rapidly evolving computing technologies that characterize contemporary Western societies mark a new era in the human-machine relationship, as they affect the way we perceive the materiality of our bodies and our sense of the self. In the same way, definitions of gender also change with time, affected by technological developments. In the last few years, there has been a proliferation of works that view gender as existing along a *continuum*, proposing a fluid and hybrid identity that breaks with the binary male-female (Butler 1990; Halberstam 1998; Davies 2004; Sorensen 2006; Zdenek 2007; Wood 2008). Specifically, scholars like Braidotti, Hayles and the "New Materialism" propose detailed analyses of the impact of computation on embodiment and subjectivity, aiming to move toward the posthuman, understood as a hybrid or fluid body that troubles the information/material separation. Their writings open up a new tradition of critical feminism that addresses the complexity of our subjectivities in technologized cultures. Moreover, with the emergence of radically new technologies, contemporary feminist scholars are much more positive about the possibilities these technologies open up for liberating women in such new spaces. Cyberfeminism, for example, celebrates computing technologies and considers cyberspace as a realm for women's liberation.

The procedure of assigning gender to robots has raised numerous concerns among critics and robot designers. For roboticists, gender attribution is a process of reality construction and hence, the (mostly male) designers tend to assign gender based on their biased assumption about femaleness and maleness. In relation to this issue, Anne Balsamo has argued that gendering robots makes clear that gender belongs to the order of the material body and the social discursive or semiotic systems within which bodies are embedded (Balsamo 1997, 36). The social construction of robots is embedded, then, in sexist methods and practices.

Hence, automated machines – or robots – still follow traditional codes of representation that are easily inferred by the consumers of such products. Balsamo has pointed out the fact that "when seemingly stable boundaries (human/artificial, life/death, nature/culture) are displaced by technological innovation, other boundaries are more vigilantly guarded" (Balsamo 1992, 208). She is referring to the gendered boundary between male and female, a border that remains heavily guarded in spite of new technologized ways to rewrite the body. Gender remains, accordingly, a naturalized point of human identity (208).

It is relevant to engage in how robots are actually conceived in popular discourses like cinema. Most robots represented in science fiction texts, whether they are rebellious beings that turn against their human masters, or benevolent and friendly androids, are gendered, and hence spectators can assume a difference between feminine/female and masculine/male machines. As Teresa de Lauretis argues in *Technologies of Gender* (1987), the various technologies of gender (such as cinema) and institutional discourses (e.g. theory) have the "power to control the field of social meaning" and can, therefore, "produce, promote, and 'implant' representations of gender". Lauretis poses the question of how to theorize gender beyond the limits of "sexual difference" and advocates for a notion of gender that is constructed in the margins of hegemonic discourses (18). Likewise, this paper proposes a "marginal" definition of masculinity as represented by the male robot in contemporary science fiction films.

The depiction of female robots in science fiction literature and cinema has attracted many gender specialists, who denounce that these constructions are ingrained in the social and cultural conventions, which determine a stereotypical image of women. For instance, Thea von Harbou's *Metropolis* (1926), and its film adaptation by Fritz Lang in 1927, or the popular movie *Stepford Wives* (1975) portray female robots that reflect archetypical images of a mythologized femininity, leaving virtually no space for innovation.

These robotic figures become, therefore, public bodies that reveal an empty and artificial nature. In spite of the cultural, social and biotechnological forces that work to transform the body in contemporary Western societies, one should take into account the complexity of finding radical representations of the human body in our culture, especially if we are to consider robots. These examples of gendered – or rather sexist – robotic figures present in popular discourses may suggest the idea that robot designers assign gender to robots based on their biased (and generally patriarchal) assumption about female and male sex roles, perpetuating hence gender stereotypes and inaugurating what has been popularly known as "posthuman sexism". In relation to this issue, Judith Halberstam (2005) has argued that "gynoids", understood as a robot modeled after a male or female human being, can inform that femaleness does not indicate naturalness. Indeed, and as evidenced by movies like *Barbarella* or *Stepford Wives*, the exaggerated femininity and sexuality ascribed to these robots provide us with the perfect scenario for reflecting upon gender concerns in our posthuman and technologized societies.

As pointed out above, my position entrenches with feminist scholar Teresa de Lauretis, who relies on Foucault to affirm that gender is not a property of bodies or something originally existent in human beings, but a set of effects produced in bodies, behaviors and social relations (3). She urges for a way out of the male-centered frame of reference in which gender and sexuality are (re)produced by the discourse of male

sexuality (17). The terms of a different construction of gender also exists, she claims, in the margins of hegemonic discourses. This is precisely my concern here, to find a movement between the represented discursive space of positions made available by hegemonic discourses and the "space-off" of these discourses, in relation to the representation of male robots on screen.

2. Science Fiction and New Proposals of Masculinity: The Sensitive Male Robot

The science fiction genre has the power of proposing alternative masculinities as a means to eradicate traditional configurations of power. Indeed, many films are populated by man-machine cyborgs, men terribly frightened by menacing "others", androgynous men trapped in cyberspace, and, after all, male images that can be categorized as "out of the norm". Interestingly, contemporary films tend to offer unconventional gender features assigned to robots or cyborgs rather than to humans. In this sense, the figure of the sensitive male robot stands as a valid example of an alternative representation of masculinity in the margins of hegemonic discourses.

While admitting that gendered considerations are at the forefront of the implications of robot design, it is my belief that these configurations can also suggest fresh instances of the relationship between technology, gender and the body. After all, de Lauretis affirms, "no social reality exists outside of its particular sex-gender system" (25-26). The issue here is to create a robotic model that avoids falling into the dualistic paradigm that has characterized hegemonic discourses while considering, at the same time, that cultural beliefs play an important role in the design of robots. Additionally, movie tropes and conventions dictate what a male or female character should be, subjected on many occasions to mere marketing strategies.

In spite of all the obstacles for proposing "postgender" depictions of robots, there is an array of robots in science fiction texts that do not follow normative constructions of masculinity and that are worth mentioning here.[1] "The sensitive male robot" is an artificial being that somehow breaks with expected depictions of masculinity on screen, and that represents one of the most challenging research fields in contemporary robotics: Affective Computing. Recent developments of social robotics, which further suggest the integration of human characteristics as social robots, deal with the affects involved in the human-robotic interaction. Rosalind Picard, *alma mater* of

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[1] Michael S. Kimmel in his article "Global Masculinities and Resistance" describes the emergent global hegemonic model of masculinity against which all "local, regional and national masculinities are played out and to which they increasingly refer" (Kimmel 2002, 25). Hegemonic masculinity can be defined as a gender strategy that assures the dominance of men and the subordination of women. This scheme has been used to indicate a type that is easily reproduced in mass media, literature and advertisement through the figure of the hero.

affective computing, affirms that "the new century will lead to the use of computing for more than making a perfect image – computing will help to illuminate the nature of human emotion" (2000, 53). She proposes ideas for new applications of affecting computing to different fields of knowledge. For her, emotions play a necessary role not only in human creativity and intelligence, but also in rational human thinking and decision-making (1996, 14). Consequently, "robots that will interact naturally and intelligently with humans need the ability to at least recognize and express affect" (14).

Cinematic robots whose link with technology is seen as dangerous and whose artificiality is more than evident – replicants, malevolent clones, armored machines – have undergone an evolution in terms of representation into softer and gentle beings which, although still mechanized and visually artificial, seem closer to humans, partly because of their ability to feel and show affect. Thus, movies such as Columbus's *Bicentennial Man* (1999), Spielberg's *Artificial Intelligence* (2001), or the animated *Wall-E* (2008) depict sensitive robots who struggle to fit in the world they have been placed and who, in a way, question masculinist visions of gender.

In order to address these issues, I will take a brief look at two examples of sensitive male robots: Andrew, the android in *Bicentennial Man* and Wall-E, the protagonist of the animated movie of the same title. Released in 1999 and 2008 respectively, these films show robots whose artificial nature makes them more vulnerable than humans and than the rest of their companion species. They are, in a sense, different and unique in their own "alterity" or "otherness". The time gap that separates both movies talks for a positive evolution in the depiction of the sensitive male robot, which advances from the need to adapt to human body regulations and patterns, to the predicament of feelings within a mechanized body.

Chris Columbus's *Bicentennial Man* (1999), inspired in Isaac Asimov's short story with the same name, depicts the evolution of an android that endeavors to become human as it gradually acquires emotions and feelings. Purchased as a household robot, Andrew (Robin Williams) begins to experience emotions and creative thought. His ability to feel, sociability, creativity and expression of feelings make his owner return to the company where Andrew was bought, where they determine Andrew is only a result of an anomaly. Yet Andrew does not consider his feelings as something anomalous but unique, and starts a conscious and long-lasting process of humanization. His mechanical body progressively transforms into human by means of the latest biological advances, up to the point of becoming indistinguishable from men.

The movie ultimately implies the inability to ignore conventional gender traits when designing humanoid robots that need to adapt to our society. Moreover, it suggests the idea that the human (organic) body is the "correct" repository of feelings. As roboticists argue, the very idea of designing a robot requires that, in order to make humans at ease with it, the robot simulates movements and emotions through various

bodily expressions, recognizable for us. Haptic technology plays an important role in the design of actual robots. Hence, Andrew's need of both an external and internal transition from the mechanical to the biological perpetuates conventional ideas of the body. Indeed, and in order to acquire the main goals in life – to marry the girl he loves and to be socially recognized as a human being – he has to renounce to his immortality. In doing so, he becomes a rebellious figure: he is both at odds with his robotic nature and with his given masculinity.

Much more positive is, however, the depiction of the sensitive robot in *Wall-E* (2008) in the sense that its protagonist does not adapt to the classical body paradigm, and becomes hence the predicament of the posthuman body, an icon of our complex and technologically-driven times.

Wall-E (2008) depicts an android designed to clean up an abandoned waste-covered Earth. The interesting aspect about the film is that it proposes, contrary to what happened with *Bicentennial Man,* an android with no apparent recognizable gender traits. The fact that this is an animated film with no actors playing "behind" the robot helps for this initial neutrality. Moreover, Wall-E is alone in the Earth and we do not listen to its voice or see any "typical" sex mark. Inevitably, and as the film progresses, Wall-E is considered as a male robot, especially since he falls in love with Eve, another robot who also has a programmed task. In the case of Eve, gender traits are slightly more evident, her name and her voice are typically female, so spectators assume that Wall-E is a sensitive male robot who falls in love with Eve, and follows her outer-space on an adventure that changes his destiny and that of humanity. Far from being the brave indestructible hero who saves the girl, he is a unique robot who trembles with fear when there is danger, who is unable to rescue his lover, who proves naïve and weak on many occasions, and who loves watching musicals. His feelings are insistently emphasized throughout the whole film, by means of music and subjective shots that allow spectators to share his deep love towards Eve.

These two films show the supremacy of feelings over technological rationality, which accounts, among other issues, for the humanization of the robot. This device is not new but it is seen in characters like the monster created by Dr. Frankenstein, the replicant Rachael of *Blade Runner*, C5 in *Short Circuit*, C3PO or R2D2 in *Star Wars*, the clone Call in *Alien: Resurrection*, among many others.

As it has been argued here, the image of the sensitive male robot emerges as a fresh way of understanding men in a time of technological change and globalization. It is interesting to note how these robots have endeavored a change from being mere imaginations to becoming a "reality", a reflect on the potential of the latest computing technologies and of our worries about gender identity. Andrew and Wall-E are both male oddities – even among the members of their robotic species – inscribed into a system that dictates how gender should be. In this sense, the sensitive male robot can

be understood as an example of a marginal masculinity placed in a world governed by binarism.

3. Conclusion

Issues of sex, gender, and identity inform the development of robots, cyborgs and Artificial Intelligence. When depicting robots on screen, one realizes that futures are based on the presents, the pasts, and the ways they are being envisioned by our societies. Especially, the way robots have been traditionally characterized in popular discourses like Hollywood cinema shows that gender is but a representation, a mere creation.

In this sense, the sensitive male robot that appears in many 21st century films becomes a key figure for the exploration of new values ascribed to manhood. Its ability to feel and have emotions, together with a "softer" external appearance – in spite of its mechanical nature – makes it unique and remarkable. Its body remains challenging. Its ambiguous nature makes it more vulnerable, which also suggests its identity crisis for feeling different and/or a freak. At this point, they can be regarded as mere reflections of the contemporary crisis of masculinity that, according to Kimmel and many other scholars of Men's Studies, affect Western societies.

This tendency is experiencing a revival nowadays and hence we are being witnesses of an array of films dealing with the sensitive male robot. For instance, Neil Blomkamp's *Chappie*, to be released in 2015, portrays a robot that has been programmed with artificial intelligence to think and feel for him. Likewise, Alex Garland's *Ex-Machina* shows a young programmer that is selected to participate in an experiment in artificial intelligence.

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'Zounds, what Stuff's here?' The 'slight Farce' of Aphra Behn's *The False Count*

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Abstract: This paper contends that in *The False Count* (1681) Aphra Behn adapts farce to the English stage in an attempt to please the tastes of the public but, at the same time, to produce a tightly-plotted play that could be close to contemporary comedic practice, both formally and thematically. This allows her to *domesticate* farce and deal with motifs such as arranged marriage, cit-cuckolding and social mobility. The play turns around disguise and trickery, and it features a funny chimney sweep, but there is not much use of slapstick, improvisation or too extravagant situations. The result is a "slight farce" that intends to be politically and theatrically inclusive.

Keywords: Aphra Behn, *The False Count*, farce, Restoration comedy, adultery, social mobility.

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The success of French and Italian theatre companies that visited London in the 1670s increased the popularity of farce and *commedia dell'arte*. This encouraged some English playwrights, such as Edward Ravenscroft and Nahum Tate, to imitate those types of drama in that decade and the following. As a professional dramatist very much aware of her audience's tastes, Aphra Behn also included farcical elements in some plays and characters typical of the *commedia dell'arte* in others. This can be noticed, for instance, in *The Second Part of the Rover* (1681), in which she introduces the figures of Harlequin and Scaramouch. And later Behn fully and satisfactorily merges the French and Italian traditions in *The Emperor of the Moon* (1687), a play already described as "A Farce" in the title page. The prologue seems to imply that she considered farce a kind of condescension to an audience who is never fully satisfied with what the playwrights offer them. She says "our next Recourse was dwindling

down to Farce, / Then – Zounds, what Stuff's here? 'tis all o're my –'" (Behn 1996b, 159). This way Behn seems to join the rejection that her fellow dramatists, and particularly Dryden, had of farce as a minor genre and an unfortunate vogue coming from abroad. Moreover, in the Epistle Dedicatory, Behn claims to have adapted a Franco-Italian piece into the contemporary English tastes, because the English

> cannot find an Entertainment at so cheap a Rate as the French will, who are content with almost any Incoherences, howsoever shuffled together under the Name of Farce; which I have endeavour'd as much as the thing wou'd bear, to bring within the compass of Possibility and Nature. (157)

Still the plot of *The Emperor of the Moon* is quite extravagant and clearly farcical, with the funny *lazzi* of Scaramouch and Harlequin (played by two of the main comic actors of the time, Anthony Leigh and Thomas Jevon), and the use of impressive machinery. According to Gronstedt, the disjunction between her play and the critical comments about farce are a result of Behn's attempt to appeal to both critics and general public, crucial for a professional dramatist like her (2011, 32-33). The play actually became very popular, and remained so until the mid-eighteenth century. Because, no matter how much Dryden and other critics may have looked down on farce, many people (from the king to the lower classes) did like it, and most Restoration writers of comedy (Dryden included) ended up giving in to the possibility of raising a hearty laughter with the use of slapstick, physical humour, and extravagant scenes. But, of course, mainstream dramatists were not very interested in defending a type of performance such as the *commedia dell'arte*, which excluded the author completely, depended mostly on the improvisation skills of actors, and meant such a radical departure from neoclassical drama theory.

What the Restoration dramatists did with French farce and Italian *commedia dell'arte* was to appropriate and adapt them to the English environment, normally by hybridising them with comedy of manners, comedy of humours, sex comedy, etc. And for that purpose, no matter how *horribly French* Molière's plays might be, they became good models to follow or copious quarries in which to mine for plots and farcical scenes. After all, Molière had already done a similar kind of comedic fusion in a very successful manner (*cf* Lanson 1963). And that is probably what Behn tried to do when she explored the genre of farce some years before *The Emperor of the Moon*, in the play entitled *The False Count, Or, A New Way to Play and Old Game*. It was premiered at the Duke's Theatre in October or November 1681, and it was published in the following year, with two different title pages, one of which presenting it as a farce: *A Farce Call'd The False Count*. This was quite uncommon at the time, because playwrights or publishers used to avoid the tag probably due to the prejudices against that genre.

Moreover, the term is also mentioned by one of the protagonists at the beginning of Act 4, scene 2 to refer to what is happening in the play (Don Carlos says "I'll retire then, and fit me for my part of this Farce." Behn 1996a, 338) and, finally, in the epilogue the piece is described as "a slight Farce" (355). So there is no attempt at all of hiding the farcical nature of the play. The anonymous writer of the epilogue suggests as well that Behn endeavours to please the audience by offering them what they like: the foolish buffoonery, sham actions and crude practical joking of farce instead of the sense and wit of comedy, as the critics of the time defend. And it is true that the play turns around disguise and trickery, and also other typical elements of farce, such as clever lower-class characters, for instance, but there is not much use of ridiculous gesturing or slapstick, nor improvisation, nor too extravagant situations (at least not more extravagant than in other comedies of the time). In this paper I intend to study how Behn adapts farce to the English stage in *The False Count*, in an attempt to please the tastes of the public but, at the same time, produce a tightly-plotted five-act play that could be close to contemporary comedic practice and that could allow her to deal with the class and gender issues that she is interested in.

Behn's play turns around two practical jokes. One is planned by a witty servant, Guzman, in order to help his master Don Carlos, Governor of Cadiz, recover the woman he loves, Julia, who has been forced to marry an old, jealous parvenu called Francisco. The latter was originally an English shoemaker who managed to get a considerable estate with the help of "the Devil and his knavery" (306). We are told that he was so jealous that he decided to settle in Spain with his family and, when his wife died, he married the young and beautiful Julia. Don Carlos says that Francisco keeps his new wife "as close as a Relict, jealous as Age and Impotence can make him" (306). And one of the first things that Julia says is that she is now married to "a Thing, fit onely for his Tombe; a Brute, who wanting sense to Value me, treats me more like a Prisoner than a Wife" (308). Francisco is certainly obsessed about controlling his wife. His extreme jealousy is connected to his misogynistic ideology, which makes him assert things such as "a man had better have a Mule to his Wife than a Woman, and 'twere easilyer govern'd" (310) or "my Wife's my slave" (311), among other *niceties*. So Francisco becomes a rather obnoxious character reminiscent of somehow similar figures of Restoration comedy, such as Wycherley's Pinchwife. Behn thus prepares the spectators and readers to accept the humiliating joke he will be victim of, apart from insisting on her usual critique of misogyny and arranged marriage.

Francisco also proves to be ignorant, fearful and selfish when he goes through the practical joke that Guzman and Don Carlos prepare for him. When Francisco is sailing with his wife on a ship near Cadiz, the tricksters pretend to be Turks who assault the vessel and take it to their country, although they simply sail for a few miles and arrive at the house of Don Carlos's friend, Antonio. The scenes of this trick are really funny

and in the first performance they must have been hilarious, because two of the most famous comic actors of the time, James Nokes and Cave Underhill, were playing the roles of Francisco and Guzman respectively. The old jealous man gets absolutely terrified at the possibility of his being castrated and Julia being ravished by the Turks. He is so panic-stricken that he is unable to fight in order to defend himself and his wife, and he is too stingy to be willing to pay a ransom: "I'll live a slave here, rather than enrich them" (340), he says. In this state of panic, it is easy for Don Carlos, disguised as the *Grand Signior,* to make Francisco resign Julia to him in exchange of his life and freedom. The old man can only express his worse wishes: "Mayst thou in bed be impotent as I" (344). Yet, as Julia fights for her honour and rejects the Turk, Francisco is forced to convince her: "go prethee Hony go – do me the favour to Cuckold me a little, if not for Love, for Charity" (348). Thus the cowardly old man is shamefully exposed and humiliated, being compelled to promote his own cuckoldry, he who was so paranoid about his wife's possible infidelity at the beginning of the play.

So this plot-line consists of a plot against a social-climbing cit who became wealthy and this way bought a title, but who is intellectually and ethically far from being a real or ideal gentleman. Besides, Don Carlos sees Francisco's marriage to Julia as a sort of usurpation. In the final scene, when the masquerade finishes and the "horrid Plot" (353), as Francisco calls it, is revealed, Don Carlos claims that Julia belonged to him: "she was my Wife in sight of Heav'n before; and I but Seiz'd my own" (353). And continuing with Julia's objectification, Francisco accepts to renounce to her, since she is his wife and he may "dispose of [his] Goods and Chattels". He is satisfied foolishly thinking that the contest ends in a tie: "for [Don Carlos] makes himself my Cuckold, as he has already made me his; – for, if my memory fail me not, we did once upon a time consummate" (353). Thus, as Canfield has pointed out, Francisco manifests the usual traits of the cits satirised in Tory comedies of the time, namely penuriousness, impotence, cowardice, ignorance, and hypocrisy (1997, 180). This pathetic middle-class parvenu, who has married above his station, is finally put back in his place by a worthy nobleman (181). Therefore, this plot-line suits Behn's usual anti-Whig attitude; and the idea of a make-believe trick, a fictional plot, that largely works on social aspirations, false appearances, and religious prejudices can somehow be related to the Popish Plot of 1678-81, as Ballaster (1996) has suggested.

However, as Canfield also says, the second plot complicates the play's ideology. It involves Francisco's daughter from a former wife, Isabella, who rejects Antonio as a suitor because he is no nobleman. She does so voicing common anti-cit sentiments, because she considers him a "base Mechanic" (307) and "a little, dirty-heel'd Merchant" (313), who impudently aspires to marry her. However, Antonio does not really love her, he is simply the victim of a parental agreement, and he is far from being an unworthy person. He is the son of a rich merchant and a good friend of Don Carlos. In

fact, they resemble other witty friends of Restoration comedy, and they help each other. Antonio is never portrayed as a fool, whereas the haughty arriviste Isabella is, and she will actually become the butt of the second practical joke in the play. Although Antonio does not like her, he is willing to revenge her despise. Don Carlos then proposes "a Plot" which consists of making a chimney sweep pass off as a count that will court Isabella. The importance of this character, called Guiliom, is evident simply by noting that he is the one mentioned in the title, but also in the choice of actor: the other great comedian of the time, Anthony Leigh. He is witty and resourceful and, in spite of some funny blunders and untimely use of his trade's vocabulary, he manages to pose as a count outstandingly, easily convincing Isabella and her father that he is a real nobleman worthy of marrying her. During his energetic and hilarious impersonation of Don Guilelmo Roderigo de Chimeny-swiperio, he includes some farcical antics and also some satirical comments about the nobility that question their ethical superiority. For instance, now that he is a lord, "I will wench without mercy; I'm Resolv'd to spare neither man, Woman, nor Child" (327). He thinks he does not need to refine his manners, "as if a Lord had not more privilege to be more sawcy, more rude, impertinent, slovenly and foolish than the rest of his Neighbours, or man-kind". The upper classes will always intend to pass off all those vices as virtues, as he tells Don Carlos: "Your sawcy Rudeness, in a *Grandee*, is Freedom; your Impertinence, Wit; your Sloven, Careless; and your Fool, good Natur'd" (327). He proves that there is not much difference between a lord and a commoner after all. At the end, when the truth is revealed and Isabella feels disappointed at finding out that she is no real countess, he claims that clothes and money will make him seem a count anywhere. Don Carlos agrees and advises Francisco to accept Guiliom as his son in law: "Faith, Sir, he's i'th'right, take him home to *Sivil*, your neighbours know him not, and he may pass for what you please to make him; the Fellow's honest, witty, and hansom" (354).

Moreover, Behn gives the final words to Antonio and Guiliom, which emphasises their centrality in the play. The former seems to summarise the moral, addressing himself to the female commoners in the audience: "You base born Beauties, whose Ill manner'd Pride, / Th'industrious noble Citizens deride, / May you all meet with *Isabella*'s Doom". To which Guiliom adds: "And, all such Husbands as the Count Guiliom" (354). According to Canfield, this shows that, at least in this play, Behn seems a leveller (1997, 185). For Derek Hughes, Behn treats these two middle-class men with great respect and makes them practically indistinguishable from the nobility in a spirit of social inclusiveness and intending to counterbalance the Tory triumphalism dominant after the Exclusion Crisis (2001, 133-36). This play certainly seems to favour the inclusion of "industrious noble Citizens" who share the values and manners of the elite, like Antonio, and also of the honest, witty, and mirthful members of the lower classes who collaborate with the nobility, like Guzman and Guiliom.

This effort to satisfy the non-gentle but gentle-like part of the audience in political terms instead of offering another partisan Tory comedy can somehow be related to Behn's choice of genre. All the scholars who have studied farce (Bermel 1982, Davis [1978] 2003, Holland 2000, Hughes 1956, etc.) attest the popularity of this genre, also in the Restoration period, when it was favoured by the king and enjoyed by spectators of practically all social strata. The main exception came from mainstream playwrights such as Dryden and Shadwell, who considered farce too unnatural and extravagant, probably too distant from neoclassical rules and too improvisational and actor-centred. Behn herself joined that critical discourse about farce, claiming that it lacked coherence and verisimilitude. Yet she seems to have been attracted by the theatrical and laughter-raising possibilities of farce or, at least, by its power to draw spectators to the playhouse. So she attempted to bring farce "within the compass of Possibility and Nature", i.e. within the compass of the contemporary theory and practice of comedy. Thus *The False Count* is structured in five acts, includes a preface and an epilogue, deals with common motifs of Restoration comedy such as arranged marriage, cit-cuckolding, social climbing, and disguise. Here Behn does not even use characters of *commedia dell'arte*, such as Harlequin and Scaramouch. She takes advantage of the comic skills of actors such as Leigh, Nokes and Underhill, but she tries to *domesticate* farce by mixing the French and native traditions. The plots may not seem very credible for present-day readers, but they are actually not too different from those in comedies of the time. The result is certainly a "slight farce", one that intends to be politically and theatrically inclusive.

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La americanización del Holocausto como fenómeno transnacional: *Video Fortunoff Archive* en Yale University, *Steven Spielberg Film and Video Archive* en el USHMM de Washington, *USC Shoa Foundation Visual History Archive Online* y la identidad de la segunda generación

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Resumen: Historiadores y teóricos culturales norteamericanos (Flanzbaum, Novick, Mintz, Berenbaum) han publicado prolijamente en la última década acerca de la americanización del Holocausto. A nivel popular, el interés por la memoria de la Shoa en los EEUU despierta a principios de los 90 con una serie de obras de carácter divulgativo y se consolida con la superproducción *Schindler's List* de Spielberg. Desde ese momento comienza un proceso de conmemoración en todo el territorio de los EEUU en el que participa un amplísimo sector de la sociedad americana. Mi propósito en este trabajo es estudiar la americanización del Holocausto y la identidad de la segunda generación como ejemplos de la diáspora judía y del exilio desde las teorías del transnacionalismo generadas a partir de la definición de Steven Vertovec y utilizando como ejemplo la construcción de los archivos de video-testimonios en el territorio de US.

Abstract: Historians and cultural critics (Flanzbaum, Novick, Mintz, Berenbaum) have discussed and published widely about the socio-cultural occurrence known as the Americanization of the Holocaust. During the nineties, several TV series and, in particular, Steven Spielberg's Hollywood production, *Schindler's List*, aroused interest in the representation of the Shoa among popular audiences. Henceforth, Holocaust commemoration became a generalized reality throughout the geographical territory of the States and among all segments of that society. My purpose in the present work is to discuss this phenomenon together with the emergence of second generation identity politics as recent manifestations of Jewish diaspora and exile. I shall approach this

analysis from Steven Vertovec's theories of transnationalism and shall use video-testimonies archives in the US to illustrate my arguments.

Keywords: Holocaust, representation, transnationalism, second generation, (auto)biographical writing, video archives.

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En 2004 Eva Hoffman publica *After such Knowledge. A Meditation on the Aftermath of the Holocaust*, una autobiografía de corte ensayístico en la que la autora indaga acerca de su afiliación vital y moral con la llamada segunda generación de víctimas del Holocausto y analiza su experiencia intelectual y afectiva de la memoria del horror vivido por sus padres durante la segunda guerra mundial. La obra se ensambla en un corpus literario creado por los descendientes de víctimas de la Shoa, un ejemplo de escritura (auto)biográfica que ha crecido de forma llamativa desde que en 1979 apareciera el volumen de Helen Epstein, *Children of the Holocaust: Conversations with Sons and Daughters of Survivors*, quizá el primero en su género. Estas narrativas, a caballo entre el periodismo, el ensayo, el cuento, la tradición oral, el testimonio y el relato autobiográfico, suponen un envite a los estudios literarios por su formato híbrido y excéntrico, como han destacado varios estudiosos de estas obras. Dicha heterodoxia formal permite a los autores adentrarse en un laberinto epistemológico personal sobre la memoria, la historia y la identidad para invocar los demonios de sus padres que ellos reclaman como suyos propios.

Un elemento esencial en la obra de Hoffman, y otras de la literatura de la segunda generación, es también la exposición de un proceso discernimiento de un yo silenciado e indefinido, aunque fuerte y persistente, ligado a una historia no vivida por la autora, pero cuya memoria la apremia a transmitir. Este proceso individual, así como el reconocimiento de pertenencia a una colectividad formada por los "children of survivors" (Hoffman 2004, xii), ocurren en parte avalados por una serie de realidades culturales y sociales coetáneas a la publicación de las obras. Me refiero al discurso en torno a la conmemoración y representación de la Shoa que tiene lugar en occidente, fundamentalmente en los Estados Unidos, desde la década de los 90 hasta hoy día.

Aunque no sería exacto declarar que la emergencia intelectual, política y artística de los escritores de la segunda generación se deba exclusivamente a su coincidencia en el tiempo con el culto a la memoria en los ambientes académicos estadounidenses y la divulgación de la historia de la Shoa a través del cine, la televisión y el comic durante las tres últimas décadas, estas realidades han creado sin duda un clima socio-cultural favorable para la recepción de las historias de los hijos de sobrevivientes. ¿Son esta literatura autobiográfica y el concepto mismo de segunda generación de víctimas

una manifestación más de lo que se denomina americanización del Holocausto? Para estudiar esta cuestión comenzaré explicando cómo han definido hasta ahora los críticos el fenómeno de la americanización de la Shoa.

El término da precisamente título al volumen multidisciplinar editado por Hilene Flanzbaum en 1999, *The Americanization of the Holocaust*, en el que se presentan el estado de los estudios culturales sobre el Holocausto en los EEUU y se certifica el interés creciente del público norteamericano por los acontecimientos históricos relacionados con el genocidio judío perpetrado por los nazis. También en la misma fecha aparece la obra de Peter Novick, *The Holocaust in American Life*, que denuncia con crudeza la comercialización de la Shoa refiriéndose al fenómeno de popularización del genocidio como "Shoa business" y "Holocaust industry". Ambas obras dieron visibilidad a este uso cultural de la Shoa, sin embargo fue Lawrence Langer en "The Americanization of the Holocaust on Stage and Screen" (1983) quien por primera vez emplea el término para referirse a la progresiva atención que la cultura popular estadounidense presta al que se puede calificar como más terrible capítulo de la historia del siglo veinte. Por su parte, Alvin Rosenfeld en su artículo, "The Americanization of the Holocaust" (1995), publicado en la revista conservadora judía *Commentary*, además de señalar la falta de empatía o interés hacia los sobrevivientes emigrados a Estados Unidos durante posguerra, tiene como objetivo denunciar el uso distorsionado del sufrimiento de las víctimas y la muerte de seis millones de judíos que la sociedad norteamericana hace. La apropiación del Holocausto hasta convertir el hecho histórico en gran mito de la posmodernidad invita a Tim Cole a analizar en sus obras, especialmente en *Selling the Holocaust: From Auschwitz to Schindler; How History Is Bought, Packaged and Sold* (1999), la impudicia que a menudo adopta el "Holocaust tourism business".

En una línea similar a los críticos mencionados, Lawrence Graver, en su estudio de la recepción de *The Diary of Anne Frank*, añade dos aspectos importantes para entender la fijación americana con el genocidio perpetrado contra los judíos. Por un lado, el conocimiento del Holocausto en América se ha transmitido a través de representaciones de la catástrofe (cine, teatro, escultura, etc.) en las que los testigos y las víctimas rara vez participaban; por otro, la sociedad americana ha sentido siempre la obligación cívica de conmemorar su historia y este compromiso cívico ha impregnado el imperativo moral judío de recordar su pasado potenciando la presencia de actividades y representación de la memoria de la Shoa. Dicha obligación cívico-moral en la comunidad judeo-americana se ha materializado en una realidad social y un discurso artístico "governed by money, popular taste, media hype, democratic optimism and a susceptibility to easy consolation" (Graver 1997, 238).

Si analizamos el tipo de obras que despertaron la curiosidad del gran público, vemos que fueron fundamentalmente series televisivas como *Holocaust* de Gerald Green,

con la que los americanos aprendieron más sobre el Holocausto "over those four nights than over all the preceding thirty years" (Novick 2000, 209), producciones hollywoodienses al estilo de *Schindler's List* de Steven Spielberg o las representaciones teatrales y ediciones manipuladas del texto de Anne Frank, *The Diary of A Young Girl*. Estos textos que han cautivado a la audiencia son producciones que, además de oscurecer el objetivo primordial del genocidio nazi, es decir, el exterminio de los judíos en Europa, tienden a ennoblecen las figuras del superviviente y el justo, "the survivor and the rescuer," mientras que ignoran a las víctimas que perecieron. Como advierte Alvin Rosenfeld, "Who, after all, wants to stare into the abyss and discover only blackness?" (Rosenfeld 1995,40). En estas obras de entretenimiento y divulgación se atenúa la especificidad de los acontecimientos históricos de la Shoa, por lo que el espectador no llega nunca asomarse a la oscuridad y el vacío absolutos de los once millones de muertes para las que no existen explicación, justificación o redención posibles.

Considero, además, importante señalar la paradoja presente en la cultura norteamericana que fomenta una visión optimista del mundo, como demuestran los desenlaces esperanzadores de las producciones que hemos mencionado, y, al mismo tiempo, promueve el crédito personal de los ciudadanos en función de la victimización que hayan padecido. Recordemos, por ejemplo, los encendidos debates de los ochenta en torno a las políticas de identidad y las denominadas *competing victimhoods* y entenderemos que la conmemoración del Holocausto resulta con frecuencia en un tratamiento superficial de la memoria de la Shoa, con ceremonias y expresiones cercanas al pasatiempo, y gestos mediáticos intrascendentes, en los que no obstante participa un amplio sector de la sociedad del país.

Por último, debemos tener en cuenta que el fenómeno de la americanización del Holocausto exhibe un componente geográfico simplificador que distorsiona la terrible multiplicidad de espacios en los que se ejecutaron los planes de Hitler. No deja de ser llamativo que sea en los Estados Unidos, un territorio donde no se luchó la Segunda Guerra Mundial y donde no se persiguió a los judíos, donde tenga mayor vigencia cultural el genocidio nazi. Películas, exposiciones, congresos, comics, documentales, declaraciones de políticos, inundan el panorama social y educativo norteamericano, por lo que sería difícil encontrar un estado o capital que no tuviera su propio museo o su monumento a las víctimas del Holocausto. Estas obras comerciales y actos protocolarios constituyen crudos ejemplos de apropiación del Holocausto y nos preguntamos si todo lo que podemos encontrar como producto de la americanización del Holocausto son sólo obras falaces y gestos vacuos.

Sería erróneo ignorar que en el panorama de la conmemoración de la Shoa en los Estados Unidos existen paralelamente actividades meritorias, que también responden al interés creciente de aquella sociedad por la memoria del Holocausto. Destacan, por ejemplo, la organización de actos de homenaje a las víctimas del nazismo, la apertura

de centros de información, la inversión material en pedagogía, la financiación de museos, la consolidación de cátedras y programas de doctorado en estudios del Holocausto o la institucionalización en 2005 del 27 de enero como *Holocaust Remembrance Day*. Todas estas fórmulas son valiosas para el recuerdo y el estudio, sin embargo, especialmente notables por su singularidad son los archivos de testimonios de los supervivientes establecidos en las últimas décadas y a los que quiero referirme ahora.

Varias instituciones comenzaron en los años ochenta a entrevistar a víctimas de la persecución nazi y a catalogar estas entrevistas en archivos que hoy día siguen aún en construcción. Las tres colecciones más importantes son en orden cronológico de puesta en marcha: *Fortunoff Video Archive for Holocaust Testimony at Yale University* (1981), *USC Shoa Foundation Institute for Visual History and Education* (1994) y *Steven Spielberg Film and Video Archive at USHMM*, que es una continuación del comenzado en USC. Estas tres colecciones conservan cada una su idiosincrasia, aunque son los rasgos en común los que, en mi opinión, acrecientan su significación. Los tres archivos han hecho posible el acceso íntegro a un número importante de testimonios a través de internet, si bien, hay que trasladarse a diversas sedes para tener acceso completo a todos los fondos del archivo; En los tres se han empleado sistemas similares para catalogación de los documentos y búsqueda de información, lo que facilita el acceso y la localización a la persona interesada, que no tiene porqué pertenecer al mundo académico; Además, las tres colecciones reúnen narraciones de supervivientes de distintas nacionalidades y en distintos idiomas, poniendo de manifiesto, de este modo, la realidad plurilingüística de la catástrofe y su magnitud geográfica quedan reflejadas. ¿Por qué considero que estas características comunes a los tres archivos constituyen un aspecto valioso? Para contestar a esta cuestión me serviré de la definición de transnacionalismo formulada por Steven Vertovec y regresaré al concepto de segunda generación de supervivientes del Holocausto.

Hemos visto cómo los estudiosos del genocidio judío critican el fenómeno de la apropiación (Flanzbaum, Novick, Mintz, Berenbaum) y demuestran en su análisis que la conmemoración y la representación del Holocausto en los Estados Unidos se inspiran en una supuesta universalidad del genocidio de los judíos y presentan la Shoa como el epítome del mal. En dichas representaciones de la Shoa, el acontecimiento queda privado de su especificidad histórica y pasa a convertirse en un mito terrible, fácilmente aplicable a realidades ajenas a la que teóricamente se invocaba. También hemos aludido a la inclinación de la cultura americana por la figura del héroe y por una realidad dulcificada que se traduce en una predilección por los retratos de hombres singulares que decidieron proteger a los perseguidos y conducirlos a la libertad, en vez de retratar la miseria, la deshumanización y el embrutecimiento a que fueron sometidos las víctimas. Este tipo de narraciones revelan una lectura distorsionada de la historia, además de una confianza rotunda en el individualismo, rasgos que reflejan

una percepción del mundo anclada en presupuestos ideológicos de la tradición nor-teamericana, más que un genuino interés por la realidad histórica del Holocausto. Los archivos de video-testimonios, sin embargo, desequilibran el efecto simplificador de la americanización del genocidio nazi, puesto que, si bien han sido diseñados, realizados, organizados, albergados y financiados por instituciones estadounidenses, el concepto mismo de estos repositorios de memoria es el de eliminar fronteras y establecer una conversación pluri-lingüística con testigos y víctimas de la catástrofe en otras partes del mundo, más allá de las fronteras de los Estados Unidos, estableciendo un diálogo transnacional.

Explica Steven Vertovec que el término *transnacionalismo* "broadly refers to multiple ties and interactions linking people or institutions across the borders of nation-states" y añade que, a diferencia de épocas pasadas, "[the] interactions, exchange and mobility function intensively and in real time while being spread throughout the world [due to n]ew technologies, [which] serve to connect such networks with increasing speed and efficiency" (Vertovec 1999, 447). Si el artificio de la americanización del Holocausto consiste en que la obra conmemorativa devuelve al lector al contexto norteamericano, fortaleciendo su confianza en la democracia, consolándolo en un optimismo pueril, resituándolo en su propia historia y geografía, en sus valores cívicos, en vez de dirigirlo a la complejidad y magnitud de la historia del exterminio de los judíos europeos, el archivo de video-testimonios introduce al usuario en la inmensidad de la Shoa. ¿Cómo se consigue esta inmersión?

El hecho de que prácticamente toda Europa se vio envuelta en la sinrazón nazi se materializa en la diversidad de lenguas en las que los supervivientes narran su experiencia del horror y en la multitud de lugares desde donde elevan sus voces. Se cristaliza también en la compleja tonalidad del discurso de los testigos, en la apariencia física de las víctimas, en sus gestos, en sus silencios. Mediante el proceso de selección de video, el usuario del archivo de video-testimonios se enfrenta a la pluralidad de las víctimas, de los lugares y tiempos que los miles de testimonios narran, tomando así conciencia de la tensión del yo/otro, del aquí/allí y del ahora/entonces y, por tanto, el usuario queda emplazado a huir de la autocomplacencia.

Me gustaría regresar ahora al concepto de segunda generación del Holocausto para revisarlo según los presupuestos del transnacionalismo y determinar de qué forma es a un tiempo ejemplo de y contrapunto a la apropiación americana de la Shoa. Antes de la sociedad de la información, los descendientes de las víctimas del Holocausto constituirían simplemente un capítulo más en la historia de la diáspora del pueblo judío, sin embargo, con la llegada de las nuevas tecnologías el concepto de pertenencia a una comunidad adquiere inusitada fuerza. Ya no es esencial la determinación de un espacio físico para definir identidad y comunidad pues la red, esa especie de territorio público transnacional, ha hecho posible otras formas de vecindad y cercanía entre las

personas (Gupta and Ferguson 1992, 9). Si uno de los objetivos de los descendientes al preservar el testimonio de los padres era atesorar estos relatos para que las futuras generaciones no olvidasen, la fundación de archivos ha llevado a resultados positivamente impredecibles. Las narraciones de los miembros de la segunda generación aluden con insistencia al sentimiento de soledad y anomalía con que crecieron. No les falto el amor de los padres, más bien fue la sobreprotección y el excesivo celo de los progenitores, además de la atmósfera de pesadumbre que se palpaba en el hogar y los silencios inexplicables de los mayores, lo que les hacía sentir a aquellos niños distintos de sus compañeros de juegos, ya fuesen ciudadanos americanos, israelíes o franceses. Eva Hoffman narra el proceso de concienciación hasta identificar y aceptar la marca indeleble que ser hija de supervivientes de la Shoa ha dejado en su yo. El optimismo de la sociedad norteamericana de posguerra animaba a muchos de estos jóvenes a silenciar la presencia constante en sus vidas de la experiencia y memoria de los padres. La existencia de una comunidad transnacional confirmada en los testimonios de los supervivientes y sus hijos estimula el deseo de estos testigos por conectar con otros que comparten orígenes y devenires similares formando una diáspora cuya dinámica se nutre de revisitar "roots and routes" en terminología de Paul Gilroy (1993, 133). Los archivos de video-testimonios constituyen otra expresión de la diáspora, cuya "empowering paradox," en palabras del antropólogo James Clifford, "is that dwelling here assumes a solidarity and connection there. But there is not necessarily a single place or an exclusivist nation… [It is] the connection (elsewhere) that makes a difference (here)" (Clifford 1994, 322). La paradoja es que no es el ciudadano en sí mismo, sino su sentimiento de desterrritorialización, el que lo lleva a explorar una reciprocidad más allá de fronteras políticas y físicas que conduce al diálogo, al encuentro con el otro. Eva Hoffman parece cerrar su viaje interior yendo a Polonia, entrevistándose con otras víctimas, acercándose incluso a los hijos de los verdugos, sin embargo, esto será sólo el comienzo de un nuevo capítulo en su relación con el pasado de sus padres y el suyo propio.

La esencia transnacional inherente a la escritura (auto)biográfica de la segunda generación y a los archivos de video-testimonios no logra cancelar el empeño de apropiación y mercantilización del Holocausto en América, aunque sí sirve para desnaturalizar y contrarrestar su recepción. Los testimonios de sobrevivientes conviven con películas taquilleras Por eso, asumiré un optimismo moderado para finalizar esta presentación pues sabemos que seguiremos encontrando en la cartelera y en las librerías crudos ejemplos de banalización del sufrimiento bajo el signo del nazismo, pues como dice el superviviente y premio nobel húngaro Imre Kertész, la mercantilización y la trivialidad son quizá el precio que se debe pagar para que la Shoa no caiga en el olvido.

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Analyze the Strengths and Limitations of Nonviolence as Practiced by King and the Civil Rights Movement

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Abstract: The roots of nonviolent direct action and its development into a powerful method of persuasion and coercion will be explored in an attempt to explain its distinctive role in the Civil Rights Movement. The paper will focus on the participation of the three actions, the political, the legal and the passive, in the victorious moments of the Movement.

Keywords: African American history, Civil Rights Movement, nonviolent resistance, Martin Luther King, pacifism.

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1. Introduction

"Why direct action? Why sit-ins, marches and so forth?" (King 1994, 2) Martin Luther King rhetorically asked in his letter from Birmingham jail. Nonviolent direct action was the cornerstone of the Civil Rights Movement against white oppression in the southern states. Nonviolent protest functioned as a means of pressure against social injustice, racial discrimination and political ostracism, and assisted the Movement achieve some of its major accomplishments. Historians and political scientists have questioned the effectiveness of nonviolent action and criticized the significant role that legal and political action had in the Movement. This essay will examine the adoption of nonviolent direct action by Martin Luther King and its distinctive role in the Civil Rights Movement.

2. Non-Violent Direct Action

"The survival of democracy" said A.J. Muste "depends on the renunciation of violence and the development of nonviolent means to combat evil and advance the good" (MLK Institute, Quotes). The idea of pacifism emanating by the idea of fighting evil with good was, and still is, the core of Christian thought. Martin Luther King, Jr as a son of a priest was well aware of the denial to use violence, as stems from Christianity. He was educated in the Black Baptist tradition of the Christian faith. King obtained his doctoral degree in philosophical theology in 1955 at Boston University (Steinkraus 1973, 101), where he deepened his knowledge on theological issues and became familiar with the idea of nonviolence.

King was introduced to Gandhi's writings while he was studying at Boston University (Garrow 2004, 43). While still a student and before becoming a civil rights leader, he argued that only the pacifist approach to a civil rights struggle, would not be enough to guarantee success (Garrow 2004, 43). King also admitted that, he believed that "the only way to solve the problem of segregation was an armed revolt" (Garrow 2004, 43).

A key role in King's adoption of Gandhi's philosophy was his collaboration with the civil right workers Bayard Rustin and Glenn Smiley. Their influence was important because they explained King the use of non-violence in politics. They presented it as a tactical weapon of resistance and infused him the doctrine of non-violence direct action in order to make him believe firmly in its power. "King believes and yet he doesn't believe," wrote Smiley, "If he can really be won to a faith in nonviolence there is no end to what he can do" (Strain 2005, 40).

The Montgomery Bus Boycott was a benchmark for the Civil Rights Movement and a significant moment for King's interpretation of the use of non-violence as a tactical weapon against segregation. "If the Negro is to achieve the goal of integration, he must organize himself into a militant and nonviolent mass movement" (Frazier 1968, 37). King wrote in his book *Stride Towards Freedom* published in 1958. The bus boycott was only the beginning of a number of events, most of which stemming from the theory of nonviolence. "The basic conception," said Ella Baker, "was that it would capitalize on what was developed in Montgomery in terms of mass movement" (Fairclough 1986, 3). The student sit-in movement (1960) (Fairclough 1986, 3) came after the boycott. The sit-ins were followed by the Freedom Rides (1961), the Birmingham demonstrations (1963), the March on Washington (1963) and the March from Selma to Montgomery (1965). The last march was one of the last major demonstrations of the southern struggle which led to the Movement's most significant political achievements: the enactment of the Civil Rights Act in 1964 and the passage of the Voting Rights Act in 1965.

"In any nonviolent campaign there are four basic steps" Martin Luther King wrote in his "Letter from Birmingham jail," "a collection of the facts to determine whether injustice exist; negotiation; self-purification; and direct action" (King 1994, 2). The MIA used all these steps in Birmingham and managed to achieve most of its goals. As the historical timeline shows, King was not content with his success in Birmingham but tried to capitalize his victory and create a mass movement. King understood that the Civil Rights Movement could overcome the obstacles only if there was an extensive political support by the American government.

The use of the nonviolent action could give him the base he needed in order to generate a positive climate in the movement through persuasion of either public opinion or political leadership, or both. One should always bear in mind that such a mass movement could not succeed by using only a single method of resistance. African Americans should not only overcome the prejudice of public opinion but also make a hole in the wall of the political system, which excluded them from the social and political life of the nation.

The significance of nonviolent action as it was used by King and the SCLC, has been analyzed and commented by historians and political scientists over decades. There are controversies over this subject in terms of the important role of nonviolence tactics in the Civil Rights Movement, as well as the role of visceral love in nonviolence as was underlined by King.

Primarily, King's tactics were based on the ideas Gandhi used in India as part of his strategy against the oppression of the Indians by the British Empire. The system of nonviolent tactic that Gandhi developed, the Satyagraha, recognized love to be as valuable as nonviolence (Strain 2005, 41). In *Stride Towards Freedom* King mentions that "Gandhi was probably the first person in history to lift the love ethic of Jesus above mere interaction between individuals to a powerful and effective social force on a large scale" (Frazier 1968, 34), thus providing a connection between the moral principles of Christianity with Gandhian philosophy.

Adam Fairclough in his article "The Quest for Social Change" mentions that King "was simplifying complex ideas and communicating them in a way that black Southerners – poorly educated, politically inexperienced, but imbued with deep religious sensibility – could grasp easily" (Fairclough 1986, 4). One the other hand, James Cone in his article titled "Martin and Malcolm on Nonviolence and Violence" clarifies that despite the fact that King was influenced by his commitment to theology and God, a fact that emphasizes the infinite value of humanity and love, "it is another thing to love individual whites personally but quite another to use love as a political instrument of social change" (Cone 2001, 176).

In spite of the significance of love in his theory and his persistence in nonviolence, King used the doctrine of direct action in political action. David J. Garrow in *Protest*

at Selma (1980), mentions that the nonviolence tactic fell into two phases (Fairclough 1986, 2), nonviolent persuasion and nonviolent coercion. Fairclough, analyzing Garrow's opinion mentions that King's first phase lasted from his appointment as a leader of MIA in 1956 until the Albany protests of 1961-1962, while the second started after the failure of the Albany campaign (Fairclough 1986, 2).

In the first period, King considered nonviolence as a means of "persuading Southern whites of the moral injustice of segregation and discrimination" (Fairclough 1986, 2). After the failure in Albany, he relinquished the tactic of persuasion because it was ineffective to achieve his goals and he turned to "nonviolent coercion" (Fairclough 1986, 2). "The organized strength of Negroes alone" King said some years after Selma, "would have been insufficient to move Congress and the administration without the weight of the aroused conscience of white America" (Garrow 1978, 225). Additionally, Garrow believes that coercion was transformed into nonviolent provocation (Fairclough 1986, 2) and that King's aim was to "stimulate legislation and law enforcement" (Garrow 1978, 224) through demonstrations. The role of mass media was more than crucial for both the stimulation of public opinion and for federal interference, a fact that King was clearly aware of. "The federal government" Garrow mentions quoting King "reacts to events more quickly when a situation cries out for its intervention" (Garrow 1978, 224). In a passage from a 1964 collection of essays, King underlined the fact that southern African Americans as repressed people should coerce the interaction of their tyrant the role of which had the federal government, mentioning that "instead of submitting to surreptitious cruelty in thousands of dark jail cells and on countless shadowed street corners, they would force their oppressor to commit brutality openly… while the rest of the world looking on" (Garrow 1978, 225).

On the other hand, Robert J. Glennon minimizes the significance of nonviolent direct action and moves a step further highlighting the role of law in the achievements of the Civil Rights Movement. Glennon in his article entitled "The Role of Law in the Civil Rights Movement: The Montgomery Bus Boycott 1955-1957," focuses "on the event that signaled the start of the modern civil rights movement" (Glennon 1991, 59).

Glennon downgrades the importance of the boycott and devalues the role of direct action in the movement, mentioning that nonviolence "assumed almost mythological proportions" (1991, 59). At the same time he criticizes other historians for exaggerating the influence of the boycott and not paying sufficient attention to legal action. He believes that the bus segregation acted mostly as "a visible reminder of the southern caste system" (1991, 62) and that the Montgomery bus boycott emphasized the fact that even though a largest percentage of the citizens who were using public transportation were African Americans, they were still treated as second class citizens.

Apart from legal action, political action also played a distinctive role in the achievements of the Civil Rights Movement. Manfred Berg in *The Ticket to Freedom,*

The NAACP and the Struggle for Black Political Integration charts the successes, the failures and the organized efforts of the National Association for the Advancement of the Colored People (NAACP) to "politicize the black population" (Berg 2005, xv). The writer presents a detailed history of the NAACP that reveals a dynamic organization that mobilized African Americans to "assert their citizenship rights by trying to register as voters" (Berg 2005, 5).

The power of nonviolence might have been criticized and have given rise to arguments but under no circumstances it should be underestimated. King was young when he entered the struggle for civil rights and relatively immature in the world of the movement as a civil rights leader. His idealism and his absolute commitment to both the idea of nonviolence and the ultimate goals of the movement cannot be denied (Fairclough 1986, 4). His excellent rhetorical skills and his stunning personality helped to farther his cause but he never relied on these. King evolved nonviolence, learned from his mistakes and tried to find ways to make direct action more effective. For that reason, he mobilized Americans and forced the federal government to enact the infamous Civil Rights legislation that outlawed discrimination based on race, religion and national origin. After the Freedom Rides, he understood that nonviolent protest can even force the federal government to take action, even against its will, only because the crisis that was created by the movement or the chaos that sometimes seems to be close at hand demanded government response (Fairclough 1986, 4).

The Civil Rights Movement profited a great deal from the introduction and the increasingly important role of television in American society. Berg mentions that in the 1960's "90 percent of all American homes… were introduced to the new medium" (Berg 2005, 73). He added that even if it is difficult to estimate the impact of television on the audience "the fact that images of hateful racist mobs and frenzied police descending on peaceful black demonstrators… can hardly be overestimated" (Berg 2005, 173). The power of both image and publicity supported the Movement and changed public opinion in favor of African Americans. After all, "in a crisis" King stated "we must have a sense of drama" (Berg 2005, 10). It is a remarkable fact that even J.F. Kennedy recognized the contribution of television in the movement. The president stated that the violent responses organized by the police commissioner Bull Conor were extremely brutal. For that reason, they were broadcasted on national television and thus Connor "had probably done more for the civil rights than anyone else" (Berg 2005, 173).

Moreover, King was accused of provoking racist violence and the movement depending on violence. King believed that he "invited racist violence but he did not in any sense provoke it" (Fairclough 1986, 11) while he emphasized that the only thing that he did was to bring violence before the eyes of Americans through the television. A situation that had its roots in the very past of the American nation and was part of

the everyday reality of every African American in the United States was only then understood by the rest of the Americans. Even if King was accused of manipulating the black community, he did not exclude himself and his colleagues from the danger of white brutality and that is why he believed that he did not only provoke brutality but he was also another victim of white retaliation.

King understood the ultimate power of image so he used publicity to his advantage, transforming it into a tactical weapon together with images of gushing, beating, club-wielding and lynching he succeeded in having a major impact on public feeling and morality (Fairclough 1986, 11). This also affected the government officials who feared the effect of negative publicity on local economy and a general reaction by the federal government. Just as Paul Good wrote, "the presence of reporters not only publicized their cause but also acted as a deterrent in places where officials feared bad publicity" (Fairclough 1986, 11) because local governments dreaded federal pressure for desegregation and the possibility of forced interference in state governance. Moreover, publicity in a way protected demonstrators because, as Stanley Levison stated, it "restrained even the most vicious elements from moving out too freely" (Fairclough 1986, 11).

3. Conclusion

The Civil Rights Movement achieved most of its goals, with the greatest success being the signing of the Civil Rights Act (1964) and the Voting Rights Act (1965). It is not a coincidence that the most significant laws for the African Americans were passed during the Civil Rights Movement. Legislation justified King in his efforts and persistence and gave him the strength to expand the movement. Fairclough mentions that King never took African Americans' support for granted, thus he decided to not only to continue his fight in the South but also to relocate to the North and make Chicago his base.

Nonviolence direct action highlighted the necessity of an ideology without nationalistic ideas and violent reactions. According to this ideology, King taught the leaders of the next generations how to fight for their ideas and how to overcome the obstacles. Nonviolence, so weak but so powerful, sought to wake people's consciousness without the use of armed-violence; created a movement, achieved most of its goals and transformed a simple reverend into one of the most influential leaders of contemporary American history.

King's untimely death prevented him from offering more to public life, he, nonetheless, left a great heritage to next generations proving them that goals can only be achieved with resistance, effort, persistence and morality.

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World Trade Center: Cause and Target. *Kapitoil* by Teddy Wayne

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Abstract: In recent years, an important change has come about in novels that deal with 9/11, leading people to speak of a "second wave" in post-9/11 American fiction. In these novels, the political, economic and social consequences of the terrorist attack appear more sharply defined. *Kapitoil* by Teddy Wayne (2010) turns out to be paradigmatic in this respect, given that it considers the relationship between a capitalist dynamic based on financial speculation, the interests connected to oil and the links of all this to global terrorism. Wayne situates a loop in the World Trade Center that connects the origin and consequences of global terrorism, precisely in both the real and the symbolic space from which the global markets act, especially the energy market. *Kapitoil* proposes a new look at the terrorist attacks of 9/11 firmly set in the heart of capitalist society, which has one of its principal expansive driving forces in global financial speculation.

Keywords: *Kapitoil*, Teddy Wayne, 9/11, globalization, petrofiction, risk society.

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In recent years, an important change has come about in novels that deal with 9/11, leading researchers to speak of a "second wave" in post-9/11 American fiction. In these novels, the political, economic and social consequences of the terrorist attack are more sharply defined than in the novels that appeared in the first years after the strike on the Twin Towers. What is shown now with more clarity is a general framework in which individual and collective traumas are registered, and explanatory hypotheses are put forth about the conditions that may have provoked the spread of terrorist acts.

The novel by Teddy Wayne, *Kapitoil* (2010)*, clearly considers the relationship between a capitalist dynamics based on financial speculation, the interests connected

to oil and the links of all this to global terrorism. Wayne situates a loop in the World Trade Center that connects the origin and consequences of global terrorism, precisely in both the real and the symbolic space from which global markets act, especially the energy market. But at the same time, and as an unavoidable reference, appear the local processes where the immediate effects of terrorism are produced. The society that experiences the processes of globalization is also a society linked to local processes that can reach global repercussions because our acts not only have an effect on our immediate environment, but also far beyond what we could have imagined.

Kapitoil develops, on a fictional level, a structure that in good measure coincides with the thesis defended by Jeffory Clymer in his book *America's Culture of Terrorism: Violence, Capitalism, and the Written Word* (2003). Clymer puts forth that today it appears clear to us that the terrorism at the end of the nineteenth century was closely tied to the economy and the development of capitalism in that era. In the same way, now we should analyze the connections of contemporary terrorism taking into account new aspects of economic development in the current period of global capitalism.

Clymer insists on this as a critic of the hegemonic discourse in the first reactions after the 9/11 attacks, which pointed to terrorism as a phenomenon with fundamentally religious, cultural and civilizational roots. In this sense, Clymer proposes the need to go deeper into other, perhaps less "abstract," causes to try to locate some keys to examine the terrorist phenomenon in the economic area, more specifically in the development of the global economy and new global financial markets.

Following this line of analysis, we also find other studies that point to energy resources as one of the essential pillars of the global financial and economic system, and specifically oil, the control of which, as we well know, has unleashed all types of political and military conflicts, like the Gulf War that took place in 1990-1991, for example. Few things can seem as global as the oil business if we think about its extraction, transport, distribution, sale and consumption throughout the entire world. As such, novels whose subject deals with different conflicts and themes referring to energy politics cannot avoid being read as being global.

Tracy Lassiter (2013) used the term "petrofiction," coined by the Indian writer Amitav Ghosh in 1992, shortly after the end of the Gulf War, to analyse certain literary texts in which the impact of the oil industry on local populations is described. Lassiter suggests that the oil industry has replaced the nation-state as a form of neocolonial power. The relationship between petrofiction and the political economy shows that the oil industry is a worldwide system that creates dangerous effects in markets, societies, individuals, etc.

On the other hand, Georgiana Banita in her article "Writing Energy Security after 9/11: Oil, Narrative, and Globalization" (2013) warns about the close relationship between hydrocarbon policies, global security and terrorism, by analysing three novels

by North American writers published over the last years: *Absurdistan* by Gary Shteyngart (2006), *Freedom* by Jonathan Franzen (2010) and *Kapitoil* by Teddy Wayne (2010). Banita suggests "that the style, form, and structure of the contemporary oil narrative are an integral part of the current energy imaginary, and that the security of energy resources and circuits is closely linked with the authority and urgency of literature itself" (2013, 175). The expansion of a society of global risk, a product of the melding between the application of science and technology with the global expansion of the market society, situates problems from the social, economic and energy crises as potential sources of new and diverse risks, among others the expansion of terrorism itself and its sources of legitimization. In this context, *Kapitoil* shows the perverse effects hidden behind a global economy based on financial speculation in the hydrocarbons market, and how these global politics influence local markets and the lives of individuals throughout the world.

The novel, narrated in first person in the form of a personal diary, tells us about three months in the life of Karim Issar, a young IT man from Qatar hired by Schrub Equities, one of the world's most important financial services companies, to work in New York in 1999 to confront what was known as the "Year 2000 problem" (Y2K). Taking into account the novel's approach, the use of Equity as the name of the company is loaded with meaning, playing with the dual usage of the word *equity* as shares in the net benefits of *capital*, and *equity* as a characteristic of justice. *Kapitoil* has a component of *Bildungsroman,* the novel's protagonist will experience a learning process in the short period of his three-month stay in New York. During this time he will go from amazement at achievements in development of the capitalist economy and its way of life, to disappointment, criticism and later rejection of this type of social organization. This happens as he personally experiences the perversity of a system centered only on individual economic benefit, extremely disconnected from solidarity or interest in the well-being of the inhabitants, and which generates huge levels of social inequalities both within and outside of the borders of the United States.

The story begins in the airplane taking Karim to New York in October 1999, and ends at the airport in December of the same year when he heads back to his country. Karim gets to Manhattan with the excitement and *naïveté* of someone arriving in paradise. This is how he describes his vision from the airplane moments before landing: "We angle down to New York City, and the skyscrapers of Manhattan aggregate like tall flowers in a garden and the grids of orange lights look like LEDs on a circuit board" (Wayne 2010, 11). *Kapitoil* shows us the end of a century characterised by enormous confidence and the spread of a globalized economy based on profits from the free market and the financial systems dependent on communication technologies. In this *pre*-9/11 atmosphere, a brilliant Muslim IT professional arrives to work in the nerve center of the global economics system: a financial services company located on

the 88th floor of the World Trade Center in New York. Karim is a fervent supporter of capitalism, even at the cost of arguments that put him in opposition to family opinion. As can be seen, for example, when faced with an attack by his uncle on the imperialist economic policy of the United States, Karim is capable of defending that "the correct word is not 'imperialism', but 'globalization', … Globalization creates more trade and jobs for everyone, in both the U.S. and Qatar" (Wayne 2010, 15).

Karim creates a new computer system capable of predicting fluctuations in the oil market, which will be called Kapitoil. This earns him enormous success at work, turning him in a short period of time into one of the stars in IT and generating enormous profits for the company. The program works based on mathematical algorithms which, by crossing data from current news happening throughout the world, mainly in oil producing areas, are capable of predicting a rise or fall in the price of crude oil. But the way Kapitoil makes its predictions differs from the programs normally used to forecast the market:

> Everyone else who writes programs to predict the stock market concentrates on the most central variables and incorporates a few minor ones. But what if I utilize variables that no one observes because they seem *tangential l*and I utilize exclusively these tangential variables? (Wayne 2010, 29)[1]

The notion of *tangentiality* will be one of the key elements in the novel. Karim considers himself a tangential being in his state as a foreigner in New York. What is tangential, as he will point out while offering a reflection on the work of the painter Jackson Pollock, is not what is marginal ("they seem tangential"), but rather is the best way to see situations where there are only false centralities. Tangentially, or apparently tangentially, the novel also tries to respond to 9/11. Terrorism is also permanently floating throughout the novel but allusions to this phenomenon are few, and all are in a supposedly neutral tone, like just one more new item from a newspaper. Terrorism appears mainly as a simple variable used for calculations in a computer program that creates profits by calculating the effect on the price of oil according to the degree of probability that an attack happens. Hidden behind the huge profits that Kapitoil generates for Schrub Equities, the company Karim works for, are the financial and geopolitical interests behind oil. And a violent incident like a terrorist act can determine a rise or fall in the price of oil, enriching or impoverishing those who move around within the financial roulette wheel. However, these elements don't constitute the center of the novel's plot, which flows around Karim's daily life. That is, you arrive at the heart of

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[1] Emphasis added.

the question relying on the small events that happen in the margins, and which will be what affects the central events.

In this sense, *Kapitoil* shares certain characteristics with other post-9/11 novels such as *Netherland* by Joseph O'Neill or *The Reluctant Fundamentalist* by Mohsin Hamid, where explanations and responses to terrorism are not found in the attack itself, but rather in tangential aspects. In the three novels, the central character and narrator is a foreigner in New York who analyzes the facts from a different position, one that goes beyond the religious or civilisational discourse that monopolised a good part of the analysis and responses to the 9/11 terrorist attacks. Also, the protagonists in all three novels work in financial services companies.

Karim finally gives up becoming rich and consolidating his situation in the United States, preferring to renounce everything and return to his country when he realizes that his program as conceived will not bring any benefits to the people. Karim wants, for humanitarian reasons, to apply his Kapitoil algorithm to a program predicting epidemics or preventing diseases that could be life-threatening. His boss, Mr. Schrub, tries to keep the program source code to be able to make some modifications and dedicate it exclusively to speculative enrichment at the expense of oil. Karim refuses to give up his program for this purpose and, with that, the American dream vanishes as they threaten to deport him from the United States. Then, Karim returns to his country to restart the same life he left behind when he went to live the American dream.

One of the aspects that structures the novel is the character's peculiar form of understanding the world, as he formalizes his thoughts from a logical-mathematical perspective. In addition, Karim expresses himself in a language that is not his own; English is a language that dominates from a syntactic point of view, but which has large pragmatic and semantic deficiencies. Karim does not understand the linguistic twists in the daily language or from areas of meaning outside of the fields of economics, computers or business. Throughout the novel, endless misunderstandings arise that highlight the story's ironic form, showing the paradoxes and contradictions that are produced from the point of view of the story line, as well as the ambiguity and instability of the language.

Teddy Wayne makes use of one of the most important conceptual instruments in contemporary economic theory. I refer to game theory and, in particular, how he utilizes this to explain different real-life situations. In particular, what are known as zero-sum games (in which gains and losses cancel each other out, that is, all gains relate to someone else's losses) are employed to express the dynamic of the stock markets in relation to oil and, in large measure, the motivations for the success of the Kapitoil algorithm. Making ironic, critical use of this mathematical concept, Wayne places gains and damage on the same level, although the gains are the *equities* of the shareholders and the negative gains are destruction and death of innocent victims.

Placing oil extraction and victims of terrorist violence on the same level, as if dealing with two "natural" processes, creates a critical tension that sustains a large part of the novel and is also behind Karim's definitive abandonment of the Kapitoil project and his search for other, more ethically defensible applications.

The centrality of the game theory model and of other metaphoric uses of mathematics also appears in situations in Karim's daily life, especially in his romantic encounters with his friend and colleague, Rebecca, which also work with a certain playfulness to indirectly explain the notion of a zero-sum game. "I did the same for her and we both smiled, and I knew what it was like to know that your happiness was making someone else happy and have reciprocity for it, which was a true example of something that wasn't a zero-sum game" (Wayne 2010, 314). The mathematical metaphors and, especially, the theoretical framework of game theory is used to present the main character's style of reasoning. Precisely the notion of zero-sum games helps to explain various aspects of the plot, and also to express the connection between local processes and those of a global nature. The local and direct damage, caused by terrorism or any type of natural disaster, is expressed correspondingly by taking advantage of the massive treatment of data designed by the protagonist to obtain positive global profits from the oil market.

At the beginning of the book, as an epigraph, the author quotes some lines taken from *Das Kapital* by Karl Marx: "There it is a definite social relation between men, that assumes, in their eyes, the fantastic form of a relation between things". ([1867] 2009, 39). The text is from the section "The Fetishism of Commodities and the Secret Thereof" in which Marx insists in the unifying character of the form money takes on, which nullifies all differences coming from the characteristics of merchandise and, because of that, in spite of appearing to be a relationship between things is, above all, a type of relationship between human beings. The human relationships remain hidden by the exchange of oil as a good, the terrorist event breaks this false relationship between material objects and suddenly brings out all the contradictions that can be created between humans and, especially, between power relationships. Behind a simple algorithm that leads to unusual profits in the stock market, and what seemed to be a straightforward relationship between things, appears the real links of exploitation and injustice that undermine the tranquil lands of the free market economy.

Kapitoil shows us a decade, from the fall of the Berlin Wall to the 9/11 attacks, where everything seemed possible – peace, integration, brotherhood between nations – while what these values were hiding was a type of savage capitalism very distant from the moral values that the political sphere sought to project.

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Dark (neo)Victorians: Race and the Empire in Belinda Starling's *The Journal of Dora Damage* and Barbara Chase-Riboud's *Hottentot Venus*

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Abstract: This paper provides a close reading on the neo-Victorian novels Belinda Starling's *The Journal of Dora Damage* (2007) and Barbara Chase-Riboud's *Hottentot Venus* (2004). Aimed at providing a more hybrid perspective on Victorian Age, these neo-Victorian texts adopt a postcolonial stance in their historical reconstruction of black subjects in Victorian England. Additionally, I will evince how these novels complement recent historical perspectives into 'black' European history and operate as vehicles to illustrate the latest criticisms on postcolonial thought.

Keywords: neo-Victorianism, race, empire, Belinda Starling, Barbara Chase-Riboud.

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1. Introduction

Interrogations on race and the legacy of Victorian imperialism feature as one of the key lines within neo-Victorian fiction and criticism. Not in vain, race and imperial issues were already prominent in Jean Rhys's *Wide Sargasso Sea* (1966), one of the earliest neo-Victorian novels and generally considered a foundational text in the phenomenon of neo-Victorianism. The point of departure of my paper is ascertaining the extent to which neo-Victorian fiction accounts for the experiences of 'dark' subjects in Victorian England and Europe by analysing two neo-Victorian novels, namely Barbara Chase-Riboud's *Hottentot Venus* (2004) and Belinda Starling's *The Journal of Dora Damage* (2007), and how this 'dark' neo-Victorianism complements explorations into colonial history and postcolonial thought.

Regarding Margaret Thatcher's so-called appeal to Victorian values, Salman Rushdie claimed that "the continuing decline, the growing poverty and the meanness of spirit of much of Thatcherite Britain encourages many Britons to turn their eyes nostalgically to the lost hour of their precedence. The recrudescence of imperialist ideology and the popularity of Raj fictions put one in mind of the phantom twitchings of an amputated limb" (Rushdie 1992, 91-92). Rushdie points out here that Britain nostalgically appeals to Victorianism and the heydays of British Imperialism as a safety valve in times of social unrest. I suggest, however, that neo-Victorian Imperial fiction writes back against the Empire by recovering lost voices and endowing colonial subjects with agency and resistance whereas, simultaneously, it atones for the violent traces left in decolonised countries.

Regarding the relation between Victorian literature and the empire, Gayatri Chakravorty Spivak claims that "it should not be possible to read nineteenth-century British literature without remembering that imperialism… was a crucial part of the cultural representation of England to the English" (Spivak 1985, 343). This assertion reverberates in neo-Victorian criticism, and accordingly we can argue that the memory of the Victorian age is almost inescapably intertwined with the memory of the empire.

As I will illustrate in what follows, the novels under analysis in this paper provide imaginative acts of historical recovery which coalesce with historical reconstructions on the presence of black citizens in Victorian Britain, which according to Gretchen Holbrook Gerzina, feature as "a gap… in the scholarship of black Britain, one that leaped from the thousands of black inhabitants of eighteenth century Britain to the two migrations of black people into Britain during World War I and directly following World War II" (Holbrook Gerzina 2003, 2).

2. Barbara Chase Riboud's *Hottentot Venus* (2004)

Interrogations on race and the legacy of Victorian imperialism and ethnography provide the main focus for Barbara Chase-Riboud's neo-slave narrative *Hottentot Venus* (2004). This neo-Victorian novel provides a fictional account of the real historical figure of Sara Baartman, an African woman belonging to the indigenous tribe of the Khoikhoi who was taken under doubtful circumstances to Europe and was exhibited in freak shows all over Britain and France during the Napoleonic period. After her death in 1815, Sara was dissected by the French anatomist Georges Cuvier, and her body was exhibited in the Parisian Museum of Natural History well into the nineteenth century, until she was finally expatriated to South Africa in 2002. Chase-Riboud's novel counts among many other attempts to reconstruct the fragmented persona of the historical Sara Baartman, whose documentary evidence is limited to her baptism

and death certificates, newspapers advertising her freak shows and pseudo-scientific writings by nineteenth-century anatomists.

On a superficial level, *Hottentot Venus* seems to illustrate colonial history in terms of the simplistic dichotomy colonizer/colonized inherited from Edward Said and Frantz Fanon. The Martinican psychiatrist and philosopher Frantz Fanon in particular researched thoroughly the psychopathological features of colonisation and his words are revealing: "For the black man there is only one destiny. And it is white" (Fanon 1986, 12). Patrick Brantlinger, following other postcolonial scholars, puts it in a more illustrative way and he talks about a Prospero complex and a dependency complex by which, respectively, Europeans want to dominate and the colonized want to be dominated (Brantlinger 2011, 16). Sara seems to exhibit this dependency complex when she narrates how she is hung in a suspended cage as a wild animal and she is cheered and insulted by the audience: "Why I really endured it, I do not know. Just as I didn't know why I still remained inert and lifeless in my bath when the door to escape was open" (Chase-Riboud 2004, 9). Similarly, after her aunt sells her to a British missionary, the Reverend Cecil Freehouseland, she claims that "I was always ready when he wanted me and endeavoured to convince him by every action, every glance that my goal was to serve him as a daughter and a slave" (Chase-Riboud 2004, 18).

Nevertheless, Sara Baartman's voice is also endowed with agency and resistance, a fact which problematizes the role of the racial other as nonchalantly complicit with her own subaltern position. Sara endorses an anti-imperialist role when she claims: "Just because I consent to this life doesn't mean I chose it… I'm not a slave… I'm a free woman" (Chase-Riboud 2004, 134). In this sense, Chase-Riboud is imaginatively reconstructing Sara's voice to channel concerns which are deeply rooted in the post-colonial agenda. Indeed, "even the 'real' Baartman is largely a product of the imagination" (Heilmann and Llewellyn 2010, 121). Chase-Riboud's reconstruction of Sara's identity, even if it has been criticized as artificial (Gordon-Chipembere 2006, 54), constitutes an ethical and noble attempt to unearth the underbelly of colonial history from the point of view of the oppressed.

Chase-Riboud's most picturesque attempt to recover Sara's voice occurs after she has died, just when the anatomist Cuvier is vivisecting her corpse in front of a scientific audience and her own disembodied voice pledges to take revenge on those who exploited her: "No one will have peace, neither Africa nor Europe… neither science nor faith, and no white man, neither dead nor alive" (Chase-Riboud 2004: 285). The sections of the novel occurring during the 1860s are narrated equally by Sara, whose brain and sexual organs lie dismembered in jars on display in the French Academy of Sciences. Sara's ghostly voice comments contemptuously on the rise of racial sciences which sprang up during the second half of the nineteenth century and which developed on a high measure out of the accumulation of colonial body parts. Cuvier

himself boasts of keeping Sara's skeleton, brain and sex in the King's Museum of Natural History (Chase-Riboud 2004: 287). What is at stake here is the doubtful ethics of turning human beings into items subjected to scientific observation, rendering visible the internal contradictions of western science and its fluctuation between scientific vocation and morbid fetishism.

Sara's narrative goes in parallel with a considerable number of black people who settled in Victorian Britain throughout the nineteenth century, people who learnt to speak English and earned their lives just like any other Victorian, and were integrated into European society. Considering the recent field of Afro-European studies, the recorded presence of dark people in Victorian Britain enables some scholars such as Vanessa D. Dickerson to talk about a "Black Victorianism" (Dickerson 2008, 10). Recent historicism indicates that black people could be seen all over Britain. Only in London, Heilmann and Llewellyn, following other sources, mention between 5,000 and 10,000 black people by the opening of the nineteenth century (Heilmann and Llewellyn 2010, 269), a figure which rises to 2.6 million by 1851 (Killingray 2003, 51). This fact dismisses the wrong idea that black subjects gathered only around trading ports and it seems to suggest that Sara Baartman belonged to a collective who enjoyed considerable perceptibility in Victorian times.

Chase-Riboud's novel exploits the stark contrasts between Victorian scientific racism (materialised in manifold disciplines which emerged during the nineteenth century, such as anthropology or ethnology) and recent historical perspectives on race-relations in Victorian England. Indeed, critics are keen to qualify Victorian racist theories and stereotypes as "ahistorical" (Brantlinger 2011, 12; Lorimer 2003, 188) in the sense that they did not consider the actual circumstances of dark people and their assimilation into Victorian Britain. Rather than obtaining empirical knowledge on dark subjects, Victorian pseudo-sciences sought to confirm biased theories on non-white races formulated in advance (Bolt 2010, 110). Chase-Riboud displaces the narrative focus to the racial Other, Sara Baartman, who is allowed to act as a historical agent rather than as an object or 'curiosity' under scientific scrutiny, and to whom the reader is allowed to know without pre-established biases and categories.

3. Belinda Starling's *The Journal of Dora Damage* (2007)

The historical recovery of dark Victorians also applies to Belinda Starling's *The Journal of Dora Damage* (2007), which deals with a Victorian lower-class woman who must take up the family business, a bookbindery, because of her husband's rheumatism. Gradually Dora gets entangled in the sordid trade of Victorian pornography in the hands of a pseudo-scientific group, Les Sauvages Nobles, in which the pornographer Mr. Diprose and the scientist Sir Jocelyn Knightley are its most infamous

participants. To complicate the plot, she enters into an extramarital relationship with Din Nelson, a former slave fleeing the American Civil War.

Starling's novel provides an interrogation on British imperial history and the role of Victorian Britain in abolitionism. This becomes evident when Starling ventriloquizes Knightley's character to introduce her authorial voice into the narration: "Does it strike you as strange that, having so benefited from slavery for centuries, our conscience should only stir when more profitable methods of sugar production are discovered? How happily we erase past shame with present virtue… it was market forces, rather than morality, that led to the abolition of the British slave trade" (Starling 2007, 105). Additionally, although slavery was officially abolished in 1833 throughout the British Empire, the 'peculiar institution' was substituted by the Apprenticeship system and indentured labour, whose quasi-slavery conditions still involved physical punishment and horrific working conditions.

Starling's novel shatters common pitfalls in postcolonial theory and colonial history, such as the excessive reliance on binary oppositions and the widespread oblivion of women as "producers of Orientalist discourse or as agents within colonial power" (Lewis 1996, 18). Indeed, the traditional postcolonial opposition which identified the west and the east as male and female respectively is inverted and women in this novel are portrayed as complicit in the support of imperialist ideology, or in other words, "women, too, can be participants in the commodification of others" (Heilmann and Llewellyn 2010, 132). This is illustrated by how Starling portrays in the novel The Society for the Assistance of Fugitives from Slavery, a society run by upper-class female abolitionists managed by Lady Sylvia Jocelyn, Sir Jocelyn's wife. Far from being an innocent society dedicated to fight the horrors of slavery, its female members employ sexual exploitation by organising private gatherings in which freed slaves are compelled to exhibit themselves half-naked so that they can indulge in rape fantasies. Dora also seems temporarily infected by the all-pervasive Victorian racism when she tells about Din: "How dare he behold me… play with me… I was his employer; he was my slave" (Starling 2007, 267). Therefore, although Dora shows a racial sensitivity which is significantly higher to the remaining characters, she is nevertheless unconsciously led to exercise her western dominant position over her racial others.

Issues of interracialism are also addressed in the novel, which is quite significant since "inter-racial love affairs… still remain an underrepresented theme in neo-Victorian fiction" (Kolhke 2008, 198). Whereas Chase-Riboud's *Hottentot Venus* replicates the usual plot in which the white master abuses his female slave, Starling renders a narrative turnaround in which Dora and her black assistant enter into a truly intimate relationship, in contraposition to her sexless marriage. Nevertheless, Dora's sexual intimation with Din is not free from the widespread Victorian abhorrence on miscegenation, as it is exhibited right after they have consummated their relationship: "We

had perpetrated a terrible sin… yet my shame mixed curiously with a wondrous, golden sensation of glory" (Starling 2007, 365). Significantly, whereas Victorian scientific theories provided evidence to indicate that racial hybridity resulted in the decline of the dominant white race, imperial historicism indicates that racial miscegenation was very common throughout the colonies (Lawrence 1998, 222), resulting in mixed-race populations scattered all over the Empire. Neo-Victorian novels such as *The Journal of Dora Damage* evince openly this point.

Even more meaningful is the fact that Dora's client, Jocelyn Knightley, overtly racist and disdainful of interracial relations, is eventually revealed to be of mixed-race origins, just after he has repudiated his wife for bearing a black-skinned baby. Knightley's own racist obsessions actually reveal "his profound anxiety about his own skin and its racial classifications" (Heilmann and Llewellyn 2010, 139) and they are again echoed in Fanon's perceptions on interracialism: "I wish to be acknowledged not as black but as white… who but a white woman can do this for me? By loving me she proves that I am worthy of white love" (Fanon 1986, 63). Knightley's coward attitude contrasts sharply with Din Nelson's, whose farewell speech to Dora are revealing: "I am a black man, Dora, and it defines me more than your skin will ever define you. I am black, an' I must fight for its recognition an' acceptance, an' for the freedom of my country" (Starling 2007, 367).

In the context of Victorian Britain's relations with African Americans, the novel's most imaginative section occurs in chapter 15, in which Starling features a group of runaway American slaves who gather in a secret cellar in the Victorian London underworld in order to organise resistance against the American Southern Confederacy during the American Civil War. Staling illustrates here what has been called, in the words of Vanessa D. Dickerson, "Black America's romance with Victorian Britain" (Dickerson 2008, 4). Portraying a group of runaways slaves plotting against the secessionist American South constitutes an imaginative act on the reconstruction of a past which is effaced from the historical record but still it fits perfectly with the fact that "Britain was… in the minds of nineteenth-century blacks in the south, a geopolitical mecca" (Dickerson 2008, 9).

4. Conclusion

The recurring presence of dark subjects in neo-Victorian narratives and the historical correlation of such recurrence validate one of the most significant postulates within Afro-European studies, which is the fact that Europe has been a multicultural territory from the very beginnings of Western civilisation, despite the fact that traditionally the presence of African, Latin American or Caribbean subjects has been effaced from the European imagination. Accordingly, postcolonial neo-Victorianism

and Afro-European studies are aimed at providing a more hybrid perspective on the Victorian Age and the European territory respectively. In other words, postcolonial neo-Victorian texts contend that the inherited image of Europe as a "culturally bleached" (Gilroy 2004, xii) territory is a fantasy.

The intersections between postcolonial studies and neo-Victorian fiction provide fresh perspectives on imperial history, revealing the internal contradictions of the Victorian imperialist project. Indeed neo-Victorian texts have become a vehicle to modulate common pitfalls in postcolonial theory, such as the excessive reliance on binary oppositions which, after all, just try to put order to what is actually protean and unfixed. Additionally, traditional postcolonial analyses provide a simplistic and polarised view on western-eastern relations, virtually ignoring gender issues or resistance to colonial discourses both in the west and in the east. Cultural historians on the British Empire such as Patrick Brantlinger tellingly affirm that the ideological framework grounding contemporary racism is intimately linked to nineteenth century European imperialism (Brantlinger 2011, 6-7). Accordingly, postcolonial neo-Victorian fiction provides a field on which we can interrogate the legacy of Victorian imperialism and its traces in contemporary culture while contributing towards a hybrid perspective on Victorian Britain.

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'Painfully brilliant sunrise. The mountain is silent': Nature, Transgression and Justice in the Opera *Brokeback Mountain*

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Abstract: Annie Proulx, the author of the short story "Brokeback Mountain," also wrote the libretto of the opera (world-premiered in Madrid in January 2014). This essay aims at studying the intermedial transformation of "Brokeback Mountain" for the opera stage, with an emphasis on the production and effects of live performance, and on Proulx's attempt to recapture the strong naturalism of her short story.

Keywords: *Brokeback Mountain*, Proulx, intermediality, opera, naturalism.

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On 28 January 2014, the opera *Brokeback Mountain* was world-premiered at Teatro Real, in Madrid, with libretto by Annie Proulx, the writer of the short story, and music by the dodecaphonic composer Charles Wuorinen. The musical event enjoyed an outstanding coverage by the international media, but it did not provoke the controversy and excitement raised by Ang Lee's movie in 2005, mostly in the US, at a time when the homosexual marriage was a hot topic of debate. However, the place and the year of this AEDEAN Conference justifies this essay, which aims at examining the intermedial transformation of "Brokeback Mountain" into an opera by considering, first, the effects of the live stage performance, and, second, Proulx's adaptation of her short story into a dramatic text for the libretto, since it attempts to recapture the original atmosphere of strong naturalism, not only in the space of wild and rural Wyoming, but also in her characters' profile, plot and tragic denouement.

Considering the intermedial rendering of "Brokeback Mountain" into an opera, the most obvious variation with respect to the story and the movie is the physical,

corporeal, live presence of two real male bodies in the roles of Ennis del Mar and Jack Twist caressing, hugging and kissing each other and lying naked in bed in front of the audience. This staging in Madrid did not provoke any controversy, but there was a great difference in ticket sales between *Brokeback* and *Tristan und Isolde* (the scheduled alternating opera with *Brokeback*), which achieved a sold-out run.

The second important change concerns the modifications to give dramatic cohesion to the sequence of scenes. Like for the film, the story source had to be enlarged for the opera version. In "Getting Movied," Proulx praised highly the screenplay by McMurtry and Ossana for understanding and preserving her characters when she said "it was, in a real way, a collaboration" (Proulx 2006, 134). Neil Campbell has argued that as a text (short story, screenplay and film) Brokeback "is the product of many hands each bringing certain knowledge to the material and extending outward into new, challenging areas of work" (Campbell 2009, 205). The opera adds another step to this textual territory. Proulx, for example, removed from her libretto most of the additions in the film, and invented parts – at Wuorinen's suggestion – to reinforce the female roles (especially the wives'), like Alma's purchasing her wedding dress, or Lureen's conversation with the ghost of her father. For the opera project, Wuorinen and Proulx visited Wyoming together and e-mailed regularly in another "delightful collaboration" ("Charles" 0:46). Besides, the operatic medium allows the non-verbal-non-visual musical approach to the matter. Notes, rhythm, tone, and singing invite a deeper reflection and an emotional involvement with the drama on stage. Opera reviewers were not particularly enticed by Wuorinen's music. Though it has a prelude and interludes, the show runs without any break and does not immediately convey the complexity of the characters' conflict, as it occurs in the Motel conversation (act 2, sc. 2), where the simple (or subtle) musical elements, if compared with any other pieces, do not evoke the characters' new situation.

A major variation involves the overall perspective from which the characters are contemplated. The staging of the opera accentuates more than the story and the film the ambivalent role of the mountain as an ominous site. It also places a renewed emphasis on the characters' awkward existential condition, both as lower class individuals and same-sex lovers, which were slightly diluted in the movie by its focus on the homoerotic affair and by the spectacular landscape. These two aspects – the ambivalent nature of the mountain wilderness and the vigilant eye of the heteronormative system of (re-)production – are precisely highlighted by the two photographs by Tal Yarden printed on the front cover of the opera official brochure (*Brokeback* 2014. Figure 1).

Figure 1. Opera brochure cover photos

The centrality of these aspects is also marked in the opening prelude. At the start of the show, a lanky, sinister figure of a man swaggers on a completely blank scenery illuminated in white. It is Aguirre, the employer of the two sheep-herders. He wears hat, coat and boots, all in black, and holds two guns. Aguirre represents the implacable and uncompromising structures of his social and economic capitalist order, where the two main characters – described as a "pair of deuces going nowhere" (Proulx *et al.* 3) – struggle hard to earn some money, in the case of Ennis del Mar to wed his girlfriend, and – as he says – "to live a regular life" (Wuorinen [2013], 1:205).

The opera underscores the conflicts and crisis within the characters' families, first-ly, by enlarging the marginal role played in the story by the wives in their respective economic spaces (the household of Ennis's wife, Alma, and the expanding business of Lureen, Jack's wife), and, secondly, by the central place occupied by the bed where Jack and Ennis challenge their heteronormative surrounding. Aguirre's body also conveys the inflexible, despotic principles of what he represents, including the menacing spectre of homophobia that will be fully materialized on stage by the ghostly cowboys in the second act. In fact Aguirre's guns indicate that violence and killing is his usual method for self-protection and preservation.

The inhospitable Wyoming peaks start to appear on a black and white video screened on the background while the opening prelude still goes on suggesting a menacing atmosphere with grave long notes (trombones, clarinets and contrabasses) and sharp beats of percussion. The minimalist scenery draws attention to the characters' selves and emotions in the mountain, which fits both the concise libretto and the straightforward pacing of Wourinen's scores.

The same strategy was used for *Tristan*. Whereas on the background the video of *The Tristan Project* by Bill Viola was being screened, the stage remained almost empty during the show. The singers were remarkably static, nearly like in a concert. There are certainly a lot of similarities between *Tristan* and *Brokeback* as Edgecombe observed already in 2011 (Edgecombe 2011, 121), such as the initial incompatibility of the lovers, the liberating drinking, or the concealed passion, however in *Brokeback* there is no mercy – like King Mark's forgiveness – for the Wyoming lovers.

The slogan for advertising the film was "Love is a force of nature," whereas for the opera the emphasis was always laid on the universality of their love story, but the tag 'between two men' remained secondary. When Proulx wrote the short story, she was intrigued by some Wyoming older men that she saw around, and the prospect of some silenced, unacceptable episodes of their sexual lives that had to remain invisible, unspoken, unsuspected. Ennis and Jack could portray these types inhabiting a naturalistic, implacable, merciless environment governed by the strict rules of nature and society. As conceived by Proulx, Ennis and Jack feel and live as straight men, but their respective nature and their home education – maybe due to their nature – betrayed a feminine note in the boys. This feature of the characters is not so evident in the film, but in the opera Jack's Father sings in a falsetto "a cruel parody of Jack's voice whiny and babyish" (Wuorinen [2013], 2:277) when he said "I'm going to bring Ennis del Mar up here" (Wuorinen [2013], 2:277).

The seed of gayness implanted in their nature by the author blooms in the mountain wilderness, which – though pure nature – is described by Aguirre at the beginning as: "Brokeback Mountain, old and hard, knife blade rising from the earth. Dark power. Lighting, blizzard, avalanche and flood, storm and falling rock, stones like skulls, jet stream, lion's claw. An evil place that kills men" (Wuorinen [2013], 1:10-14). The isolation in the dreadful heights provides the space for Ennis and Jack's paradise, and also a powerful spirit – like an invisible agent – to put in motion their homosexual affair. In a stage direction, Proulx writes: "[Jack] pulls him [Ennis] into the tent and the mountain goes with them" (Wuorinen [2013], 1:122), as if suggesting a sort of diabolic possession, one that will never abandon them.

Though the film was largely acclaimed by the gay community, criticism has shown that it is "a tragedy about the specifically gay phenomenon of the 'closet' – about the disastrous emotional and moral consequences of erotic self-repression and of the

social intolerance that first causes and exacerbates it" (Mendelsohn 2011, 33). The point of view of Proulx's tale is not openly homophobic, but it conveys that things must be taken as they are, even if the characters' transgressing behaviour cannot be socially approved, like the much repeated closing sentence suggests: "[…] but nothing could be done about it, and if you can't fix it you've got to stand it" (Proulx *et al.* 2006, 28). In the short story, in the morning following their first sexual intercourse, we are told that "Ennis woke in red dawn" (Proulx *et al.* 2006, 7). Red applied to dawn may suggest the beginning of a passionate relationship, and also anticipate the death of Jack drowned in this own blood. Being red the colour of anger, it can also denote the rage of nature against the couple. In the libretto, Proulx writes in a stage direction for the sixth scene: "Next Morning. Painfully brilliant sunrise. The mountain is silent" (Wuorinen [2013] 1:130). This text condenses the contradictory feelings towards the homosexual act both within the characters and in the fictional space.

The sunrise symbolizes a new period, but also masculinity and in particular male sexuality. The words 'painfully brilliant' describe the bright sunlight and its painful effect during the whisky hangover. In a figurative way they also attest contrary feelings – sexual and moral. Whereas Ennis denies his homoeroticism and is haunted by a strong internal homophobia, and would not think of having sex with men other than with Jack, the latter occasionally goes with other men and repeatedly asks Ennis to start a life together elsewhere, which he will never do. For one it is a moral burden, for the other a liberating trespass.

Proulx adds "The mountain is silent". Why is the mountain 'silent'? Is it because its evil energies are at peace once that the bodies of Ennis and Jack performed the sexual act and satisfied their lustful desire beyond the order of nature, or is it because their sexual transgression has caused a commotion in nature? It can be argued that the personified mountain in this case does not mean nature, but just the wild, evil space where the sheep-herders shaped their gay pastoral paradise. The silent mountain represents their happiness and their truth. In other words it has been transformed into a protective womb to lap their new entertainment. This new space, therefore, is silent because it has nothing to say, not for lack of experiences, but for uselessness of words for those (socially rejected) experiences, in fact they never talk about their own sexual couplings. For them, it is like a fantasy realm of early childhood: "All the headaches go away when we get back in the mountains. It's like we're both kids again with the whole world in front of us" (Wuorinen [2013], 2:192-93).

In the short story and the movie, Ennis, who is mainly the character under focus, suffers a sort of metamorphosis as he progressively falls in love with Jack. It is his body that speaks what his mind refuses to admit. Just one year after his marriage with Alma, he can think nostalgically about his days in the mountains; so, when Jack comes to pay him a visit, it is Ennis who presses Jack and kisses him. In the

naturalistic fiction paradigm, he represents the character that endures life and accepts stoically every misfortune or twist that life may bring; whereas Jack Twist portrays the character who obeys his desires and impulses regardless the potential adversities, catastrophes or accidents, as it often happened in rodeo shows or with his fatal accident. Once Jack's trespassing into the forbidden territory of gay sex becomes public in the homophobic space that rural Wyoming represents, his body must be suppressed to atone his shameful sexuality. The shed of his blood purifies the community and restores the re/productive order. Ironically, in the opera, by the time the moral order is restored, a gay love story and the tragic impossibility of that love have been staged in front of the audience, an audience primarily interested in the acoustic and visual elements of the show, but used to being confronted (often disgusted) with moral provocations encouraged by controversial modern productions.

Besides this conventional execution of traditional justice, the opera discloses a new dimension of mystery and speculation beyond the public control and gaze. It was clear that the film also attracted the heterosexual population. For example, Susan McCabe, who first saw the movie in Lund (Sweden), where it was being shown for months, observed that the audience was largely female (McCabe 2011, 309-10). In the same sense, James Morrison has argued that it is "much more […] about marriage than it is about homosexuality, a fact that account for much of [its] mass popularity" (Morrison 2011, 86).

Marriage is given prominence in Act 2. After Jack and Ennis meet again and their romance restarts, their family relations get worse, their wives become jealous, frustrated and desperate, and their marriages end – in divorce in the case of Ennis, and in murder in Jack's. In this respect, the opera emphasises the new dimension of 'a man with a secret' that was present in the short story and the film, but not made explicit (save for the Spanish title – *El secreto de la montaña* – in some South American countries). On the contrary, in the final scene of the opera, Ennis sings out his love for Jack: "Jack, I'm choked up with love" (Wuorinen [2013], 2:299), and adds: "Can't talk to nobody about you. My secret. Nobody knows even now. There is a price for that secret. When somethin bad happens a man with a secret can't show pain" (Wuorinen [2013], 2:303-05).

In Act 2, their mutual love is a fact, but never verbalised. At the end of scene 7, Jack expresses his exasperation with Ennis's permanent refusal to start a life together with a love declaration: "I wanted to fall in love, and I did, I did. I wish I knew how to quit you" (Wuorinen [2013], 2:236-3). It is then when Ennis cannot express his pain but somatises it in such a way that Jack fears he is suffering a heart-attack. This is the last time they are together. The next news of Jack Ennis will receive will be about his death, and it will be only after visiting Jack's room at his parents', after discovering his own shirt placed within Jack's in the wardrobe hanger, and after not being allowed

to transport Jack's ashes to Brokeback Mountain that he is able to declare his love for Jack – whose lustful body is now definitively absent and irretrievable – in the final aria, when the impressive theme of the mountain played at the beginning sounds again with great intensity. In the short story, as well as in the film, Ennis cannot verbalise his love. He expresses it by projecting it visually in his trailer as he pins a postcard of Brokeback and hung underneath the two shirts on a wire hanger. This visual or ekphrastic rendering of his inner affective landscape constitutes the unspeakable subordinate clause of the famous ending statement "Jack, I swear – " (Proulx *et al.* 2006, 27). In the final aria of the opera (nothing to be compared with Isolde's 'Liebestod') Ennis turns his visual projection of what he silently swore into an explicit speech about his feelings: "All them years I told you 'No, No, No.' I never give you nothin but 'No.' I never give you nothin and I never said what you wanted me to say. I got only one thing I can give you now, Jack, I swear I swear there will never be anybody but you. It was only you in my life and it will always, always be only you, only you. Jack, I swear" (Wuorinen [2013] 2:307-13).

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The Necessity of Agency
in *The Secret Life of Bees*, the Film

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Abstract: *The Secret Life of Bees* (2008), the film, could be interpreted as the depiction of identity building through agency. Lily Owens, a poor white 14 year old girl, runs away from her tyrannical, abusive father in an effort to find herself by retracing her late mother's past. She will need the support of a group of mature black women who have constructed their whole spiritual identities. Both groups, African American women and poor white girl, look back to the past to build towards the future.

Keywords: whiteness, agency, identity, social location, oppression, solidarity.

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"I killed my mother when I was four years old; that was what I knew about myself. She was all I wanted and I took her away". These are the opening lines to *The Secret Life of Bees*, the film; powerfully engaging, the scene depicts Lily Owens, the protagonist, lying in bed, alone in the dark, revealing her anxiety to find her own self. The viewer is immediately drawn to the suspense built by her last statement, as Lily confessed she had killed the only person she wanted in her life, her mother, what she knew about herself, her identity. Embedded in these words is the conflicted mind of a young girl who is about to initiate a process of growth, of coming of age. Formally defined as the attainment of prominence, respectability, recognition or maturity, coming of age also alludes to a young person's transition from childhood to adulthood. Such a transition is contingent upon the circumstances surrounding this process; the family and social environments under which this growth is to occur, play, undoubtedly, a crucial role in recapturing, recovering, or in Lily's case, finding her own identity. Should the circumstances be favorable, coming of age, though still conflicting and puzzling, may result in a smooth initiation to life. The conflict arises, however, when coming of

age takes place within a white underprivileged family in the midst of a social turmoil as it was the South of the 1960's.

Lily's personal life unfolds during the time of the Civil Rights movement whose ideas about human rights and equality for the oppressed seem to signal universal values beyond racial boundaries. Despite being white, the young protagonist does not belong to the privileged class; in fact, she appears to have more in common with the oppressed (Blacks still fighting for their rights as US citizens) than with the people of her own race. At home, the girl is mistreated by her father (she endures verbal and physical abuse, has to work herself to exhaustion in her father's peach orchard and never has the chance to interact with her peers); in society, her condition of female and negro ally (her best friend is a black girl, Rosaleen) puts her at risk of falling victim to discrimination.

To understand the protagonist's relationship with individuals out of her class in such troubled times as 1960s in the South, one must brush up on a few basic notions of boundary theory. Boundary theory begins by asking how categories shape our perceptions of the world. Categories are classes or types that result from the processes of dividing and selection. According to Matt Wray, in philosophical terms, to state that two things belong to two different categories is to assert that they have nothing in common; conversely, to state that two things belong to the same category is to assert that they share a common identity. In everyday life, however, categories tend to be messier, cloudier, fuzzier and more blurred than that. It is only when we determine that something, be that as it may properties, qualities or characteristics, belongs or does not belong to a category that we can mark off the boundaries that separate that category from others (Wray 2006, 7). Yet in life, such boundaries may change as the events unfold. Lily, though white, shares facts of her life with Rosaleen: both are young women who have to work hard in life, both live in the South and suffer from oppression. Lily, then, transgresses her own boundaries of being white and thus, thought of as superior to blacks, to initiate her journey towards identity by first establishing a relationship with a person out of her class, Rosaleen, the black housekeeper at the Owens's, and secondly, by escaping from her abusive father who seems not to have gotten over the loss of his wife.

Set in South Carolina in 1964 just as the civil rights act has been passed, the film opens up with Lily lying in bed recollecting the series of events leading to her mother's death: Lily, a toddler, hiding in the closet, her mother hurriedly packing her bags, her father stomping in the bedroom; the struggle beings, the revolver gets out of her mother's reach and lands at Lili's feet, Lily picks up and the weapon goes off. Lily's grievance for the loss of her mother in based on an overwhelming feeling of guilt that will haunt her for years. At fourteen, Lily's guilt has amounted to an irrepressible

urge to find out more about her mother. This desire of getting to know her mother will translate, as the first lines of the film reveal, into a desire of getting to know herself.

Identity formation in the oppressed entails the willingness to stand up to adversity; it signifies an act of rebellion against the 'status quo.' Along this line, the film presents two different planes of reality: the outside world where African Americans are fighting for their rights to be equals to whites (the third scene shows a TV news broadcast of president Lyndon B Johnson signing the Equal Rights Act) and Lily's personal conflict. Just as African Americans had reached their limit, so has Lily who can no longer cope with her father's cruel punishments, or the uncertainty of her own being. This desire to break down the barriers of oppression will be marked throughout the movie by the Equal Rights movement as the backdrop to Lily's own story. It is in such fashion that two series of events, two urges to stand up against injustice, one collective and the other personal, will simultaneously unfold. At this level the basic principles of boundary theory may also be applied as two socially distinct groups (blacks and poor whites) transgress their boundaries to form alliance against a third (the mainstream whites). At this point, the need to subjectivity formation is no longer a matter of race but rather a matter of social or personal mistreatment, oppression and abuse. These are the new boundaries in which Blacks and poor whites may be defined as a unique category, distinct and different from the oppressing class.

Individual agency or the power of standing up to adverse circumstances, what Brent Henze has defined as "the opportunity (or the right) for an oppressed person to represent and act for herself" (Henze 2000, 237), is the first step towards identity building. It takes agentive power to come out of a location of social oppression, continues Henze. For subjectivity formation to take place, however, this agentive power has to arise not only from within the oppressed but also from others who have suffered the terrible consequences of oppression; it is what Cherrie Moraga in *This Bridge Called my Back* has described as the power of collective agency (Moraga 1981, xxviii).

As it is through the process of recollecting past experiences that new identities can start to forge (Lily needs to retrace not only her mother's past but also her own), remembering past experiences must entail searching for objective knowledge found in the collective agency of others. Lily, in order to escape her location of being a poor white, and young female needs to acknowledge her social site at the crossroads of the intersecting categories of race (though white, she is poor which goes against any socially preconceived idea of white superiority), gender (she is a female in a male dominated world, victim of male violence and abuse), and age (due to her short life, Lily is inexperienced and thus vulnerable to potential social dangers) as well as to interpret the emotions her experience triggers. She will need the collective agency of the Boatwright sisters (a group of Black women who have acquired themselves the knowledge and understanding of not only their former social location- that of black,

female, and victims of trauma- but also the ways of the world around them) to start building her new, true (according to her own interpretation and the interpretation of the collective, the Boatwright sisters) identity.

This "collaborative role," as Henze puts it (Henze 2000, 233), of others in one's interpretation of one's experience is seconded by Satya Mohanty in his analysis of Toni Morrison's *Beloved* (1987). In Henze's words, "Mohanty describes the creation of a 'community of the oppressed,' which is formed by a process of rememory: remembering the past and recapitulating its events (or interpreting them)" (Henze 2000, 234). In the case of Lily Owens, the Boatwright sisters are able to act for Lily the instant she realizes her readiness to interpret an experience already experienced (remembered and interpreted) by them as a collective. Satya Mohanty states that it is possible to construct a social or cultural identity, in which experiences would not serve as foundations because of their self-evident authenticity but would provide some of the raw material on which to construct identities (Mohanty 2000, 38). Thus, the presence of a collective that can properly channel and interpret lived experiences is, in the process of subjectivity formation, most paramount. Identity building, therefore, may be looked upon a process triggered by the desire to escape oppression (individual agency) that entails guidance in how to do it (collective agency), through a proper interpretation of lived experiences (the raw material on which to construct subjectivity).

Individual and collective agency, in the narrative, come in the form of symbols and metaphors. One of the most significant metaphors in the film is the presence of bees. This metaphor can be interpreted twofold: firstly, bees appear in the opening scene to provide Lily with inner peace, safety and comfort. The fact that T. Ray (Lily's father) cannot see the bees is indicative of T. Ray's male abusive behavior, at one time directed towards his wife, and now towards his daughter. Along this line, Lily's urge to find the self arises as soon as bees come into the scene; secondly, bees will make themselves known, once again, at the Boatwright sisters'. This time around, Lily learns about the importance of the community as the world of bees becomes a parallel to the world of these Black women whose key to survival and true identity resides in the power of collective agency.

As events unfold, Lily sets out in high hopes of finding her mother's past and in turn her own, for it is by returning to the past that we can understand the present and build towards the future. In Toni Morrion's *Beloved* (1987), encountering the past means encountering the lost self, reconstructing it by granting it an opportunity to represent and act for itself. Having been given a second chance, Sethe does not kill her baby but rather defends her from the evils of the white man (she mistakes Edward Bodwin, Denver's boss, for schoolteacher): "He is coming into the yard and he is coming for her best thing [...] and if she thinks anything, it is no. No no. Nonono. She flies. The ice pick is not in her hand. It is her hand" (*Beloved* 309). Just as Sethe redirects her

power of agency in the form of atonement for her previous actions, so will Lily overcome her feeling of guilt over her mother's death. In doing so, the protagonist will attain self-forgiveness. Only then will she be on her way to self-discovery.

At the Boatwright Sisters' Lily starts her identity building process. It is the collective agency of these independent, highly educated, makers of honey, black women which will guide Lily towards her guilt-free, self-confident subjectivity. August, June, and May will teach Lily about life each in their own way, each unfolding a different aspect of the self. Toni Morrison explains:

> We [African Americans] are the subjects of our own narrative, witnesses to and participants in our own experience, and, in no way coincidentally, in the experience of those with whom we have come in contact. We are not, in fact, "other". We are choices. And to read imaginative literature by and about us is to choose to examine centers of the self … (Morrison 1988, 133)

Morrison's words are most revealing: while African Americans were regarded as 'the other,' due to their lack of agency (Johnella Butler 2006, 176), Morrison does not hesitate to express that African Americans have ceased to be 'the other' the instant they choose to exert agency by exploring the different centers of the self; a choice that leads to self-discovery, no matter one's race, gender or class, I argue. It does not come as a surprise, then, that a group of African American women, in *The Secret Life of Bees* will take it upon their shoulders to guide Lily through her coming of age process.

As identity not only entails individual and collective agency but also it encompasses exploring different aspects of the self, it is at the Boatwright sisters' where Lily has the opportunity to learn about different aspects of being which constitute the parts of a whole, the community, where the deepest sense of individual and collective agency lies. Being part of a whole is being one with yourself and one with others. Wholeness is better reached through spirituality as the practice of ancestral rituals unites all members of the community. Donna Aza Weir-Soley argues that a creolized form (mix of Western and African spiritual beliefs) of spirituality is paramount for the survival of the African American identity. Such spirituality is forged by the experiences of a slave past and nourished by sustaining memory of ancestry, ritual worship, and cultural practices (Weir Soley 2005, 89). The Boatwright sisters seem to have found their identity through worshipping the figure of a black Mary. The scene of the Sisters of Mary's prayer meeting shows Lily latching on to such a figure as in a process of healing, of finding self-forgiveness. However, wholeness may also be interpreted from a different perspective: the film lets the spectator look into wholeness within the sisters' interactions. The sisters' family structure very much resembles life in the hive as they work together, they depend on each other and lean on each other for the sake of their

own survival. In any case, wholeness as spirituality or wholeness as the thrust behind collectivity along with individual agency will lead Lily to her own identity as a person regardless of race, gender, and class.

In conclusion, *The Secret Life of Bees*, represents a depiction of subjectivity building at its best. First, having acquired the sense of individual agency, Lily returns to the past in an effort to understand, to forgive herself and give herself a second chance guided by the hands of the collective, those whose personal experiences, once properly interpreted, will help the protagonist explore the different centers of the self which, I argue, cannot do without wholeness and spirituality. Secondly, the historical context of the 1960's provides Lily with yet another form of collective agency in which wholeness and solidarity lead the protagonist to a more objective interpretation of her lived experiences. Thirdly, the film hints at the possibility of obtaining identity not just for one oppressed group but also for other victims of oppression such as, in Lily's case, the poor white young females. In the end, Lily is well on her way to self-recovery. Her personal and social circumstances have changed as her need for guidance has been met in the figures of the different women who have now become her mothers. Coming of age, though conflicting and puzzling will now be a smooth initiation to life.

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Calderón's and Wycherley's Dancing-masters

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Abstract: Wycherley's second comedy, *The Gentleman Dancing-Master*, is loosely based upon the central plot of Pedro Calderón's *El maestro de danzar*, which is adapted to produce a comedy of wit in line with the theatrical fashions of the 1670s. The purpose of this paper is to analyse Wycherley's use of his source and to identify the procedures he exploited in his adaptation, simplifying the plot, redefining the central characters, and introducing a cynical view of marriage.

Keywords: adaptation, comparative literature, Restoration theatre, Spanish *comedia*, Wycherley, *The Gentleman Dancing-Master*, Calderón, *El maestro de danzar*.

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This essay analyses the connection between Wycherley's *The Gentleman Dancing-Master*, premiered in late December 1671, and *El maestro de danzar* by Spanish playwright Calderón de la Barca written around 1650.[1] Wycherley's source was identified as early as 1888 by Ward, who observed that the coincidences between both plays consisted in "few incidents, and in the name of Don Diego [the father figure]" (128). However, he did not attempt to explain how Wycherley gained knowledge of Calderón's work, why he used it as a source of inspiration and how he adapted it for the Restoration audience. Some of these questions were addressed by Loftis (1973, 121-30), who stated that "*The Gentleman Dancing-Master* is a parody of the Spanish plots – of their intrigues originating in the close confinement of young women, of their

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[1] Van Lennep lists the first recorded performance of *The Gentleman* on February 6, 1672, but notes that the prologue alludes to the company's recent move to their new playhouse at Dorset Garden in December, 1671 (1965, 182). As for *El maestro*, the earliest registered performance is May 26, 1675, by Antonio Escaramilla's private company at the Alcazar of Madrid. However, metrical evidence indicates a date of composition c. 1650 (Hilborn 1938, 57-58).

code of honor, of at least one of their character types, the suspicious father" (125-26). I would like to expand on this idea, examining the changes Wycherley introduces in action, characters and themes, in order to move away from the conventions of the Spanish plots and create a Restoration comedy of wit.

Loftis could only suppose that the playwright must have been the Mr. Wycherley who accompanied Sir Richard Fanshawe in his embassy to Spain from February 1664 until March 1665, and that it was thus that he became acquainted with the *comedia del Siglo de Oro*. However, Thomas's discovery in 1998 of a letter addressed by a member of the ambassador's staff to the dramatist's father has provided positive evidence of Wycherley's presence in the ambassadorial party. Sir Richard was very fond of Spanish theatre, as his translation of Hurtado de Mendoza's *Querer por solo querer* shows, and the retinue was entertained during the journey from Cádiz to Madrid with various theatrical representations (Bennett, 2004).[2] Once in the capital they doubtlessly had plenty of opportunities to attend a Calderón production, for instance the performances arranged for the festivity of Corpus Christi, which were two *autos sacramentales* by Calderón (Pérez 1905, 302). Moreover, Calderón's *Tercera parte de comedias*, which included not only *El maestro de danzar*, but also *Mañanas de abril y mayo* (the source for *Love in a Wood*, Wycherley's first comedy) was issued precisely in late August 1664. The choice of the motif of the dancing master and the close resemblance between central episodes in the plot of *The Gentleman* and Calderón's *El maestro* indicate that Wycherley must have had first-hand contact with the source text, especially since there were no translations of Calderón's play available into English or French.

In drawing on Calderón's plays, Wycherley joined the group of Restoration playwrights (such as Samuel Tuke, George Digby, Thomas Sydserfe, or John Dryden) who borrowed plots and characters from contemporary Spanish drama, adapting them to the taste of the English audience. Although this tendency went back to the sixteenth century (for instance, Thomas Kyd's celebrated *The Spanish Tragedy*), it increased substantially during the 1660s and 1670s, partly owing to the playwrights' eagerness to indulge the new monarch's theatrical preferences and thus earn themselves a place in the monopolised London scene. Charles II had acquired a taste for Spanish literature in exile, since he had been in France when the Spanish influence in drama was at its peak, and in the Netherlands during the Spanish rule (Braga 2010, 109). Wycherley hence tried to gain both the public's applause and royal favour, adapting works by the best-known Spanish playwright in England.

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[2] In her memoirs, the ambassador's spouse supplies further details about the amusements they were offered during their stay in Sevilla, Córdoba and Toledo, which included shows upon the river, plays, music and *juego de toros* (Fanshawe 1907, 139-43).

Wycherley's choice of *El maestro* can be explained due to the interest of the central character, a gentleman who pretends to be a dancing-master. On the orders of her overprotective father, Hippolita has spent a year under the custody of her aunt, Mrs. Caution, who has forbidden her all entertainment. Once the arranged marriage to her foolish cousin is imminent, Hippolita tricks him into bringing to the house Mr. Gerrard, "the fine Gentleman they talk of so much in Town" (I.i p.4). When her father and Caution surprise them, Hippolita passes Gerrard off as her dancing instructor. This resort to disguise and false identity opens up a series of dramatic possibilities which would certainly appeal to the audience. Indeed, it introduces complications which postpone the resolution of the intrigue, and hence pique the interest of spectators, who also experience a certain satisfaction in having more information than other characters. In addition, the figure of the dancing master granted Wycherley the opportunity to include both erotic and hilarious dancing scenes. The false dancing lessons are the most salient feature connecting both plays. However, neither the relevance of these scenes, nor the significance of the differences between one author and the other have been pointed out.

Wycherley's debt to Calderón is clear in the development of the plot, as three crucial incidents in *The Gentleman* are clearly inspired by *El maestro*. In the first one, which boosts the intrigue, Hippolita asks Gerrard to impersonate a dancing-master. Later on, when Gerrard has just aroused don Diego's suspicions by admitting that he cannot play the fiddle, she urges him to break one of the strings, thus delaying the anagnorisis. A third episode borrowed is the one in which Diego asks Gerrard to bring the next day a group of musicians for Hippolita's wedding. This contributes to the denouement, for Hippolita whispers Gerrard to bring instead some well armed friends, who will be decisive to help them accomplish their own purposes.

Despite the similarities in plot, the function and tone of the pretended dancing lessons differ to a large extent from those in Calderón's work. Wycherley's are filled with sexual innuendo and create a series of anticipations and expectations in the audience, which are, for the most part, frustrated. This is because these scenes also fulfill a comic function, as Caution unsuccessfully strives to prevent the lessons and warn Diego that Gerrard is a deceiver. Both the erotic and comic aspects are illustrated in the succeeding dialogue:

> *Ger*. Come forward, Madam, three steps agen.
> *Caut*. See, see, she squeezes his hand now, O the debauch'd Harletry!
> *Don*. So, so, mind her not, she moves forward pretty well; but you must move as well backward as forward, or you'll never do any thing to purpose.
> *Caut*. Do you know what you say, Brother, your self? now are you at your beastliness before your young Daughter? (III.i p.50)

On the contrary, in *El maestro*, the dancing lessons delay the resolution, given that they are conceived as scenes of confrontation between the young protagonists. Unable to bear being apart from doña Leonor, the lady he was courting in Madrid, don Enrique follows her to Valencia, where her father, don Diego, has moved after his return from las Indias. When Diego interrupts the couple's furtive interview, Leonor contrives to introduce Enrique as her dancing-master, thus inventing an excuse to meet him until they come up with a solution. However, Enrique is led to believe by a series of incidents that Leonor has other suitors and resorts to dancing double entendres, in order to express his jealousy and to accuse her of fickleness. The following exchange provides an example:

> *d. Die*. Què le ha parecido al maestro?
> que el ayre luego se dexa
> conocer.
> *d. Enr*. Que sabrà presto
> quanto ay que saber; porque
> a la primer licion veo,
> q ha hecho toda vna mudança.
> *Leon*. Engañase, que no he hecho.
> *d. Enr*. Yo la he visto executada. (II, p.40)

These differences are a natural consequence of the starting point adopted in each play. Calderón begins with a pair of lovers who are separated by external circumstances and have to face a series of obstacles in order to finally get married. In Wycherley's comedy, however, the protagonists do not know each other at the beginning, and the plot focuses on the process of courting with its own set of difficulties, primarily the need to deceive the elderly blocking figures.

Wycherley also made significant changes in the definition of the central characters: the lady, the gallant, and their two customary antagonists (the severe father and the rival gallant). Wycherley maintains the defining traits of the protagonists, though introducing the necessary features to approximate them to two Restoration types: the wild lady and the rakish hero. The antagonists are subject to wider-scope modifications, for Wycherley not only amplifies their function in the intrigue, but also transforms them into efficacious stock characters, the choleric humour and the fop.

Calderón's *dama*, Leonor, does not exhibit the passive attitude typical of the female protagonist of the *comedia*. She controls and resolves the confusions and conflicts originated by the intrigue, without appealing to an authoritative figure, but resorting to her own means. Leonor's resourcefulness emerges in critical situations in which her honor is jeopardized (for instance, when her father surprises her in the company of an unknown gentleman, or when Enrique questions her constancy). However, in relation

to the initial conflict, the separation from her beloved, it is Enrique who shows a greater determination by following her to Valencia and exposing himself to countless perils. Indeed, other than attractiveness, bravery and gallantry, Enrique's most distinctive quality is his complete devotion to Leonor. For instance, even though he acknowledges his inability to dance, he is determined to pose as a dancing-master in order to see her. In addition, Calderón's male protagonist is defined by his jealousy, which serves a functional role, providing the principal source of confrontation between the lovers, and thus delaying the predictable ending.

Wycherley's heroine unquestionably conforms to the category of wild ladies, for she contributes to the resolution of the conflict in a diligent though unconventional manner. Hippolita revolts against the tyrannical incarceration imposed by her father, and resolves to employ her wit to attain the freedom she longs for. Being aware that this liberty can only be reached through marriage, she is determined to select her husband-to-be, and manipulates her foolish betrothed to help her meet a more likely gallant. Not only does she take the initiative in the courting, but also dominates its entire progress: first tempting Gerrard to elope by alluding to her substantial dowry, then frustrating his expectations, confessing that she wanted to prove him and finally agreeing to marry him. Hippolita's testing of Gerrard has a double purpose. First, to check his advances, for, despite her provocative attitude, she is all-too-well aware that female virtue is an essential condition in any relationship leading to marriage.[3] Secondly, to ensure that he is an eligible husband; in John Vance's words, "the kind of husband who would allow more freedom than restriction in marriage" (2000, 75). As Webster has argued, Wycherley uses the figure of the rake to "enact radical reform in marital, familial, and sexual relationships by emphasizing liberty of conscience over repressive moral obligation," yet he also reins in libertine behavior to forestall potential criticism (2005, 68). Indeed, Gerrard will not live up to the dissolute image that the audience had been led to expect from his reputation and, principally, his eagerness to attend a secretive assignation. He is undeniably outwitted by Hippolita, for he erroneously considers her too innocent and ignores her sexual innuendoes. Moreover, he is exposed to ridicule when obliged to perform as a dance instructor. The rakish suitor is hence transformed into a comic and inoffensive character, who is reintegrated in society through marriage.

As for the antagonists, *El maestro* includes three characters which fulfill this role: Leonor's father, Diego, and two rival suitors, Juan and Félix. Diego acts principally as an obstacle for the lovers' encounters, for he is uninformed and unsuspecting of their romance until the final scene, when Enrique's identity is revealed. Diego seeks

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[3] Hippolita, therefore, illustrates Canfield's interpretation of the Restoration female heroine: "however witty the typical female rebel, she refuses ultimately to engage in sexual promiscuity because she is wise enough to know that her value in English patriarchal society resides in her sexual purity, her ability to guarantee genealogical patrilinearity" (1997, 147).

reparation for his honour, though shortly consents to their marriage, on account of Enrique's noble birth. As for the rivals, even though Félix and Juan provoke Enrique's jealousy and hence interfere in his relationship with Leonor, no direct confrontation takes place between them.

Wycherley, on the contrary, devises two strong antagonists, the father and the rival, who are additionally opposed to each other. This opposition functions as one of the foremost sources of mirth in the play and is even implied in their descriptions in the *dramatis personae*. The rival suitor is: "Mr. Parris or Monsieur De Paris. A vain Coxcomb, and rich City-Heir, newly returned from France, and mightily affected with the French Language and Fashions". The father is called Mr. James Formal or Don Diego, "[a]n old rich Spanish Merchant newly returned home, as much affected with the Habit and Customs of Spain, and Uncle to De Paris". As Loftis has rightly pointed out, both characters embody a judgment on the imitation of foreign manners, and therefore vehicle the satirical content of the comedy (1973, 127). The antagonism is evident in the various scenes in which Diego forces Monsieur to wear the Spanish clothing, as an indication of the power he intends to exert over his future son-in-law. Indeed, Diego has strategically chosen an emasculated suitor for his daughter, as a means to preserve his domination over her and his authority within the family (Velissariou 1995, 117-8). His repressive personality sustains his characterization as a Spaniard and additionally conveys a parodic interpretation of the Spanish plots. Furthermore, they both conform to character-types that had proved successful in the contemporary London scene. Monsieur de Paris exemplifies a Frenchified fop whose paramount precedents were Jonson's Fastidius Brisk in *Every Man out of His Humour* (1599), Howard's Frenchlove in *The English Monsieur* (1663) and Dryden's *Sir Martin Marr-All* (1668). Diego is thoroughly affected by a choleric humour, attempting to be always right and behaving irascibly when being contradicted. The most evident example of his obstinacy occurs at the end of the play, when he pretends that he has always been aware of Hippolita and Gerrard's deception, and grants them her dowry in order to surprise them. This trait magnifies the character's comicality, as his alleged Spanish gravity is contradicted by his childish and ridiculous behavior. Each of these two characters associates Wycherley's work with a separate comic subgenre, the foppish comedy and the comedy of humours, which were in vogue since the late 1660s. Indeed, the company producing the play, the Duke's, excelled in both categories and had in their roster two comedians specialising in these roles, James Nokes and Edward Angel, who played respectively Monsieur and Diego.[4]

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[4] Although the original cast is not specified in the text, as Genest has rightly pointed out, the following dialogue would be meaningless "unless Nokes had acted the part himself" (1832, 137):

Hipp. Methinks now *Angel* is a very good Fool.
Mons. Nauh, nauh, *Nokes* is a better Fool. (III.i p.39)

Finally, with regards to the thematic variations, it should be mentioned that Wycherley introduces a harsh critique on marriage, which was particularly characteristic of the genre of the comedy of wit in the 1670s. On the contrary, the *comedia* rarely deals with matrimony, which is conceived neither in positive or negative terms, but as the inevitable conclusion of love and courtship. Wycherley's play, despite preserving the final wedding of the protagonists, abounds in satirical remarks on this institution, primarily built on female infidelity, for instance Gerrard's reproach to Hippolita: "Next to the Devil's the Invention of Women, they'll no more want an excuse to cheat a Father with, than an opportunity to abuse a Husband" (IV.i p.75). This constitutes a further major difference with contemporary Spanish comedies, in which jealousy, even if constantly portrayed as the outward sign of love, is necessarily excluded from marital relations, given the conservative nature of the genre. Nevertheless, after her reconciliation with Gerrard, Hippolita expresses a position on jealousy analogous to the conventional Spanish conception: "I differ from you in the point, for a Husbands jealousie, which cunning men wou'd pass upon their Wives for a Compliment, is the worst can be made 'em, for indeed it is a Compliment to their Beauty, but an affront to their Honour" (IV.i p.83). Her strong stand against jealousy stems from her primary motivation for marrying which, as explained above, is not love, but her desire for independence.

In conclusion, in *The Gentleman Dancing-Master*, Wycherley borrows inventively from Calderón's *El maestro de danzar*, a play he chose most likely for the dramatic possibilities of the fake dancing lessons both as sensuous and comic scenes. Wycherley's freedom in reworking his source is reinforced by the pronounced differences between the Spanish and English theatrical conventions, mainly in connection to stock-characters and ideology. He delineates the protagonists as two Restoration types – the rake and the wild lady – and redefines the antagonists to suit the talents of the chief comedians in the Duke's company. He also presents a cynical view of marriage alien to the *comedia*, but much in line with the libertine ideals emanating from the court of Charles II. Therefore, Wycherley surpasses his contemporaries in rewriting a *comedia* by abandoning the pattern and the values of the Spanish plot and creating instead a comedy of wit.[5]

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Giving Voice to the Subaltern: Ideology and Socio-Historical Factors in Andrea Arnold's Adaptation of *Wuthering Heights*

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ABSTRACT: The aim of this essay is to analyze the latest adaptation of one of the most unwieldy novels in the history of English literary criticism, *Wuthering Heights* (1848). This adaptation was made in 2011 and was directed by the English filmmaker, Andrea Arnold. My intention is to understand this adaptation in terms of socio-historical and ideological conflicts since the film combines both the social values, conventions and beliefs of the time of its production (2011) as much as it mirrors the period in which the source book was written (1845-1846). Thus, I will particularly focus on the racial issues that have blossomed due to Arnold's decision of choosing a non-Caucasian actor to play the role of Heathcliff.

KEYWORDS: *Wuthering Heights,* Emily Brontë, adaptation, Andrea Arnold.

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I shall begin my analysis by compiling the most recent surveys of criticism on *Wuthering Heights.* These reviews have positioned the novel as a "hapax" or isolated singularity in the history of English literature and they have emphasized the novel's elusiveness in interpretation, contributing to the creation of "the Brontë Myth" and relegating the novel to the category of impenetrable mystery. Thus, Saintsbury (1898) depicts *Wuthering Heights* as "one of those isolated books which, whatever their merit, are rather ornaments than essential parts in novel history" (2006, 16); David Wilson affirms that "[a]mong the English writers of her time she seems to stand alone and apart" (1947, 94); F.R. Leavis, in his seminal work, *The Great Tradition* (1964)*,* contributed to the Brontë myth by describing *Wuthering Heights* as "a kind

of sport" and refusing to deal with it (1993, 27); J. Hillis Miller, describes it as a postmodern text that inscribes its own hermeneutic recalcitrance (1992, 78); Margaret Lenta (1984) goes even further by saying that, although Emily Brontë was interested in the fiction of her day, "she belonged to no school; her work stands in no single clear line of descent which might help us to understand her intentions" (64); and Joseph Carroll (2008) regards it as "a masterpiece of an imaginative order superior to that of most novels" but "elusive to interpretation" (241).

According to Patsy Stoneman, "*Wuthering Heights* occupies a place in the popular imagination of the present comparable to that of *Jane Eyre* in the melodramatic imagination of the nineteenth century" (1996, 213). Indeed, many are the adaptations that have been produced out of this outstanding novel. One of the most famous is the William Wyler film of 1939, which opens with Mr. Lockwood trying to find his way to Wuthering Heights through a dangerous snow storm. Lin Haire-Sargeant argues that Wyler's Heathcliff is the strongest equivalent of Heathcliff's felt emotion, the injustices that he had to suffer and his repressed passion and fury (1999, 2). According to Haire-Sargeant, whereas in the novel Heathcliff and Cathy are portrayed by violent movements, in the film, their turbulent love is portrayed through "the poetics of immobility" (1999, 143) and that is what makes us feel sympathy for the devil (1994, 414).

In *Abismos de Pasión* (1954), Buñuel makes Heathcliff a much more sympathetic character than Emily Brontë did, and he makes Edgar Linton much worse. This adaptation covers a narrower period than any other version of the novel since it suppresses the frame narratives, Cathy and Heathcliff's childhood and the second generation's story. The film begins with Alejandro (who stands for Heathcliff in this adaptation) returning from his three-year-absence and ends with Catalina's death. Buñuel uses operatic methods (he borrows leitmotifs from Wagner's *Tristan and Isolde*), animal symbolism and a game of shadows and light in order to build up the transcendental relation between Catalina and Alejandro. At the beginning of the film, we are offered this simplistic introduction: "These characters are at the mercy of their own instincts and passions. They are unique beings for whom the so-called social conventions do not exist. Alejandro's love for Catalina is a fierce and inhuman feeling that can only be fulfilled through death" (qtd. Haire-Sargeant, 1999, 415).

Robert Fuest's adaptation of *Wuthering Heights* was released in 1970 and, unlike the previous versions, it was filmed in the Yorkshire moors. Fuest casts a young Timothy Dalton as Heathcliff. Haire-Sargeant argues that the main changes in plot, character and motivational changes result from the sexualization of the story. For example, Nelly Dean (Judy Cornwall) is a flirt who is in love with Hindley (Julian Glover) and she is "ridiculously (for a farm worker) squeezed into a breast-billowing corset" (Haire-Sargeant, 1994, 419). Fuest also includes a sex scene between Catherine and Heathcliff in Thrushcross Grange after Heathcliff's return from his

three-year-absence. In this scene, Heathcliff knocks Cathy to the ground before having sex with her. Edgar Linton (Ian Ogilvy) plays a pathetic figure as he is laughably surprised when the doctor informs him that Cathy is pregnant. It has been implied before that Edgar is impotent, so Cathy's baby is probably Heathcliff's. As Buñuel in *Abismos de Pasión,* Fuest dismisses the frame narratives, and, at the end of the movie, Hindley kills Heathcliff when he is crying for Cathy's death. But like Wyler's version, the film ends with the image of Cathy's and Heathcliff's ghosts wandering together in the moors. According to Haire-Sargeant, because the film privileges the physical over the spiritual, this adaptation is more concerned with the avoidance of anachronism. However, for her, Fuest belittles one of the most important themes in the novel, the uncanny and ethereal love between Cathy and Heathcliff (1994, 421).

In 1992, Peter Kosminsky's adaptation of *Wuthering Heights* was released. Kosminsky's Heathcliff (played by Ralph Fiennes) stands between Olivier's tormented sufferer and Dalton's coarse hero. Kosminsky/Fiennes' Heathcliff is a sadistic hero as he projects "an ironic, depressed, bitter, modern intelligence, one with which the audience must feel complicity, however uneasily" (Haire-Sargeant, 1994, 422). Nevertheless, Haire-Sargeant asserts that, in this adaptation, it is Cathy (played by Juliette Binoche), and not Heathclifff, the one who carries the film (422). Haire-Sargeant notices that the two actors (Fiennes and Binoche) look very much alike, a fact that exposes the suppressed incest theme (1994, 423). One of the main flaws of this version is that it covers very quickly Heathcliff and Cathy's shared childhood. As we have already seen, this adaptation *does* include the story of the second generation and it dispenses with Nelly Dean's frame narrative and replaces it with Emily Brontë herself wandering through the opening credits into the ruins of Wuthering Heights and wondering who lived there: "My pen creates stories of a world that might have been, and here is one that I will tell" (qtd. Haire-Sargeant, 1994, 424).

What most of these films have in common (except for Kosminsky's version) is that they leave out the story of the second generation. Writer and director Ian Johns argues that, in order to bring a book to the screen successfully, the best thing to do is to "leave out the second half" (*The Times,* 2004). According to Umberto Eco, "in order to transform a work into a cult object one must be able to break, dislocate, unhinge it so that one can remember only parts of it, irrespective of their original relationship with the whole" (qtd. Stoneman, 1998, 447). This is what most film directors have preferred to do, including Andrea Arnold's version of 2011.

As I have anticipated in the introduction, I will argue that Arnold's adaptation somehow adds new meanings to Brontë's novel in order to perpetuate particular contemporary ideologies through the film. According to Cardwell (2002, 64), the comparative approach has traditionally overlooked elements of the films that are crucial to its aesthetic appeal and its ideological meaning. Thus, theorists from the mid-1990s

onwards have tried to release adaptations from its attachment to their literary counterparts. These theorists noticed a lack of contextual information (socio-historical, institutional and intertextual contexts) in comparative analyses of adaptations. Thus, there is a move away from the simple comparative approach towards the recognition that a work of art is the product of ideological, political and economic forces active in the society from which this work originates and to which it is directed.

Heathcliff's ethnic indeterminacy and Mr. Earnshaw's description of him as "as dark almost as if it came from the devil" (34) leaves the path open to many different interpretations. Indeed, he is depicted as "a gypsy in aspect" (3) or an "imp of Satan" (38) and Nelly Dean calls him "a regular black" (56) and speculates about his being half-Chinese and half-Indian. Andrea Arnold's casting of a black actor shows how a change in representation can prompt a fundamental changing in interpretation as well as add new ideological meanings. Many Marxist critics had already speculated about the origins of Heathcliff. Arnold Kettle points out that *Wuthering Heights* is about England in 1847: "The people it reveals live not in a never-never land, but in Yorkshire. Heathcliff was born, not in the pages of Byron, but in a Liverpool slum" (1977, 130). For Kettle, Heathcliff and Cathy's affinity "is forged in rebellion" (1997, 133). This implies that Cathy and Heathcliff, both oppressed by Hindley, love each other because of their shared sufferings. Patsy Stoneman argues that post-colonial readings of *Wuthering Heights* appeared later than that of *Jane Eyre* (1996, 214)*.* However, Christopher Heywood's "Yorkshire slavery in *Wuthering Heights*" (1987) breaks new ground (1996, 214). In this article, Heywood makes a Marxist reading of the novel linking Brontë's preface to the dissolution of the slavery-based economy of the English Western seaboard and arguing that the dissolution of the plantation economy had huge repercussions for some families in the Cowan Bridge region; families that might have served for inspiration for the creation of some characters in both *Jane Eyre* and *Wuthering Heights.*

Although Arnold takes the baton from these critics and makes her own conjecture about Heathcliff's ethnic identity, she is definitely not the first director to cast a black actor to play the role of Heathcliff. Thus, Stoneman points out that Jeremy Raison's adaptation of *Wuthering Heights* for the Chester Gateway Theatre (1994) was also played by a black actor, Patrick Robinson, who plays Ash in *Casualty* (1996, 214). Tracey Harrison*,* with the headline, "Casualty star to be a black Heathcliff," highlights that "it may be the first time a black actor has taken on one of the greatest romantic roles in English literature," and Gerry Dempsey declares that "Dreadlocked Heathcliff triumphs" (1996, 214). He goes on saying that

> [his] dreadlock presence subtly alters the tone and emphasis of the play… lines like "Why educate a blackmoor?" and "I'm master here and don't you forget that,

Gipsy!" take on a new ugliness… The conflict is suddenly racial, not social, and Heathcliff is a different kind of victim…" (qtd. Stoneman, 1996, 214)

Like Jeremy Raison, what Arnold encourages in this adaptation is a Foucaultian epistemology of resistance and a resurrection of subjugated knowledge in the character of Heathcliff, that is, "to revive hidden or forgotten bodies of experiences and memories" (Medina, 2011, 11). Monika Pietrzk-Franger asserts that Arnold's case is "a case of subaltern vision of Brontë's story with the difference that it does not attempt to fill in the gaps" (2012, 269). Thus, Arnold tells us the counter-history of nineteenth century Britain, the dark history of those people who have been kept in the shadows, "the discourse of those who have no glory, or of those who have lost it and who now find themselves, perhaps for a time – but probably for a long time, – *in darkness and silence*" (qtd. Medina, 2011, 15). Arnold defends her casting of a black Heathcliff by making reference to Brontë's ambiguous depiction of the character: "I decided that's really where the truth was. What really mattered was his difference, his exoticness. That was mainly what I thought was really important" (qtd. Rose, 2011).

In my view, Arnold's decision has its own silent performative efficacy, whatever opposing words are said about it. The postcolonial critic Elleke Boehmer argues that the fact that the colonized peoples tell their story implies "assuming control," that is to say, taking responsibility for their past, for self-definition, and for political destiny. Therefore, history no longer came from the outside as the colonized people could now gain access to history and govern the course of their lives (2009, 187-8). Taking this into account, I would like to argue that, in Arnold's film, Heathcliff represents the other subversive part of England; the one which speaks back. This is especially accentuated in the fact that we only get to know Heathcliff's perspective, another crucial departure from the previous adaptations of the novel. Besides, by using a four-three ratio rather than the conventional widescreen, the spectator, like Heathcliff, feels trapped in a narrow frame afforded by a racist society (Mayer, 2011). The film critic, Philip French, follows somehow Kettle's argument and argues that Cathy and Heathcliff's friendship is evocative of the friendship that young slaves briefly forged with their masters' children in the Deep South (French, 2011).

According to Sophie Mayer, this adaptation of *Wuthering Heights* does not ignore racism. On the contrary, it challenges "the Hollywood trend of color-blind entertainment" (Mayer, 2011). For Mayer, Heathcliff's blackness is neither ornamental diversity nor affirmative action. In the film, he is spitted, beaten and forced to break rocks, "a startling image that locates the impact of slavery at the center of the English literary canon" (Mayer, 2011). But not only does Arnold's adaptation respond to the ideological issues of an imperial nineteenth century Britain, it also engages in contemporary ideological controversies. Hence, according to Steve Rose, debates about

whether a "color-blind" entertainment environment offers equal opportunities, or, on the contrary, entails a threat to racial boundaries and identities are pervasive in the film industry. Rose makes a parallelism between Brontë's Heathcliff, whom he calls "the post-racial hero" who "unsettled formerly stable boundaries of nineteenth century Britain, including racial ones," with James Howson, the actor who plays Heathcliff in Arnold's adaptation, and who has to cope with a world (the film industry) which, like nineteenth century British society, is not yet ready for him (Rose, 2011). Thus, Sara Martín Alegre's assertion that adaptations of the classics are not only readings adapted to each epoch but also signs of what causes worries in each moment (2005, 42, my translation), could not be more appropriate here.

To conclude, Andrea Arnold's adaptation of *Wuthering Heights* exposes contemporary racial and social ideologies while offering a subaltern vision of Emily Brontë's novel. In my view, Arnold's othering of Heathcliff through his skin color and his repeated framing as an outsider suggests a transition in the perception of Victorian texts. Thus, instead of reinforcing an insular colonial world, this adaptation makes an original reflection about colonialism in the nineteenth century and the sense of constant estrangement and non-belonging that it left in the colonized. Arnold exposes then the need to find a restorative and non-imposed history of England focalized here by the colonized.

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Koyaanisqatsi: An Anti-Modernist Urban Symphony

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Abstract: The film *Koyaanisqatsi: Life Out of Balance* (Godfrey Reggio, 1982) documents the collapse of the modern metropolis through a modernist device borrowed from the urban symphonies of the 1920s. Despite this obvious influence, its images give rise to an anti-modernist discourse that is ultimately anti-urban: according to *Koyaanisqatsi*, all post-industrial cities have the same lifestyles, productive dynamics and social problems, meaning that the only alternative to this life in turmoil would be the return to the natural environment. In order to explain the way Godfrey Reggio built such an anti-modernist discourse through modernist formal strategies, this paper aims to analyse the agenda and meaning of the film in both its historical context and the present time.

Keywords: Non-fiction film, urban symphonies, Godfrey Reggio, modernism, post-modernism, post-Industrial city.

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One of the first meeting points between avant-garde and documentary film are the urban symphonies of the 1920s. The films that make up this cycle show the daily functioning of the great industrial metropolises of the time, contrasting their productive and leisure activities, and following a temporal structure based on the passage of day to night. These representations depict urban space as an expression of modernity and progress, emphasising "its acceleration and mechanisation, the automatism of everyday life, its rendering of privacy and anonymity [and] its opposition of crowd and individual, freedoms and constraints" (Chanan 2007, 81-82). Thus, films such as *Berlin: Die Sinfonie der Grosstadt* (*Berlin: Symphony of a Great City*, Walter Ruttmann, 1927), *Человек с киноаппаратом* (*Man with a Movie Camera*, Dziga Vertov, 1929) or *Regen* (*Rain*, Joris Ivens & Mannus Franken, 1929) portrayed the modern

city as a living machine, even when they were exclusively devoted to leisure time, like *À propos de Nice* (Jean Vigo, 1929), or to the world of work, as in the case of *Douro, faina fluvial* (*Working on the Douro River*, Manoel de Oliveira, 1931).

Since the 1920s, the industrial societies depicted by urban symphonies had to face first the Great Depression and then World War II before beginning a new growth period that spanned three decades, until the 1970s recession. At the time, the energy and steel crises caused a change in the production model that led to the closure of many factories, a paradigm shift that left an ominous ruinscape behind. In order to document it, American filmmaker Godfrey Reggio updated the aesthetics of urban symphonies in what Venezuelan architect Guillermo Barrios has named "post-symphonies", a kind of films that actually present more differences than similarities regarding their models:

> Post-symphonies stroll again through the cityscape after having adopted an environmentalist vision in full force. Thus, instead of celebrating the metropolis as the epitome of modern progress, they denounce it as the final materialisation of irrationality. The post-industrial metropolis is no longer presented as an isolated organism, with its particular name and geographical location, with its own specificity. On the contrary, it reappears as an immaterial fluid that has been incorporated to a continuous energetic dynamics.
>
> In their attempt to relocate and dematerialise the phenomenon, post-symphonies synthesise the city as an amalgam of generic and universal effects, which are not exclusive from Paris or São Paulo, inasmuch as they belong to the metropolitan phenomenon at large. Place is not drawn from physical coordinates, but it is presented as a dynamic tissue and placed as part of an indivisible whole (1997, 100-101, my translation).

Koyaanisqatsi: Life Out of Balance (Godfrey Reggio, 1982) is a prime example of post-symphony. It was filmed between 1975 and 1982, the hardest years of the urban crisis in the United States. This temporal frame conditioned its discursive structure, which is based, according to Scott MacDonald, on "a provocative contrast between the natural world, as epitomized by the American Southwest, and modern technological society, as epitomized by the contemporary American city" (1992, 378). From the classical urban symphonies, Reggio borrowed their emphasis on montage and formalist mise-en-scène, specifically using "time-lapse photography to reveal the patterns of city life" (MacDonald 1992, 379). However, *Koyaanisqatsi* differs from its models in terms of perspective and discourse, as Barry Keith Grant has explained: first, it adopts "a new global perspective that reverses the form's traditional celebration of technological progress and the harmony of man and machine", and then, it basically

shows "how modern technology is destroying the beauty of the natural world as well as humanity's soul" (2009, 110).

Koyaanisqatsi's main topics are the contrast and interplay between natural and built environment, the contemporary forms of socio-economic development and the everyday experience of urban areas resulting from post-war planning. Unfortunately, Reggio's discourse does not go much beyond the negative valuation of late capitalist society, given that he pays more attention to the consequences of the post-industrial crisis than to its causes. Indeed, his power of conviction does not lie in an intellectual analysis of the topics discussed, but in the emotional impact and visual fascination that the images may cause in the audience. In order to achieve this effect, Reggio uses techniques such as the rapid succession of time-lapse and slow motion sequences, the simultaneous combination of zooming out and panning in the same shot, the use of associative editing, and the systematic changes in the rhythmic pattern of the film. All these techniques give rise to a discursive strategy whose main intention is to depict "the ordinary from an extraordinary perspective", as Reggio himself has said (in Mac-Donald 1992, 388).

From a visual perspective, *Koyaanisqatsi* presents eight different sections instead of the four usual movements of classical symphonies: the first one is exclusively devoted to the natural environment, the second and third show the increasingly aggressive human footprint on the landscape, and the fourth, the most interesting for this paper, explicitly focuses on urban crisis. This section opens with an overview of Manhattan taken from the top of the World Trade Center [Figure 1], the same image used by Michel de Certeau to define the *voyeur*'s perspective in *The Practice of Everyday Life* (1984, 91). The shot conveys a dominant position over the city, which will later be reinforced by more images of skyscrapers. Shortly afterwards, however, this cityscape is contrasted with two symbols of urban decay: the South Bronx ruinscape and the Pruitt-Igoe public housing project in St. Louis, Missouri [Figure 2]. This architectural iconography is not arbitrary, inasmuch as Reggio was aware of the socio-architectural meanings of this scheme when he decided to include the images of its demolition in the final footage.

Figure 1. Overview of Manhattan from the top of the World Trade Center

Figure 2. Demolition of the Pruitt-Igoe. July 15, 1972

The Pruitt-Igoe was designed in 1951 by Minoru Yamasaki, and consisted of thirty-three eleven-story rectangular buildings containing a total of 2,870 apartments, whose occupation was never completed. Its dwindling population, mainly African American, was forced to endure the lack of collective services and maintenance for almost two decades, a situation that caused the gradual abandonment of the complex. These problems, along with the rise of crime and insecurity, led the last tenants to ask for the demolition of the whole scheme, as Tom Wolfe described in his *From Bauhaus to Our House* (1981, 80-82). At that point, the negative perception of the Pruitt-Igoe was so widespread that Charles Jencks even came to interpret its socio-architectural failure as the death certificate of modern architecture (1977, 9). This comment, however, is a fallacy, because it blames the theoretical principles that guided the construction of the Pruitt-Igoe for its decay, as if buildings themselves could improve or worsen the living condition of their residents without taking into account the socio-economic context. Actually, what went into crisis was the modernist concept of urban planning, which was about to be replaced by its postmodernist counterpart, as summarised by British geographer David Harvey:

> Whereas the modernists see space as something to be shaped for social purposes and therefore always subservient to the construction of a social project, the post-modernists see space as something independent and autonomous, to be shaped according to aesthetic aims and principles which have nothing necessarily to do with any overarching social objective (1989, 66).

Choosing the Pruitt-Igoe images certainly places *Koyaanisqatsi*'s discourse within the anti-modernist tendency represented by Jencks, although this sequence goes beyond the false association between modernist planning and urban decay: It is first and foremost a literal and metaphorical representation of the creative destruction practices that took place in the late 1970s and early 1980s all over the world. They document both the systematic destruction of large areas inside the old, industrial American cities and its contemporary perception towards the end of the 1970s. At the time, these demolitions were not only the outcome of a crisis-generated restructuring process, but also a symptom of the ongoing paradigm shift.

The fifth and sixth sections of *Koyaanisqatsi* precisely represent the acceleration of consumer dynamics in American society during this paradigm shift. Their images offer a critical interpretation of production flexibility and consumption growth, but Reggio seems to have nothing to say about the increase in capital mobility and job insecurity. Again, his will to generalise moves the political reading of *Koyaanisqatsi* away from the agenda that it supposedly seeks to defend. Thus, despite the fact that there is no room for doubt or dissent in the film, the filmmaker's formal choices introduce a slight distortion in the message by representing the patterns of urban life through a paradox, as MacDonald has pointed out: "Reggio's use of time lapse discovers, again and again, the remarkable degree to which the city-machine *does* function […] but at the same time, the primary product of the machine seems to be the destruction of individuality and serenity" (1992, 379). This contradiction reaches its peak when representing the operations of capitalist economy as a loop in which images from industrial production are linked to images of consumption and mobility. It is the acceleration of these shots that causes the paradox indicated by MacDonald: on the one hand, it allows us to interpret these images as a celebration of the proper functioning of late capitalism; on the other hand, it also warns against the imminent collapse of the system.

Regarding the representation of production, Reggio shows images from activities that belong to consolidated sectors, such as the food and automotive industries, and also to booming business, from electronic components factories to videogames, movies and television. Both groups alternate in the editing, establishing a continuity that suggests their seamless integration as part of the same dynamics, even though they respectively represent the old and the new economic paradigm. Meanwhile, images

of consumption are included in these sections through associative editing: the clearest example is the rapid succession of food factories and people eating at fast food restaurants in shopping centres that appear towards the end of the sixth section. The spaces where these activities take place are also linked through associative editing: the main space of production is the factory, the spaces of consumption are shopping centres and supermarkets, and the spaces of mobility are transportation networks, which symbolise the perpetual movement imposed by the paradigm of flexibility.

This spatial triad becomes a quartet with the hyperreal space of the television screen: throughout half a minute, its images – a blend of commercials and infotainment – replace any other representation of what we used to consider the real world. The acceleration of television images symbolises the phenomenon of time-space compression, which has been considered characteristic of postmodernity by Harvey: according to him, the postmodern viewer experiences "a rush of images from different spaces almost simultaneously, collapsing the world's spaces into a series of images on a television screen" (1989, 293). Once again, *Koyaanisqatsi* was supposed to denounce the negative consequences of this phenomenon, but Reggio's formal choices rather produce the opposite effect: the collage of different urban spaces included in the film erases any trace of local identity, giving the impression that all cities are the same. This idea, however, is not new: Dziga Vertov had already created a cinematic city from different geographical locations in *Man with a Movie Camera* by mixing images of Moscow, Kiev and Odessa. In that film, the Soviet filmmaker explored the possibilities of the camera to depict urban space from a subjective and emotional perspective, a project opposed to any attempt to standardise the urban experience. In order to achieve this goal, he strove to stimulate the optical unconscious, that is, the ability of the camera to record those details that a person cannot consciously perceive despite being present at the time of filming. For him, who was a convinced revolutionary, the modern city should be a place in which the individual could free its creativity to later transform its lifestyle. On the contrary, the cinematic city of *Koyaanisqatsi*, which is made up from images of New York, Los Angeles, San Francisco and St. Louis, shows the homogenisation of lifestyles caused by the vicious circle of production-mobility-and-consumption. This change in the perception of urban space reveals the influence of anti-modernist criticism, which has determined the implicit reasoning of the film: if all post-industrial cities have the same lifestyles, productive dynamics and social problems, there is no difference between living in one or another, because the resulting urban experience will always be the same. Therefore, the only alternative to this life in turmoil is, according to Reggio, the return to the natural environment, a thesis that is clearly anti-modernist if not directly anti-urban.

Figure 3. Aerial view of Downtown Los Angeles filmed with a wide-angle lens

Towards the end of the sixth section, the editing pace is so fast that it produces a tunnel effect in the subjective shots of night driving. In these images, Reggio's cinematic city loses its figurative status to become a liquid abstraction that visually expresses the jump to a hyperreal dimension. The climax of this acceleration is reached through this tunnel effect, after which the seventh section begins with a leap into the void: an aerial view of Downtown Los Angeles filmed with a wide-angle lens that simultaneously conveys a feeling of suspension and agoraphobia emphasised by silence on the soundtrack [Figure 3]. A sequence follows that compares satellite views of Los Angeles' urban fabric with enlarged images of electronic circuits, an association that presents the urban sprawl as a machine that devours the territory [Figures 4 & 5].

Figure 4 (left). Enlarged images of electronic circuits
Figure 5 (right). Satellite views of Los Angeles's urban fabric

From this point, the eighth and final section of the film uses the opposite technique from time-lapse, slow motion, to insist on the issue of alienation. For the first time, the camera's gaze stops at a series of isolated individuals within the crowd that represent the most disadvantaged groups, such as elderly poor, ghetto neighbours, beggars and homeless. A shot of a patient's weakened hand in a hospital makes explicit what the soundtrack simultaneously conveys: the idea that industrial society was dying in the late 1970s. Reggio conceived this final section as a requiem for the post-war

Fordist-Keynesian metropolis, in which he also included a warning against the new economic paradigm: two shots of the New York Stock Exchange in which brokers seem to move like translucent ghosts thanks to a visual trick that blurs the outline of their figures. These images express Reggio's mistrust that the finance sector might help to recover spirituality, even though it could improve macroeconomic figures.

The end of *Koyaanisqatsi* returns to its first images in order to provide the audience with a conclusion: in the penultimate shot, the footage's longest, the launch, explosion and subsequent fall of a rocket becomes an obvious metaphor for the excesses of late capitalism, after which the film closes with the image of an Indian painting before fading out and revealing the five meanings of the term 'koyaanisqatsi': "crazy life", "life in turmoil", "life out of balance", "life disintegrating" or "a state of life that calls for another way of living". Reggio therefore claims a more natural and spiritual way of life, although his aesthetic solutions have nothing to do with primitivism. Indeed, the documentary's visual exuberance has led architect Graham Cairns to state that "these unromantic images paradoxically become a beautiful cinematic experience by the way they have been filmed" (2007, 86, my translation). This inner contradiction is even more serious due to the lack of any metafilmic reflection on what Reggio has termed "the beauty of the beast" (in MacDonald 1992, 389), a shortcoming that definitely sabotages the message of the film. Nevertheless, the film's ecological and spiritual discourse should be interpreted, above all, as a symptom of the crisis-generated restructuring processes that began with the 1973 oil crisis, as well as a postmodern reaction to the depletion of the Fordist-Keynesian economic model. In fact, the film's extreme fragmentation, as well as its lack of historical perspective, basically express the schizophrenic mentality of postmodern society.

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Part III: Language and Linguistics

Shall I Dare Shed Light on the Development of *dare* in English?

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Abstract: This paper focuses on the semantic and structural changes that the verb *dare* undergoes in the period between Old English and Early Modern English. The *Oxford English Dictionary*, the *Middle English Dictionary* and Visser ([1963] 1973) constitute the main sources in this qualitative analysis of *dare*. Among these, attention will be paid to the defective paradigm, the lack of argument structure, the preference for bare-infinitive complementation and a semantically bleached status, which stand out as auxiliary features (Beths 1999; Loureiro-Porto 2009). From Late Middle English and Early Modern English onwards, *dare* starts to show lexical features such as present and past inflections, non-finite forms or complementation by noun phrases and also to occur in blend constructions (Denison 1998, 170). This study maintains that such double status cannot be explained by the phonological similarity between *dare* and *tharf* alone but also by the relationship between *tharf* and the verb *need* and the influence that they exert on *dare*.

Keywords: grammaticalization, pre-modal verbs, modal and lexical verbs.

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1. Introduction[1]

The historical evolution of *dare* is considered a counterexample of the unidirectionality principle of grammaticalization because this pre-modal verb starts to

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exhibit some full verb features from the end of the Middle English (henceforth ME) period onwards (Beths 1999; Traugott 2001; Schlüter 2010; Norde 2011). However, *dare* already exhibits some lexical features such as complementation by Preposition Phrases and, very occasionally, by a *to*-clause in OE. Traugott (2001, 9) maintains that *dare* does not violate the unidirectionality principle and suggests that "the earlier main verb use was marginalized in the early periods and then the grammaticalized one was marginalized in turn and then lost in the later periods".

The main aim of this study is to determine the factors which have caused that the verb *dare* develops more lexical verb features and does not follow the same grammaticalization process of the other pre-modal verbs from the end of the Middle English and the Early Modern English (EModE) period onwards. I will use the *Oxford English Dictionary*, the *Middle English Dictionary* and Visser's ([1963] 1973) grammar as the main sources in this qualitative analysis of the meanings and structural patterns associated with the verb *dare* from Old English (OE) to EModE.

This study is organized as follows: Section 2 deals with the distinctive features of pre-modal verbs and *dare*. Section 3 compares *dare* and *tharf* and discusses the influence that *tharf* and *need* exerts on *dare*. Finally, the main issues are summarized in Section 4.

2. Modal Verbs and *Dare* in OE

Modal auxiliaries conform a separate category in the second half of the 15th century or the first half of the 16th century (Warner 1993, 103). However, there are a number of features from different linguistic levels which have distinguished modal verbs from lexical verbs since OE onwards (Warner 1993, 103). The morphological features of pre-modal verbs and *dare* are analysed in Section 2.1. Section 2.2 focuses on the semantics of *dare* in Late OE and ME, whereas Section 2.3 deals with the syntactic features of this verb.

2.1. Morphological Features of Pre-modal Verbs and Dare

The morphological features exhibited by the verb *dare* since the OE period qualify it as a pre-modal verb. It has preterite-present morphology, a defective paradigm and can be coordinated to another verb (Warner 1993; Beths 1999). Pre-modal verbs in general, and *dare* in particular, exhibit a defective paradigm because: the lack of non-finite forms and the fact that the original infinitive of the pre-modal verbs is no longer valid for the meaning they have acquired (Loureiro-Porto 2009, 59). In addition, Beths (1999, 1078-79) also points out as morphological pre-modal features the

lack of a third person singular *-þ* ending, as in (1), and of the corresponding participles, and the possibility of coordination with other modal verbs.

(1)   *He ne durrste nohht þatt aniʒ mann itt wisste.* (?c1200 *Orm.* (Jun 1) 16976)
       (MED s.v. *durren*, 1a. (b)
       'He does not dare any man know it.'

2.2. Semantic Features of Pre-modal Dare

In origin, *dare* derives from the old form *durren*, which could express three meanings (MED s.v. *durren*): the first sense is 'to have the courage (to do something), dare: (a) with inf. or inf. phr., as in (2); (b) with other constructions', as the *that*-clause *þatt aniʒ mann itt wisste* in (1) above. Unlike in PDE, the complementation type in (1) confers main-verb characteristics upon the verb *dare* and also an independent status in the clause.

(2)   Ne durste nan man don oþer bute god, for þe micel eie of him. (?a1160 Peterb. Chron. (LdMisc 636) (MED s.v. durren, 1a. (a))
       'No man dares to do one or two/another thing but good, for you much fear him.'

According to sense 1 (b), *durren* is used in 'emphatic questions and asseverations, etc.' and also with the use of past *dorste* 'in a present sense; – often as a substitute for the pr.sbj.'. In the second sense, *durren* expresses (a) 'to be under the necessity or obligation; (one) must (do sth.), ought, needs, should; – with neg., (one) need not (fear, blame, seek, say, etc.)', as in (3); and (b) it occurs in impersonal constructions (see Section 3). The third meaning of *durren* is 'to be able (to do sth.)'.

(3)   *ʒe ne dorre me blamie nouʒt.* (c1300 *SLeg. Dunstan* (LdMisc 108) 83)
       (MED s.v. *durren*, 2a (a))
       You do not dare/need to blame me.'

In OE the semantics of pre-modal verbs mainly consisted of the expression of their basic root meanings and, in some cases, of temporal meanings (Loureiro-Porto 2009, 69). However, pre-modals were semantically empty when they were accompanied by a synonymous non-pre-modal, as the infinitive *gedurstlæcan* in (4) which also means 'to dare'. Hence, in these contexts the meaning of the pre-modal is "totally bleached, since otherwise it would be redundant to have two verbs expressing the same meaning in the same verbal unit" (Loureiro-Porto 2009, 69). In example (4) *gedurstlæcan* adds lexical meaning and provides the arguments of the clause, i.e. *þæt he derige þam*

folce.[2] Hence, the defective paradigm of *dare* is complemented by its semantic equivalent *gedyrstlæcan*.

(4)   *Hwa dear nu gedurstlæcan, þæt he derige þam folce?* (Æ HomI vii, 306)
        (Loureiro-Porto 2009, 69) (example and translation from Beths 1999, 1081)
        'Who would now dare to harm these people?'

2.3. Syntactic Features of Pre-modal Dare

Pre-modal verbs could either behave intransitively or select as their objects NPs, infinitive clauses or, in the case of OE, *magan* and *willan*, *þæt*-complement clauses. In the case of *dare*, it could occur in either intransitive (5) or in transitive constructions selecting BI clauses, or other types, except for an NP complementation in OE.

(5)   *For drede he wolde not dare.* (1340 Gaw. & Gr. K…) (OED s.v. *dare*, v.[2] I.2)
        'He would not dare for fear'

Pre-modal verbs could occur in three types of constructions in OE: impersonal, elliptical and pseudo-gapping (see Section 3 for impersonal *dare*). In the elliptical construction an element is elided whereas in the pseudo-gapping construction the infinitive is elided but the complement of the infinitive, which occurs after the auxiliary, is retained, as in (6). Finally, 'lack of subject selection' is another auxiliary characteristic that pre-modals show, as in (7). In this case, the verb selects a passive infinitival complement and, as a consequence, ceases to select its experiencer/subject and adopts that of the passive infinitive as its own (Warner 1993, 160-63).

(6)   *We magon monnum bemiðan urne geðonc & urne willan, ac we ne magon Gode.* (CP 39.12) (Loureiro-Porto 2009, 21) (example and translation from Warner 1993, 112)
        'We can hide from men our thoughts and our desires, but we cannot from God.'
(7)   *His disciples..ne dorste beo yknowe of him.* (a1325 (c1280) *SLeg.Pass.*(Pep 2344)84) (MED s.v. *durren*, 1a (a))
        'His disciples ... dare not be known by him.'

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[2] Beths (1999, 1075; 1080) claims that modals show argument structure when they select a non-verbal complement in OE, whereas modals do not seem to generate an external argument when they select an infinitive clause as their internal argument.

3. The Confusion between *Dare* and *Thurven*, and the Influence of *Need*

*Durran or *dare* v.[1] leads to confusion with the other preterite-present verb *thurven* (*þurfan* in OE) because the sound which represented the letter <v> is sometimes dropped in ME (Loureiro-Porto 2009, 71-72). At this time, *durren* and *thurven* could also occur in the same syntactic and semantic environments, both expressing an absence of necessity, as in (8) and (9) with *dreden* and *drede*, respectively.

> (8)   *Ʒe… ne þurue [Tit: purn; Roy: þuruen] na þing dreden, for he sit on heh þet is ow on helpe.* (c.1225 (?c.1220) Sward (Bod 34) 26/240) (Loureiro-Porto 2009, 72)
> 'You need not fear anything, because he sits high to help you.'
>
> (9)   *Of þe welsse… ne dorre Ʒe noƷt drede.* (c.1325 (c.1300) Glo.ChrOn. A (Clg A.11) 9392; from MDE s.v. durren v.[2] (a)) (Loureiro-Porto 2009, 72)
> 'The Wesh…you need not fear.'

The confusion between both verbs explains the use of *dare* in contexts such as (9). In fact, *dare* is first attested with a meaning related to necessity/obligation (MED s.v. *durren*, 2a (a)) around the year 1200. In example (9) *dare* behaves as a function word, that is, with auxiliary-like rather than lexical status.

The contrastive analysis of *dare* and *tharf* in the OED, MED and in Visser ([1963] 1973) corroborates such confusion between these two verbs. Different sources have classified the same examples under the entry of either *dare* or *tharf*. The MED (s.v. *durren*, 2 (b)) provides 9 examples for the verb *dare* (s.v. *durren*, 2 (b)), of which two are also found in the OED and four in Visser ([1963] 1973) in the entry for *thurven*. Example (10) is found both in the OED (s.v. *tharf*) and in the MED (s.v. *durren*, 2 (b)). In (10), the second person singular form *pow* cliticises with the verb *dare* or *tharf* as *darstow*.

> (10)   *Bi so þat þow be sobre... Darstow [v. rr. Tharst þow, Thardestow] neuere care for corne, ne lynnen cloth ne wollen.* (1377 LANCL. *P. Pl. B*. xiv. 55) (OED s.v. *tharf*, A 1. b. ɣ3) and (c1400 (c1378) *PPl.B* (LdMisc 581) 14.55) (MED s.v. *durren*, 2 (b))
> 'Be so that you be sober... neither need care for corn, nor for linen clothes nor for wool.'

Unlike other pre-modal verbs, *durran* is not attested in impersonal constructions in OE (Warner 1993, 126 and Beths 1999,1088-89). Here, by 'impersonal constructions' I am referring to those structures in which the pre-modal verb has a non-nominative

subject (mainly in the Dative case) or dummy (*h*)*it* due to the influence of the accompanying impersonal infinitive of the lower clause, which functions as the syntactic head, as in (11) (see Anderson 1986, 167-68; Denison 1990; Warner 1993; Méndez-Naya 1997; Loureiro-Porto 2009, 2010; Bemposta-Rivas forthcoming).

(11)   *Soden deth... The dar not drede.* (?a1425 Const.Masonry(1) (Roy 17.A.1)
       674) (MED s.v. *durren*, 2 (b))
       'Sudden death... you dare not fear'

In origin, *dare* and *tharf* occur as personal verbs, as in examples (12a-b). In (12a) *dare* selects as its subjects the nominative form *we*, whereas in (12b) *tharf* selects the nominative subject *þu*. In fact, the scarce attestations of *dare* in impersonal constructions found in the MED (s.v. *durren*, 2b (b)) are dated in the 14ᵗʰ century.

(12)   a. *Ne durran we... ower geferan* (Juliana 330) (Visser [1963] 1973, 1435)
       'We dare you not your going'
       b. *þæt þu him ondrædan ne þearft.* (Beowulf 1674) (Visser [1963] 1973, 1423)
       'That you do not need to fear him.''

In ME, *thurfen* ceases to select an NP complement and starts to be accompanied exclusively by BI clausal complements, and to convey modal meanings, that is participant-external and participant-internal necessity senses (Taeymans 2006, Chapter 3). According to Taeymans (2006, Chapter 3), the verbs *thurven* and *need* are affected by the nouns *þearf*, *nedþearf* and *neod*, which are considered trendsetters in that they show some peculiarities that are copied by the verbs *thurfan* and *neodian* at a later point in time. The semantic generalization of the noun *neod* from 'violence, force, constraint compulsion' to 'need, necessity' make it interchangeable with *þearf* at the end of the 9ᵗʰ century (Taeymans 2006, Chapter 3). Likewise, the verb *need* also extended its meaning from 'to compel' to 'to need, to be necessary' at the end of OE and at the beginning of ME period.

The verbo-nominals *þearf*, *nedþearf* and *neod* are mainly impersonal whereas *thurfan* and *neodian* are personal verbs. Taeymans suggest that the use of *need* in impersonal constructions influenced by the verbo-nominal constructions favoured the semantic change. As a result, *need* and *thurfen* became competitors in the semantic field of necessity and both are mainly attested in impersonal constructions. In LME, the verb *neden* expressing 'necessity' is heavily affected by a grand personalization

process, which turned impersonal verbs into personal ones.[3] The new personal *neden*, which preferred affirmative to negative polarity contexts in EModE because of the influence of the nouns *þearf*, *nedþearf* and *neod*, is on its way to becoming a negative polar item in LModE due to the influence exerted by *thurven*.

Loureiro-Porto (2013, 35) suggests that the previous replacement of the noun *þearf* by *neod* and the homonymy attested with *dare* may not be the only factors that make up for the loss of *thurven* before the end of the 15th century (see Visser [1963] 1973, 1423; Taeymans 2006, Chapter 3). Loureiro-Porto's (2013, 54) findings indicate that the morphological productivity of verbs *thurven* and *neden*, influenced by that of the nouns *neod* and *þearf*, also played an important role in the replacement and obsolescent of *thurven*.

Similarly, as already suggested, confusion between *thurven* and *dare* explains the semantic and syntactic changes that the verb *dare* undergoes in this period: (i) it starts to co-occur with words related to the field of *fear* and *dread* and to acquire meanings of necessity or obligation, and (ii) it is attested in impersonal constructions. The possibility of *dare* selecting NP (13) and *to*-infinitive complements (14) and showing the non-finite forms (*to*) *dare*, *daring* and *dared* (15) from EModE reflects the influence that *need* exerts on *dare*.

(13) *Y wolde nemne hyre to-day ant y dorste hire munne.* (c1325 *Lutel wot hit* (Hrl 2253) 10) (MED s.v. *durren*, 1b (b)).
      'You will mention her today and you dare her surname.'

(14) *The Counsell... neither durst to abridge or diminish any of them.* (C1555 Harpsfield *Divorce Hen. VIII* (1878) 269) (OED s.v. *dare*, v1 B.I.1.c.)

(15) *To apere or dore schewe his hede.* (c1425 (a1420) Lydg. *TB* (Aug A.4) 1.2491) (MED s.v. *durren*, 1a (a)).
      'To appear or dare show his head'

Figure 1 below plots the main semantic and syntactic features of the verbs *need*, *thurven* and *dare* from late OE to EModE and the influence of each verb on the others. The thick blue arrows express the direction of the dependency and the thin red arrows indicate the origin of the characteristics of a particular verb. The size of the boxes varies depending on the influence and frequency of these verbs. Given that *need* takes some of the features of *thurven* and indirectly exerts influence on *dare*, its box is the biggest. In turn, the box of *thurven* is the smallest one because it becomes obsolete.

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[3] By 'personalization process' I am alluding to Harris and Campbell's (1995: 81-82) three stages in the process of reanalysis from an impersonal to a personal verb.
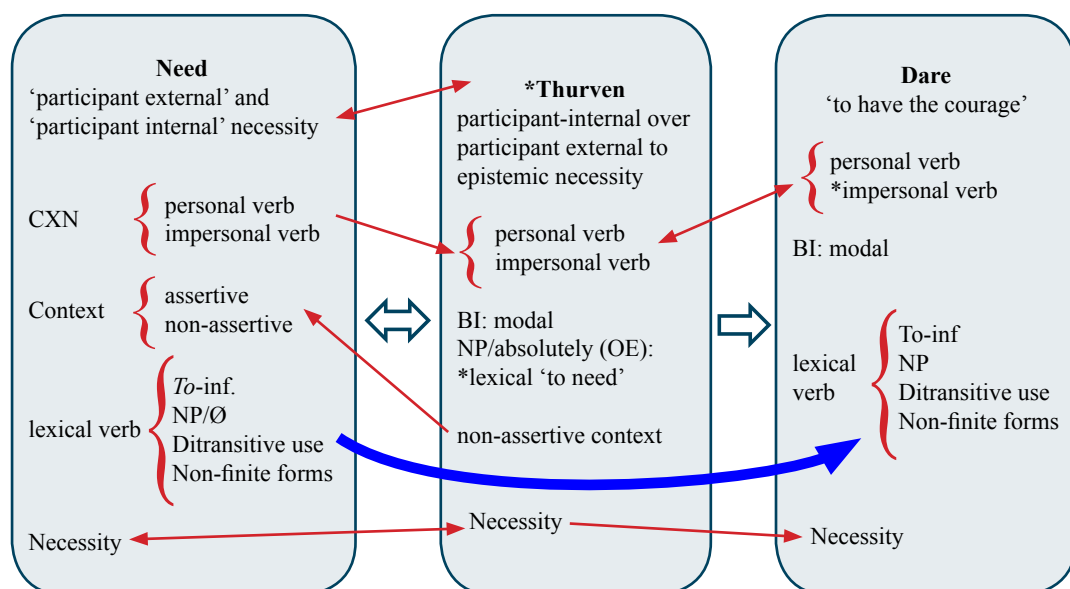
Figure 1. Meaning/use relationship between *need*, *tharf* and *dare* in LOE and ME.

4. Conclusions

This paper has given support to the hypothesis that the development of the verbs *tharf* and *need* explains the syntactic and the semantic changes that the verb *dare* undergoes in late ME and EModE. The verb *dare* shows pre-modal verb features in OE: preterite-present moprhology, lack of non-finite forms, participles and -*s* inflection for the present, coordination with other modals and semantic bleaching when it is accompanied by the synonymous verb *gedurstlæcan*. However, it starts to express necessity and obligation meanings from 1200 onwards, to occur in contexts related to the field of *fear* and *dread* and in impersonal constructions because of the confusion with *tharf*. Ambiguity between *dare* and *tharf* is corroborated in the OED, MED and Visser ([1963] 1973) since the same examples are classified under the entries of *dare* and *tharf*, depending on the source. The absence of necessity sense which *dare* acquires makes it align with the verb *need* on a semantic basis. The increasing influence of the verb *need* on *dare* is reflected on the fact that the latter can select NP or *to*-infinitive complementation and show non-finite forms from late ME and, mainly, from EModE onwards.

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Regularising the Nonfinite Periphery in English: Absolutes, Free Adjuncts and Constructionalisation in Modern English

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Abstract: This paper traces the evolution of verbal free adjuncts and absolute constructions from Early Modern to Present-day English hypothesizing that they are two instantiations of an overall (meso-)construction called 'nonfinite-periphery construction'. The main features of free adjuncts and absolutes are analysed with examples retrieved from the *Penn Parsed Corpus of Modern British English* and compared with data from Early Modern and Present-day English.

Keywords: free adjunct, absolute construction, constructionalisation, dependency, control.

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1. Introduction[1]

The aim of this paper is to analyse two constructions occurring in the periphery of the clause in English: free adjuncts (FA) and absolutes (AC), illustrated in (1) and (2), respectively.

(1) I remember, when at school, the masters used to walk whole hours in conversation, leaving us seemingly employed in our several talks. (BARCLAY-1743,20.85)

(2) We came back in the dark by a long lighted road, the shops wearing a Christmas air. (BENSON-190X,130.779)

FAs and ACs share a number of features characterising them as extra-clausal constituents or supplements (Huddleston and Pullum *et al.* 2002, 1265-1266): they are detached from their main clauses, usually by means of punctuation in writing and intonation in speech; they are said to be syntactically independent, that is, they lack full integration in the syntactic structure of the clause; they can occupy different positions in clause structure; and they usually hold a semantic relation to the main clause not only by means of referential links but also by expressing some kind of adverbial meaning affecting the propositional content of the clause in which they occur.

In this paper we have analysed only verbal FAs and ACs.[2] Since these should be all non-finite forms, they have been formalised from a constructional point of view as patterns couched within the so-called "nonfinite periphery" of the clause. The constructional characterisation of FAs and ACs relies on the fact that they evince "sufficiently frequent compositional form-meaning pairings" (Goldberg 1995, 2006). In Trousdale's (2012) terminology, FAs and ACs can be considered two micro-constructions of the meso-construction "nonfinite-periphery construction" which can be formalised as in (3), the compulsory element of the nonfinite peripheral clause being the nonfinite verb. The subject constituent usually refers back to an element in the main clause and it can be performed by a noun phrase (NP), a pronoun or just remain empty, and it is this empty subject slot that precisely establishes the difference between a FA and an AC because the latter requires an explicit subject constituent. The order of the main and the peripheral clause in (3) can be reversed, as we will argue below. The nonfinite-periphery can be semantically formalised as in (4), *R* implying that the nonfinite-periphery holds a non-specific sematic relation to the main clause (Stump 1985, 329-33; Kortmann 1991, 112-113).

(3) [(Introducer) Subjecti NP/pronominal/Ø Vnonfinite]nonfinite periphery [,] [... xi ...](orthodox) clause

(4) [nonfinite-periphery] *R* [clause]

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[2] Non-verbal examples such (a) and (b) are not the focus of our study:

(a) A virtuoso in the art of the discourteous aside, he had never been subjected to such disrespect. (Kortmann 1991, 6)

(b) He looked towards the Presidential Suite, his expression a mixture of anxiety and resentment (Kortmann 1991, 10)

The paper is organised as follows. In section 2 we will describe the methodology and the data. Section 3 deals with the analysis of the data and discussion of the results. Finally, in section 3 we summarise the results and present our conclusions.

2. Methodology

In an attempt to describe the main features of FAs and ACs in the recent history of English, a corpus study has been carried out, and the *Penn Parsed Corpus of Contemporary British English* (PPCMBE) has been analysed in order to retrieve examples of verbal FAs and ACs. The PPCMBE contains textual material comprising around one million words grouped in three 70-years subperiods of which the first (P1: 1700-1769) and the latter (P3: 1840-1914) have been analysed in this study. This corpus contains eighteen different text types and, even though productivity of FAs and ACs in specific genres is not the focus of this study, it should be mentioned that the examples drawn from Bible excerpts have not been considered here, because of their archaic syntax, in order not to corrupt the final results.

Due to some discrepancies with the corpus tagging, ACs were manually retrieved. However, a study of precision and recall on a sample of the corpus has proved that even though a process of manual pruning was necessary (only 38.8 percent of the examples that were retrieved automatically correspond with our concept of FAs), 99.4 percent of the examples of FAs were automatically retrieved following the PPCMBE tagging system and, in consequence, we have relied on the corpus parsing as far as the FA category is concerned.

3. Analysis and discussion of results

The examples found in the corpus are 1,922 FAs and 668 ACs for both P1 and P3. In order to trace the evolution of these constructions in the history of English, the results in our study have been compared, whenever possible, with those obtained by Río-Rey (2002) for Early Modern English (EModE) and Kortmann (1991) for Present-day English (PE).[3] Figure 1 illustrates the diachronic evolution of FAs and ACs from EModE to PE with the results normalised per 10,000 words.

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[3] The comparison allowed by the three studies is tentative since the taxonomies of FAs/ACs are slightly different. On the one hand, Río-Rey (2002) focuses on exclusively unaugmented verbal constructions, whereas our study includes verbal FAs/ACs with and without augmentation. On the other hand, Kortmann's (1991) results include both verbal and non-verbal constructions with and without introductory elements. In fact, as Kortmann (1991) does not provide specific figures for nonverbal types, it has not been possible to exclude those examples from his frequencies. That said, Kortmann (1991: 120)
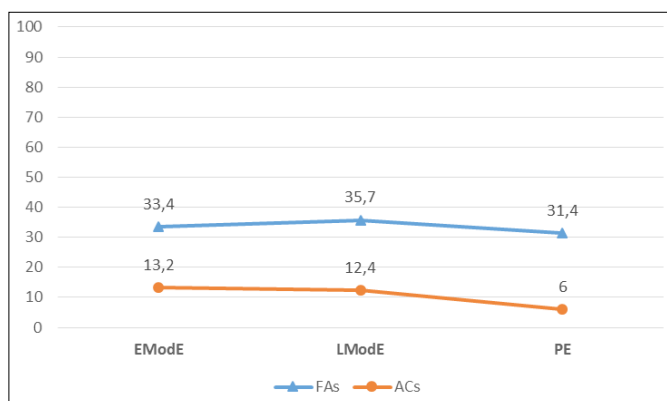
Figure 1. Diachronic evolution of FAs and ACs (n.f. /10,000 words)

The data show that FAs are diachronically much more frequent than ACs. The decrease in the number of FAs from LModE to PE is not statistically significant ($\chi^2(2)=3.03$, p=0.2198), however, the general decrease of ACs proves to be very significant across time ($\chi^2(2)=113.56$, p<.0001). Thus, while FAs seem to constitute a, statistically speaking, stable strategy in the language, ACs are responsible for the general decrease of the nonfinite-periphery meso-construction.

In what follows, we will pay attention to augmentation (in Section 3.1), position (in Section 3.2) and the semantic content of FAs and ACs (Section 3.3).

3.1. Augmentation

FAs are sometimes introduced by augmentors (Stump 1985, 1) which are typically subordinating conjunctions, as in (5), although sometimes prepositions, as the one in example (6), are also accepted as augmentors of FAs (Kruisinga 1932, 227; Visser 1972, 1133*ff*; Declerck 1994, 36, 457; Pérez Quintero 2002, 36). There seems to be consensus on the apparent fixation of PE augmentors for ACs, seeing that only *with* (as in (7)) and *without* (Kortmann 1991, 11; van de Pol and Cuyckens 2013, 346) are attested in contemporary English, even though the set of introductory elements was broader in earlier stages of the language (van de Pol and Cuyckens 2013, 346). The function of introductory elements in FAs and ACs is to make explicit the semantic relation that is typically implicit in these constructions (van de Pol and Cuyckens 2013, 347) or at least to reduce the possible set of meanings available (Stump 1985, 12; Kortmann 1991, 7).

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states that more than 80 percent of his data correspond to present-participial constructions, and thus to the verbal types, which makes comparison appropriate here.

(5) Truth, **when perceived**, is always agreeable; (BARCLAY-1743,108.395)

(6) **On beaching the boat on the sand**, the lug-sail was taken down, the small mizzen left standing, (FAYRER-1900,11.259)

(7) it took wing, **with various legs streaming behind it**. (YONGE-1865,182.581)

The results in our study show that most FAs and ACs are not augmented in LModE, and that more than 65 and around 95 percent of FAs and ACs, respectively, are unaugmented (Figure 2). Thus, there is a clear preference for the absence of introductory elements in this period. It is not possible to trace the evolution of this variable from Early to PE since, as already hinted here, Río-Rey (2002) does not analyse this specific feature and Kortmann (1991) does not provide specific results for augmented free adjuncts (they lack semantic variability and so they are of marginal concern in his analysis (Kortmann 1991, 8)). Van de Pol and Cuyckens (2013, 346*ff*) in their study of English augmented ACs corroborate the hypothesis that there is a clear preference for unaugmented examples of ACs from Middle English (ME) to LModE. Unaugmented examples go beyond 85 percent in the three periods analysed by van de Pol and Cuyckens (2013).
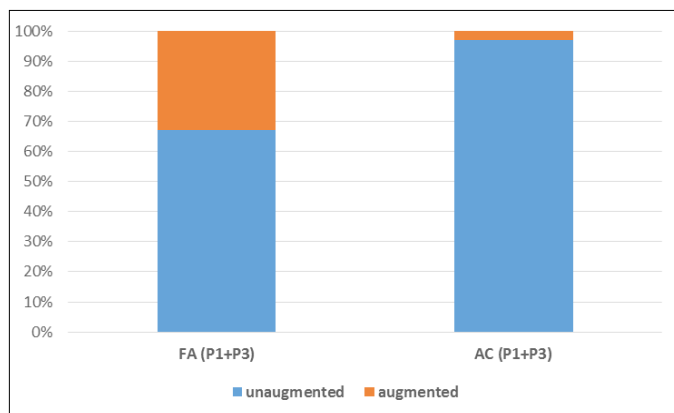
Figure 2. Augmentation in FAs and ACs in LModE

3.2. Position

FAs and ACs can occupy different positions in clause structure. Following Kortmann (1991), and considering the examples retrieved from the PPCMBE, three different positions are attested: initial, medial and final – Río-Rey (2002) does not provide

data for this variable, so it is not possible to illustrate the entire evolution of FAs and ACs from Early to Present English. Table 1 shows raw data for LModE P1 and P3 and also for PE.

	FA			AC		
	P1	**P3**	**PE**	**P1**	**P3**	**PE**
Initial	348	282	455	235	52	38
Medial	181	98	97	15	5	8
Final	545	468	860	241	120	223

Table 1. Position of FAs and ACs in LModE and PE

Figure 3 illustrates the evolution of FAs and ACs concerning position. The proportions of clause-final constructions are practically identical in the first period of LModE in which half of the examples belong to final and the other half to non-final FAs and ACs. There seems to be a clear preference for final placement across time, yet the tendency is by far more significant in ACs ($\chi^2(2)$=98.77, p<.0001) since more than 80 percent of the examples belong to final position in PE.
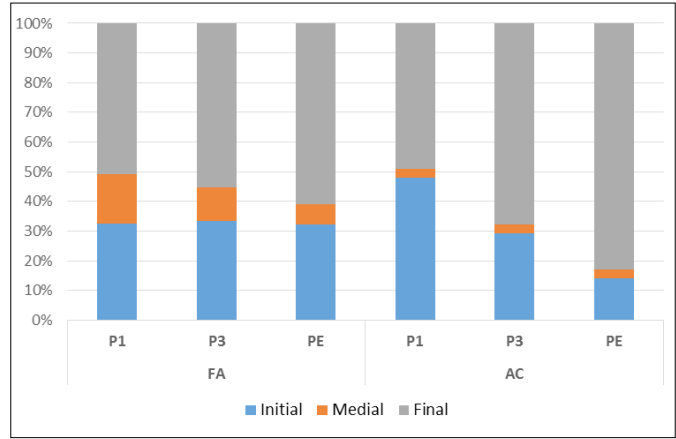
Figure 3. Position of FAs and ACs in Late and Present-day English

3.3. Semantics

With respect to the semantic features of FAs and ACs, we have already claimed that they tend to hold a semantic relation to the main clause not only by means of referential links but also by expressing some kind of adverbial meaning. Traditionally, prototypical FAs have been differentiated from prototypical ACs after their coreference properties. As a consequence, it is commonly agreed in the literature that the

implicit subject of the FA is by default the subject of the main clause while the subject of the AC differs from the main clause subject (Visser 1972, 1132, 1147; Kortmann 1991, 5; Río-Rey 2002, 311). Nonetheless, real data show that this is not always the case. On the one hand, we follow Kortmann (1991) in labelling two categories of FAs (related/unrelated) depending on their relation to the main clause. On the other hand, in establishing different degrees of coreference to show the relation holding between the AC and the main clause, categories are defined in slightly different terms. Kortmann (1991, 43) contends that a FA is related whenever it is controlled by the subject of the main clause; otherwise, it is taken as unrelated. In this study we categorise any FA with a referent in the main clause as related (as in (8)) and as unrelated whenever it is not possible at all to find a referent for the FA subject (as in (9)).

(8) and being recommended to his most Christian Majesty as a Person capable of a Post in his Army, the King gave *him* a Commission. (TOWNLEY-1746,26.167)

(9) Therefore having prepared the Rent-Book for the succeeding Year, the Rests come to be the first Article, as a Charge upon the Tenant in his next Accompt. (DRUMMOND-1718,11.113)

As regards ACs, since their subjects are explicit, a related/unrelated opposition is not sufficient here. For ACs it is necessary to establish the degree of coreference existing between the explicit AC subject and a constituent (if any) in the main clause. Kortmann distinguishes four groups in this respect: no coreference, constituent coreference, part-whole and full coreference. In all these cases, the departure constituent to establish coreference is the entire absolute subject except in the case of constituent coreference where only a nominal part of the AC subject may be semantically related to a main clause constituent or vice versa (Kortmann 1991, 93). An example of Kortmann's constituent coreference is given in (10):

(10) *Dewey*'s cabinet sessions are a prolonged round of give-and-take with **Dewey subjected to lots of taking**. (Kortmann 1991: 94)

Five different classifying degrees of coreference have been established in this study: no coreference, part-whole and whole-part coreference, full obsolete coreference and full coreference. Examples of each of those categories can be observed in (11) to (15), respectively:

(11) Then I rode off alone, **Monty having thrown me over**; (BENSON-190X,116.333)

(12) It had eight eyes placed as is expressed in the Plate, **the two middlemost in the top being the largest**. (ALBIN-1736,11.268)

(13) **Your Barrels being ready**, strow the Bottom with Salt: (DRUMMOND-1718,32.359)

(14) Susan Chambermaid was now only stirring, s**he being obliged to wash the Kitchen before she retired to the Arms of the fond expecting Ostler**. (FIELDING-1749,3,5.334)

(15) **Cortes having settled the Government**, ø sent his Officers to several Parts to sub-due other Provinces which had never been conquer'd. (COOKE-1712,1,431.184)

The different options evinced by each construction to establish a semantic relation to the main clause makes it impossible to compare the semantics of FAs and ACs consistently and, in consequence, we have opted for a twofold classification of the ACs into related, when connected with the main clause (including here all catego-ries except the 'no coreference' type), and unrelated ACs. The results show that most FAs are semantically controlled by their matrix clauses due to their need to saturate the empty subject position. Unexpectedly, Figure 4 shows that more than half of the examples of ACs are controlled by their matrix clauses as well (and in many cases with the matrix subjects), which evinces their semantic integration within the matrix clause even though they contain explicit subjects and, consequently, there is no need to saturate an empty slot. The significant proportion of, say, 'controlled' ACs pave the way for the constructional interpretation of ACs and FAs as options depending on the same constructional type.
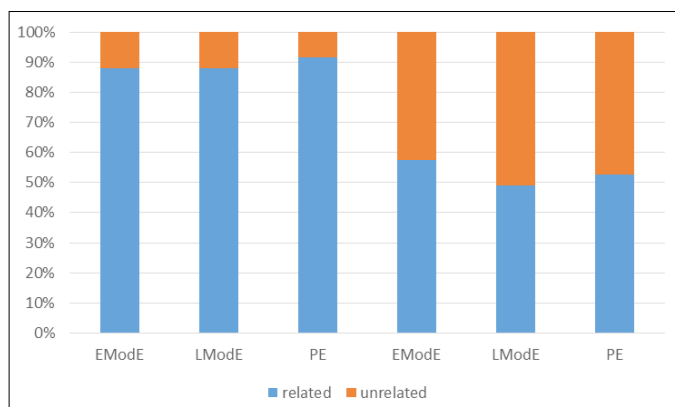

Figure 4. Control in FAs and ACs from Late to Present-day English

We have already reported that, semantically, FAs and ACs are said to have "the force of full adverbial clauses" (Curme 1947, 150) which background some information in relation to the main clause (Berent 1973, 147; Thompson 1983, 44; Stump 1985, 1). Nevertheless, they do not overtly identify the specific adverbial relation that they maintain with their main clauses. In fact, a given FA or AC can convey different adverbial meanings, depending on the interpretation of the whole sentence. To analyse the examples in the PPCMBE, we adopted the set of meanings in Kortmann's (1991, 121) scale of informativeness and established two groups of adverbial relations:

> 'More informative' semantic relations will be distinguished from 'less informative' ones on the basis that the former require more knowledge or […] evidence in order to be identified as the semantic relation holding between the proposition denoted by a given free adjunct/absolute and some matrix proposition (Kortmann 1991, 119-120).

Least informative relations include addition, accompanying circumstance, exemplification, specification, same time and manner. Most informative interpretations include anteriority and posteriority, cause, result, purpose, condition, contrast and concession. The category 'other relations' covers those examples that are not easily categorised into only one of the categories that have been mentioned. Río-Rey (2002) does not provide data dealing with semantics so, in what follows, we will focus on only LModE and PE. Table 2 provides the raw numbers for the semantic types of the constructions under study. Figure 5 shows that the proportions for FAs and ACs as regards adverbial semantic content are very similar in LModE. The percentages for most informative relations in FAs are practically identical from LModE to PE, and differences across time are not statistically significant ($\chi^2(1)=0.45$, p=0.5023). In the case of ACs, the data evince the notable decrease across time and so most of the examples of ACs in PE convey a less informative meaning ($\chi^2(1)=35.57$, p<.0001).

	FA		AC	
	LModE	PE	LModE	PE
most informative	920	695	307	78
least informative	958	582	327	180
other relations	44	135	34	11

Table 2. Raw data for the semantics of FAs and ACs
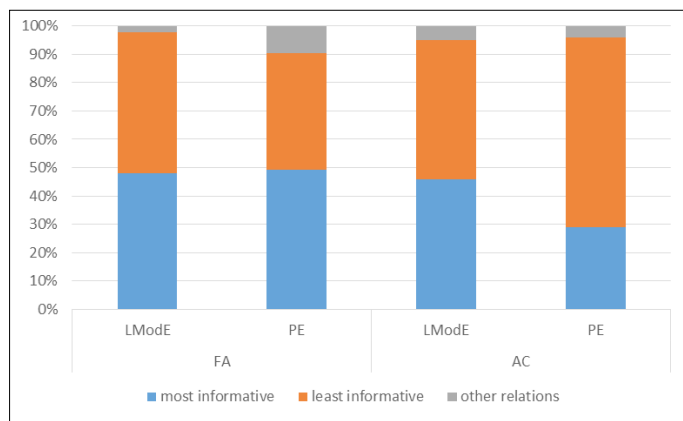
Figure 5. Semantic content of FAs and ACs in LModE and PE

Augmentation has been said to reduce the possible interpretations of the given FA or AC. Even though the information conveyed by the introductory elements has not been studied in detail yet, a first tentative division of augmentors into those that are semantically loaded (e.g., *though*, *if*) and those that in principle convey more neutral meaning (e.g., *by*, *on*, *in*) shows that the proportion of FAs with semantically loaded augmentors increases across time, while absolutes still prefer the semantically bleached augmentor *with* implying an indeterminate meaning (van de Pol and Cuyckens 2013, 356).

4. Conclusion

This study has analysed the evolution of the nonfinite-periphery from Early to Present-day English. What we have called the "nonfinite-periphery meso-construction" includes the micro-constructions FA and AC. The analysis was based on the study of different variables whose results have shown, first, that FAs constitute a stable strategy in the language while ACs seem to be responsible for the general decrease of the whole nonfinite-periphery construction. Second, the nonfinite-peripheral meso-construction has been shown to avoid the use of introductory elements in FAs and, most notably, also in ACs. Third, as agreed by the relevant literature, the prototypical design of FAs involves a main clause plus the nonfinite-periphery in sentence-final position, and our data have shown that ACs also present a growing tendency to appear in final position. Fourth, as regards the referential links between these micro-constructions and the main clauses, most FAs and approximately half of the examples of ACs find a referential constituent in the main clause, and this does not change significantly across time. In conclusion, the statistical structural, syntactic and semantic tendencies

evinced by the data point towards the unified constructional characterisation of FAs and ACs in modern times.

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The 'Fading' of the Definitory Characteristics of *Get*-Passives: An Outer Circle Innovation?

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Abstract: This paper examines whether the defining characteristics attributed to central *get*-passives in the literature, which concern the absence of an agent *by*-phrase, the semantic properties of the subject, the dynamic meaning of the lexical verb, the responsibility attributed to the subject and the adversative semantic implication of the past participle, are still complied with in Present-Day Outer Circle varieties of English, where English is used as a second language (*ESL*). The varieties concerned are Indian English, Hong Kong English and Singaporean English (with British English as the reference variety) in the corresponding spoken components of the *International Corpus of English* (*ICE*). Substantial differences between the varieties are expected, especially between the native variety and the *ESL* varieties, since the latter often exhibit morphosyntactic variation involving constructions available in standard varieties which adopt new functions and meanings.

Keywords: central *get*-passives, World Englishes, syntactic, semantic variation.

* * *

1. Introduction

The present paper focuses on the so-called 'true' or 'central' *get*-passives, as they are known by Quirk *et al.* (1985) and Collins (1996), which consist of *get* followed by a verbal past participle and stand in a direct active-passive relation, as illustrated in example (1) below.[1] These authors, as well as others such as Hatcher (1949), Carter and McCarthy (1999) and McEnery *et al.* (2006), point out a number

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[1] Examples whose source is not explicitly mentioned are mine.

of characteristics which, they argue, are definitory of central *get*-passives (or simply *get*-passives) in Present-Day English.

(1)   a. This vest got designed by a famous tailor. (PASSIVE)
        b. A famous tailor designed this vest. (ACTIVE

In this paper I will examine whether all these features are still complied with not only in the British English variety, but also in English as a Second Language (*ESL*) varieties of English. The aim of this study is twofold: first, to study the syntactic, semantic and pragmatic characteristics of central *get*-passives, and, second, to analyse the similarities and differences across the different varieties.

According to the relevant literature, central *get*-passives are said (i) to leave the agent *by*-phrase unexpressed, and (ii) to occur only with dynamic verbs, that is, those verbs which denote an action and not its outcome, such as *kick*, *pay* and *send*. Moreover, the subject (iii) tends to be animate and human, (iv) is usually ascribed some kind of responsibility for initiating the action and (v) is also commonly attributed adversative consequences in these constructions, as in *get arrested*, *get beaten*, *get killed* and *get sued*.

2. The corpora

The empirical part of my research involves the identification and analysis of central *get*-passives in four parallel corpora in light of the characteristics just described. As *get*-passives are commonly said to feature mostly in conversations and in informal communicative interactions (Quirk *et al.* 1985, 161; Biber *et al.* 1999, 476; Huddleston and Pullum *et al.* 2002, 1442), I concentrated on the spoken part of three Outer Circle varieties of English, where English is used as a second language, namely Indian, Hong Kong and Singaporean English; British English serves as the referent variety. The corpora employed are the corresponding spoken components of the *International Corpus of English* (*ICE*), consisting of six hundred thousand words each.[2] These corpora provide suitable material for cross-varietal comparative analyses, in that they follow a common corpus design as well as a common scheme for textual and grammatical annotation.[3]

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[2] More information at www.ice-corpora.net/ice/
[3] Extra-corpus material, that is, utterances produced by non-corpus speakers, has been adequately filtered out.

3. Results of the analysis

3.1. Frequency

The distribution of central *get*-passives in the four *ICE* corpora is shown in table 1. The quantitative analysis reveals a striking predominance of these constructions in the Indian variety. This finding agrees with Collins's (1996, 54) and Hundt's (2009, 121-129) assertions that central *get*-passives are especially frequent in Indian English and more common in Singaporean English than in British English.

	ICE-GB	ICE-IND	ICE-HK	ICE-SIN
central *get*-passives	50 (0.8)	126 (2.1)	35 (0.6)	64 (1.1)

Table 1. Distribution of central *get*-passives according to frequency in *ICE* (normalised frequencies per ten thousand words)

As is frequently the case in contact varieties, the substrate languages may influence the form and frequency of particular constructions in the emerging varieties. In this particular case, the existence of a similar passive periphrasis in Hindi, by means of the auxiliary verb *ja* and the past participle of the main verb (Sandahl 2000, 101; Kachru 2006, 93), may exert an influence on the high incidence of *get*-passives in Indian English. However, the predominant substrate languages for Hong Kong English and Singapore English, Cantonese and Mandarin respectively, do not express passive voice periphrastically, which might account for the relatively lower frequency of passives as compared to Indian English (McEnery *et al.* 2006, 125).

3.2. The agent by-*phrase*

Get-passives occur in most cases without an overtly expressed agent *by*-phrase and this applies to all varieties, since ICE-GB yields just three tokens (6% of the total), ICE-IND four tokens (3.2%), ICE-HK two tokens (5.7%) and ICE-SIN four tokens (6.2%), as in examples (2) and (3).

(2) I know my period started the year that **Uncle Ahmed got bitten by the snake** <,> but it doesn't help you to actually identify that particular year <,> <ICE-GB:S2A-047 #52:1:A>
(3) These PAP back-benchers although they appear to speak up against government sometimes always follow the party line when the party whip is applied to them Yes you think PAP MPs say amazing things yesterday Dr Arthur Beng said that the PAP

needs the party whip otherwise **it might get toppled by its own back-benchers** <ICE-SIN:S2B-047 #100:1:A>

This confirms the suggestion of Quirk *et al.* (1985, 161) and also Carter and Mc-Carthy (1999, 52) that central *get*-passives are generally agentless, mainly because of the low information value the agent has. As far as potential substrate influence is concerned, we might expect a higher proportion of agentless passives in Indian English, since most passives in Hindi are agentless (Kachru 2006, 93). However, this tendency applies in equal proportions to all the contact varieties under study.

3.3. The dynamicity of the verb

I have classified the verbs in my data from a semantic point of view, following Biber *et al.*'s (1999, 360ff) taxonomy of seven major semantic domains, as illustrated in table 2.

Type of verb	ICE-GB	ICE-IND	ICE-HK	ICE-SIN
activity	46	110	32	64
mental	0	7	0	0
communication	4	3	2	0
aspectual	0	0	1	0
simple occurrence	0	6	0	0
Total:	50	126	35	64

Table 2. Distribution of central *get*-passives according to verb type in *ICE*

The analysis shows an identical pattern among the four varieties. The majority of the verbs occurring with *get*-passives are activity verbs, that is, verbs which denote an action and not its outcome. This overwhelming frequency of activity verbs was expected since, in general, the category of activity verbs occurs much more frequently than any other verb category and they are particularly common in conversation (Biber *et al.* 1999, 365-366). In addition, *get*-passives, as opposed to *be*-passives, tend to occur with activity verbs, which are the dynamic verbs *par excellence* (Huddleston and Pullum *et al.* 2002, 1442). The semantic categories of mental, communication, aspectual and simple occurrence verbs are recorded to a lesser extent, while not a single instance of causative or existence verbs was found.

3.4. The subject: degree of responsibility and animacy features

The four varieties share the same disposition as regards the attribution of responsibility to the subject in central *get*-passives (see table 3). In these varieties, responsible

subjects are unexpectedly outnumbered by non-responsible subjects, and the neutral cases, instances in which it is not clear whether the subject is in control and in which the context is ambiguous, are always low in number.

	ICE-GB		ICE-IND		ICE-HK		ICE-SIN	
	+R	-R	+R	-R	+R	-R	+R	-R
central *get*-passives	7	34	14	107	6	19	11	43

Table 3. Distribution of central *get*-passives according to subject responsibility in *ICE*

This surprising finding clashes with the literature on the topic which states that the subject in *get*-passives is usually attributed some kind of responsibility for initiating the action described in the clause (Hatcher 1949, 437; Huddleston 1984, 445; Toyota 2007, 148). Example (4) below features a responsible subject, (5) a non-responsible subject and (6) a neutral subject.

(4) So <w> teachers' </w> job is a very difficult job I tell you <,,> And more you **get** <,> **bobbed down into it** <,> more you will be in trouble <,,> <ICE-IND:S2A-028 #95:1:A>
(5) Ya **she only gets fed once a day** and she's still very fat Uhm [*sic*] why does she have to be punished <ICE-SIN:S1A-039 #96:1:A>
(6) London London [*sic*] uhm [*sic*] in in [*sic*] in [*sic*] the foreign service **if you got sent to Guadalajara** <,> it meant you weren't doing very well <,> <ICE-GB:S1A-056 #54:1:A>

As far as the animacy features of the subject are concerned, the predominance of animate subjects extends to all varieties except for *get*-passives in Indian English (see table 4). This finding contravenes the literature on this topic (Arce-Arenales *et al.* 1994, 14; Dahl and Fraurud 1996, 58; Toyota 2007, 153) which states that central *get*-passives occur predominantly with an animate and human subject. Although the preference is clearly for animate subjects in general (example (7) below), there is a considerable amount of inanimate subjects, especially noticeable in ICE-IND. This fact argues against Lakoff's (1971, 154-155) often-quoted claim that *get*-passives cannot take inanimate subjects. Authors such as Hundt (2001, 74-75) and Toyota (2008, 161) have already noted an increase in inanimate subjects in PDE, both in American English and British English. However, in most cases where the subject of the *get*-passive is inanimate, thus itself incapable of responsibility, some human entity associated with it retains responsibility, is involved in the action or is affected by the results of the event (example (8)). Yet in other examples the subject-referent does not stand in a

direct relationship to any person, as in example (9), where the natural phenomenon of variations in temperature is not subject to human influence.

	ICE-GB		ICE-IND		ICE-HK		ICE-SIN	
	+A	-A	+A	-A	+A	-A	+A	-A
central *get*-passives	34	16	32	94	24	11	46	18

Table 4. Distribution of central *get*-passives according to subject animacy in *ICE*

(7) Good tackle by Lim Tong Hai got across very well The pitch is wet and uh [*sic*] really an invitation for rough play here and for **Singaporeans would not want to get injured** if they are to achieve the result they desire and qualify for the semi-finals <ICE-SIN:S2A-016 #23:1:A>

(8) But the moment you cross the lines <,,> the shutters go up <,> **your business gets nicked** <,,> <ICE-GB:S1A-027 #84:1:B>

(9) The rocks in the hot summer season <,> **gets expanded** <,> and when the temperature falls in the winter season **gets** <,> <{> <[> **contracted** <,> contracted [*sic*] <ICE-IND:S1B-010 #56:1:A>

3.5. Adversative semantics

The manifested predilection for central *get*-passives with adversative semantics is confirmed in all four varieties of English (see table 5), as in for instance:

get arrested, get burnt, get caught, get cracked, get decapitated, get destructed, get disemboweled, get held up, get hurt, get imprisoned, get injured, get inundated, get killed, get penalised, get pushed around, get raped, get ripped off, get ruined, get stolen, get struck, get sued, get suspended, get violated, get yelled down.

	ICE-GB		ICE-IND		ICE-HK		ICE-SIN	
	Ben.	Adv.	Ben.	Adv.	Ben.	Adv.	Ben.	Adv.
central *get*-passives	8	22	12	33	9	13	16	26

Table 5. Distribution of central *get*-passives according to semantics in *ICE*

Table 5 seems to adduce evidence that substrate languages are influencing the frequency of occurrence of adversative meaning. In Singapore and Hong Kong, where a high proportion of adversative meaning might be expected due to substrate influence, since passives in these two varieties are strongly associated with the expression of

negative meanings, the proportion is 40.6% and 37.1% respectively. In Indian English, where a lower frequency of adversative is expected, only 26.2% of the examples have adversative meaning. Therefore, we can confirm Matthews and Yip's (1994, 150) and McEnery *et al.*'s (2006, 141) words that Cantonese and Mandarin are influencing Hong Kong English and Singaporean English respectively.

4. Conclusions

It is clear from the previous analysis that most of the prototypical syntactic, semantic and pragmatic characteristics attributed to central *get*-passives in the relevant literature are complied with in the different varieties: most *get*-passives are agentless, take a dynamic past participle, have an animate and human subject and tend to carry adversative meaning. The interesting point is to focus on the distinctive features which do not hold and try to find plausible reasons for it. A first major difference involves the subject animacy of central *get*-passives in ICE-IND. Whereas in the other subcorpora *get*-passives tend to occur with an animate and human subject, in the Indian variety they typically have inanimate subjects. A second striking difference concerns the subject responsibility of central *get*-passives. Unexpectedly, *get*-passives in all four varieties tend to occur with non-responsible subjects, which are similar to prototypical *be*-passives in having as subject a non-responsible patient of the action.

Are thus central *get*-passives undergoing a change as regards their defining characteristics? These shifts from animate to inanimate subjects and from responsible to non-responsible subjects show that central *get*-passives expand not only in frequency but also in function both in British English and in the ESL varieties of English, especially in Indian English, since they can be seen to occur more freely in new environments and serve new functions. The fact that this trend is most noticeable in Indian English and British English, two varieties considered to be among the most conservative varieties of English (Bautista and Gonzalez 2006, 139; Schneider 2007, 38), suggests that central *get*-passives are undergoing a process of grammaticalisation and losing their defining characteristics, which pleads for a revision of the prototypical features attributed to *get*-passives in the literature.

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Analysis of Teacher Roles in Telecollaboration in the Context of a European Funded-project (TILA Project)

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Abstract: Telecollaboration in language learning normally refers to synchronous and asynchronous tasks involving students who are located in different countries. In the TILA project the onus is on synchronous tasks to improve not only the students' linguistic abilities in a foreign language but also their intercultural competence. The project involves small groups of students in Secondary Education schools in several European countries. Teacher roles in telecollaboration are very different from those in traditional teaching as the students are the centre of all telecollaboration activities, which are generally task-based. In this article we will explore the various types of roles teachers play in the context of the TILA project. Our results show that teachers' main roles involve the organisation of tasks, technical troubleshooting, monitoring of students' progress but that they also intervene to move students' interaction along by resolving problems of a linguistic and cultural nature.

Keywords: telecollaboration, language learning, intercultural competence, teacher roles.

* * *

1. Introduction

The process of telecollaboration in the context of language learning usually involves synchronous and asynchronous tasks linking students who are located in different countries (Dooly 2010). In our project the main aim is the development of synchronous tasks to improve students' linguistic abilities and intercultural competence (Byram 1997; Müller-Hartmann 2007). The Secondary Education schools

participating in the project are located in France, Germany, Holland, Spain and the UK. The tools students, teachers and the researchers in the project use are the Moodle-based *Big Blue Button* and *OpenSim*, a virtual world. The partnerships are of both the tandem and lingua franca type (Seidlhofer 2001). Interestingly, there are lingua franca pairings in languages other than English, namely Spanish and French.

Obviously teacher roles in this context differ from those in traditional teaching (Hootstein 2002; O'Dowd 2012) since the students become the centre of all telecollaboration activities. In this article we explore the various types of roles teachers play in the context of the TILA project. We have gathered our data from both face-to-face and online meetings with teachers, surveys and the analysis of recordings of students' interactions during synchronous, task-based activities. Our results demonstrate that the teachers devote most of their time organizing tasks, solving technical problems and monitoring students' behaviour. However, teachers also mediate to advance students' interaction by resolving linguistic, interpersonal and intercultural problems.

In this chapter we first define the term telecollaboration; then we describe the project and outline its main aims; next we offer a perspective of the online context where the exchanges occur; after that we define the main roles found in telecollaboration and finally we pose some brief conclusions and further research proposals.

2. Telecollaboration

It is unquestionable that rapid progress in ICTs has modified the world, the relationships among individuals and the interaction between speech communities. This together with the fact that there is greater access to new technologies has inevitably changed the way in which we think about ourselves and others (Fuster-Márquez and Clavel-Arroitia 2010, 51).

Communication through computers and mobile phones is becoming increasingly important not only among people who share the same language and culture but between people who speak different languages and belong to different cultures. This has consequence regarding pedagogy because teachers and learners must assume new roles in this unfolding context. Teachers have an essential role in these changes; they are the ones who have to implement the new strategies that are necessary in the era of electronic communication. They need to become facilitators and mediators rather than authoritative sources of knowledge at centre stage. In this sense, one of the most innovative technological advances nowadays is telecollaboration (TC) which:

> "involves the application of global computer networks to foreign (and second) language learning and teaching in institutionalized settings under the guidance of a

language cultural expert (i.e., a teacher) for the purposes of foreign language learning and the development of intercultural competence" (Belz 2003, 2).

Belz (2003) explains that the partners in a telecollaborative project are learners dispersed in different countries that have access, through the use of the internet, to a great variety of communicative tools such as audio and video chat, blogs, wikis, e-mail, forums, among other forms of computer mediated communication. These tools can help learners to enhance "social interaction, dialogue, debate and intercultural exchange" (Belz 2003, 2), especially in the case of those students, who are confined to the traditional setting such as the classroom, and will not have the opportunity of getting in touch with peers from other cultures on a face-to-face basis.

3. The TILA (Telecollaboration for Intercultural Language Acquisition) Project

The TILA project[1] is a European-funded project embedded in the *Life Long Learning Project* of the European Commission. Its main objective is to enrich the teaching of foreign languages by implementing and analysing the results of the implementation of telecollaboration in the teaching and learning processes. The main beneficiaries of this project are Secondary Education students attending different schools in France, Germany, the Netherlands, Spain, the Czech Republic and the United Kingdom. The project started in 2013 and will end in June 2015. The universities involved are Universitat de València, University of Roehampton, Universiteit Utrecht, Univerzita Palackého, Universität Tübingen (Steinbeis Transfer Center Language Learning Media), Université de Paris, 3.

In the TILA telecollaboration context, students normally work in pairs in what we call language tandems. Our main purpose is that each time they engage in communication exchanges one of the students, the native one, acts as an expert, to guide his/her tandem companion in the realization of the task. The tasks have been designed by secondary school teachers together with university lecturers to guarantee that all the academic members of the project are engaged and involved in the process of task creation.

In the case of Spain, the Universitat de València is collaborating with several secondary schools, namely I.E.S. Clot del Moro (Sagunt), I.E.S. La Garrigosa (Meliana), I.E.S. L'Eliana (L'Eliana) and I.E.S. Joan Fuster (Sueca), all of them in the Valencian Community.

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[1] http://www.tilaproject.eu/moodle/

4. The online context

In the TILA project most of the work is located within the Moodle platform within which different courses have been created for all the exchanges taking place between the different schools. There is also a series of resources on online learning, teacher training, materials, tasks, etc. and the members involved in the project can also share official documents and other types of materials. Some of the resources are open and available for the educational community even if they are not TILA members.

For meetings between consortium partners and also for student interactions, we work with *Big Blue Button* (BBB) and *OpenSim*. BBB (http://www.bigbluebutton.org) is an online tool that includes video, public and private chat and a space where documents can be shared. This tool is particularly useful as students can share the task on the screen while they are engaged in oral and/or written interaction. This tool also proves useful in meetings among teachers or in online teacher-training sessions. Finally, BBB allows for the recording of the sessions, which is essential for researchers to gather data, which they can later analyse.

Finally, our virtual word TILA, a part of *OpenSim*, offers a wide range of possibilities both for the meetings with TILA staff and student interaction. Several worlds have been created to resemble the different regions participating in the TILA consortium. For instance, there is a recreation of an area in Valencia where avatars can sit down in a "horchateria" and try the typical "horchata" drink. They can also visit a typical Parisian café called Amelie Café. The aim of the virtual world is to add authenticity to the online exchanges. Students really enjoy visiting this world. In the form of avatars they can walk, run or fly around, talking to students from other countries. They can also create posters or other types of constructions that can enhance the tasks being carried out making them more interesting and meaningful.

5. Teacher roles

In TC teachers do not overtly teach a language; they attempt to provide students with the opportunity to acquire it. They do this by giving students the chance to interact with peers from different countries and different cultures through task-based learning. Tasks in TILA are made up of three phases, the preparatory phase in which students are introduced to the topic, the main phase during which the online exchanges take place and the post-phase in which students analyse the results of the exchange. According to Hootstein (2002), the main role of a teacher is, from a holistic point of view, a facilitator, a person who is an administrative, technical, academic and social emoderator. However, roles cannot always be delimitated in an absolute way, a problem may call for the facilitator's intervention as both a technical and academic

emoderator; for instance, the technical constraints of a piece of software might affect its pedagogical affordances and both technical and/or pedagogical solutions may have to be sought simultaneously.

Based on Hootstein's (2002) four-way distinction above, we now describe each of the main roles that a teacher-as-a-facilitator has according to a categorization that we have created, which also draws on research carried out by O'Dowd (2012) and Dooly (2010):

- The programme director or administrative[2] emoderator directs the agenda, timetable, deadlines, etc. and decides on the types of tools to be used. Among her functions she has to liaise with other teachers, partners and students to facilitate and improve students' performance and to try to avoid or solve problems. She is also in charge of keeping students up-to-date and on course with regard to deadlines. It is her job to modify task objectives and/or deadlines if problems arise. Determining levels is another facet of this role as are organizing and maintaining peer exchange structures.
- The technical director or technical emoderator helps students to become comfortable with systems and software and also prepares learners to overcome technical difficulties. He must instruct students in the use of platforms, systems and software and/or inform them where to find information from technical personnel or online. He must also make sure students' safety and privacy are protected by selecting the correct software and advising on its use. In order to do this, teachers must understand the affordances and constraints of specific applications (Compton 2009) and must become autonomous with regard to ICTs.
- The instructor or academic emoderator guides learning in a problem- and project-based learning environment (Dooly 2010, 294). Her main role is to facilitate communicative competence (Compton 2009, 81-84) in order to ensure high quality online interaction (Lai, Zhao and Li 2008, 90) and to provide authentic communicative input. She must guarantee that pedagogy takes precedence over technology. At the same time, she has to design tasks, activities and organize exchanges while instructing learners on peer correction procedures. The academic function also involves helping students to reflect on cultural aspects of their interactions and facilitating intercultural understanding. This can be done by identifying the relevance of the task from both a cultural and a linguistic point of view and by providing students with the necessary communication strategies. Included in this function we also find the explanation of learning outcomes, rubrics and evaluation processes and objectives thus situating the tasks and the activities within the students' overall curriculum. An academic

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[2] In each section we will use a different gender pronoun to refer to the roles.

emoderator must also provide scaffolding for students, linguistic and cultural feedback and make sure she allows students' creativity and choice in use of language (Chapelle and Hegelheimer, 2004). Finally, she must monitor students' academic progress in order to pre-empt possible problems and assess their performance taking into account shared meaning construction and new communicative skills (Dooly, 2010, 295).

• The social director or social emoderator is in charge of creating and fostering a collaborative environment. His job is to promote "community building skills" (Compton 2009, 77) and enhance empathy between peers. At the same time, he must make sure that the student is in the centre of the TC process and that intercultural issues are a central part of that process. Some of the ways in which this can be done include taking on board students' suggestions, opinions and criticism and acting as troubleshooter with regard to possible cultural misunderstandings.

6. Teacher roles in TILA

In section five we looked at the roles teachers may have to adopt in TC. Through our dialogue with our teachers in Spain in meetings, teacher-training session and information gathered from reports and surveys we have found that the main roles teachers have in the TILA project are as follows:

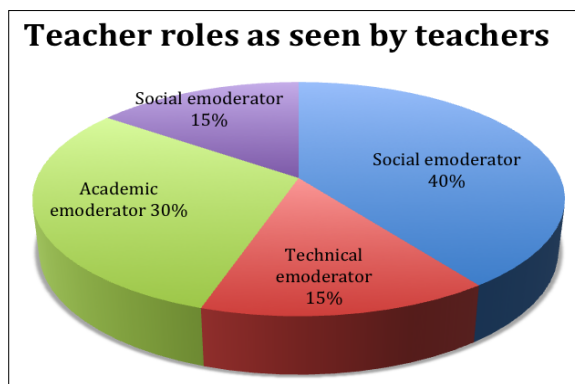|	
Programme director or administrative emoderator:	40%
Technical director or technical emoderator:	15%
Instructor or academic emoderator:	30%
Social director or social emoderator:	5%

Figure 1. Teacher roles as seen by teachers

Administrative tasks take up most of the teachers' time, that is, setting up of exchanges between students. The technical side of TC takes up less of the teachers' time than we envisaged as they are helped by their school technicians. The teachers report that the academic work they do consists of creating tasks or modifying previously existing ones with an onus on highlighting intercultural aspects of communication and exploiting the results of the actual exchanges with the students in the post-task phase. As social emoderators the teachers' main task is to maintain a communicative atmosphere. These results are backed up by our observation of recordings of student interactions. They show that teachers try to keep a very low profile during the actual interaction between the students and that, especially at the beginning of the sessions, teachers are involved in technical troubleshooting. Basically, most of the academic work done by teachers takes place before and after the exchanges in the preparation of tasks, preparatory phase and post-phase work with the students.

7. Conclusions

Our results show that teachers' roles in TC are quite different depending on which phase we analyse. The preparation of TC tasks is very similar to the work teachers do to prepare traditional lessons. Preparatory phases and post-phases are also similar to the kind of work the teacher does in class. In these phases teachers and students engage in something akin to traditional face-to-face interaction in the classroom. Of course, these phases may be carried out online occasionally. The main difference between TC and traditional language teaching is found in the online exchanges or what we call the main phase. Here teachers are never centre-stage: rather, their job is to monitor to ensure that high quality online interaction takes place.

TC is a perfect opportunity for highlighting intercultural awareness and above all competence. Students can be made aware of intercultural issues (the intercultural dimension) without actually meeting people from other cultures (Belz *et al.* 2002, 10). However, the only way to acquire intercultural competence is by meeting and communicating with speakers from other countries. Only by actually experiencing the challenges that interacting with people from other cultures involves can students learn to be more tolerant of other people's "beliefs, values and behaviours" (Belz *et al.* 2002, 9) and to reflect on their own culture. Acquiring intercultural competence can be achieved by meeting members of the target culture in their own country, which is extremely expensive and only possible for a small number of students – or online through TC. It seems, therefore, that TC is the only real and viable way forward if we want the majority of our students to have the opportunity to acquire intercultural competence while improving their language skills. Thus, the research we are carrying out is necessary to discover the most efficient way of implementing TC in secondary

schools and that means finding out what knowledge and skills teachers need to make TC a success.

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Situational Determinants in Code-switching among L1-L2 English-Spanish Bilingual Adults

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Abstract: The aim of this case study is to analyze the speech between L1- L2 English-Spanish speakers so as to identify extra-linguistic and situational influences that determine the types of code-switching that occur, and to demonstrate that the participants will code-switch in circumstances of *recall* and of *situational affiliation* over all other determinants. The results support the notion that 'preferences' in switching are dependent on the wider social, political and cultural context of the interaction at hand.

Keywords: code-switching, L1-L2 English Spanish, discourse, speaker preferences, situational recall.

* * *

1. Introduction

Code-switching has been widely studied within linguistic circles since the 1960s and has given rise to a wide range of theories on the cognitive and social reasons behind the phenomenon. Since the induction of this area of study, theories on the "hows and whys" of code-switching have been in flux and continue to be evaluated, studied, and redefined. The dialogue between scholars has pushed for intensive empirically based models for testing, delineating, and speaker triggers, and include aspects such as cognitive structures, grammatical constraints, social and group dynamics, and phonological determiners. These dialogues include foundational contributions from scholars such as Poplack (1980,1988), Auer (1999), Grosjean (2003), and Meyers-Scotton & Lake (2002), among many others.

However, despite influential studies from various acclaimed scholars, the fact remains that, due to the nature of individual language production, many questions

remain unanswered concerning triggers, speaker motivation, and cognitive processes surrounding the behavior. Much of this is related to the difficulties in collecting genuinely representative data as the collection and analytical processes have often been found infeasible (Poplack & Sankoff 1984, 106). One of the difficulties of detecting global patterns in code-switching lies in the range of group and individual use, as well as the fact that individual production can vary. Meyers-Scotton (2001) states engaging in code-switching make individual choices, but simultaneously behave as group members because they know that how their choices are interpreted depend on the values their receivers subscribe to or accept. She states that, despite the need to agree on communication strategies as the expected pattern of code-switching itself carries a social message, speakers themselves, not group expectations about choices, are the ones who make the switch decisions (205). Code-switching generally follows predictable and linguistically categorical patterns, yet can yield unpredictable results as a consequence of metalinguistic features and intertextuality. Thus, the aspects of each constructional unit depend on the participants' interpretation of the occurrence, the researchers' interpretation, and the social context in which the conversational context occurs (Poplack 1980, 585).

Further research (Gumperz 1971, 311-314; Poplack 1988, 215; Auer 2013, 1-2) shows that code-switching is subject to pragmatic and interactional conditioning and that the use by participants can yield a variety of conversational functions and communicative strategies. The aim of this study is to analyze the speech between a variety of L1- L2 English-Spanish speakers in order to identify extra-linguistic and situational influences that determine the types of code-switching that occur, and to demonstrate that these participants code-switch in circumstances of *recall* and of *situational affiliation* over all other determinants. This case study examines the syntactic and morphosyntactic considerations within intrasentential code-switching that are related to, and indicative of, group membership in particular types of bilingual speech communities and supports the notion that 'preferences' for one language or the other are related to the interaction processes of displaying and ascribing predicates to an individual, and that speech choices are entirely dependent on the wider social context of the interaction at hand. The methods used in this paper consider socio-linguistic and conversational analysis perspectives (Pfaff 1979; Poplack 1988; Van Dijk 1997; Anderson, Kimball, & Toribio 2007) and maintain that the aspects of each constructional unit depend on the participants' and researchers' interpretation of the occurrence, and the context in which the conversational conditions occur.

2. Procedure

The data analyzed in this case study has been extracted from transcriptions of two separate audio recordings and both are compiled of conversations occurring in different physical spaces, but include continuous and uninterrupted episodes. Both Study (A) and (B) were conducted primarily in English, the participants' native language, and all switches are into Spanish (or phenomenological modifications of Spanish).

Study	Date	Location	Duration
(A)	25/04/2013	Salamanca, Spain	1:28:57
(B)	13/05/2014	Oviedo, Spain	0:58:16

Table 1. Individual recordings of Study (A) and (B)

The participants in both studies are L1-English and L2-Spanish (C1 level) speakers who were living in Spain at the time of the recording. Although the Participants from both groups were aware that they were being recorded, they were told that they the purpose of the study was to analyze phonological differences between regional accents in the United States and were asked to speak freely. Experience and proficiency levels are based on individual surveys conducted after the recordings.

Name	Age/Gender	Yrs. of L2 Experience	Frequency of L1-L2
Ana (A)	24/female	9	English: 50% Spanish: 50%
Maureen (A)	25/female	10	English: 70% Spanish: 30%
Allison (B)	29/female	10	English: 40% Spanish: 60%
Carmen (B)	30/female	11	English: 50% Spanish: 50%

Table 2. Participant Language Use and Levels

3. Results

3.1. Nouns, adjectives, connectors, and verbs

The following data deals with code-switching that occurs on an intrasentential level and examines occurrences of single Spanish adjectives, nouns, verbs, and connectors within English utterances and then examines occurrences of two or more lexical items within an utterance. Mainly for questions of space, this study does not include instances of borrowing. Later, the data analyzed will reflect phonological tendencies

of the speakers, and will further the hypothesis that the participants' code-switching choices are motivated by extra-linguistic influences and situational determinants. That is, the participants remember an occurrence and/or a conversation, and upon reporting speech or recalling events and emotions, the participants will primarily code switch if the recall item occurred in a Spanish-speaking context, or a context "situationally affiliated" with the Spanish language.

Participant	adj.	noun	con	verb	Total	% of total utterances
ANA	5	9	3	2	27	(27/106) 25%
MAUREEN	6	3	0	0	9	(9/98) 9%
ALL	1	1	0	2	4	(3/78) 3.8%
CARMEN	1	1	0	2	4	(4/82) 4.8%

Table 2. intrasentential occurrences of single Spanish nouns, adjectives, connectors, and verbs in occurrences of code-switching

Participant	adj.	noun	con	verb	% of determinants of *(r)* and *(sa)*
ANA	4/5	8/9	0/3	2/2	14/27 51.8%
MAUREEN	6/6	3/3	0	0	9/9 100%
ALL	1/1	1/1	0	2/2	4/4 100%
CARMEN	1/1	1/1	0	2/2	4/4 100%

Table 3. Percentage of tokens of single Spanish adjectives, verbs, connectors, and verbs determined by situations of *recall* (*r*) and *situational affiliation* (*sa*)

3.1.1 Adjectives

Between the two groups, all but three of the twelve single Spanish adjectives were qualitative and were used to describe past conditions. Of the tokens, 91.6% reflect a situation of recall, in that at the time of speech the participants describe a past situation that had occurred in a Spanish-speaking context:

(1) ALL: It's just, I mean, it tasted too… *fuerte* [strong]. And I just told him it was good.

(2) CAR: Like she couldn't seem to get ahead, and felt so *agobiada* [overwhelmed/ weighed down] with everything.

3.1.2 Nouns

In total, there were 21 single Spanish common nouns uttered in the conversation in which 14 are cases of code-switching. The data from all participants reflect that the

speakers favor Spanish nouns when reflecting on experiences or conversations that occurred in a Spanish-speaking environment. In Ana's case, the Spanish noun utterances are connected with her work experience in Spain. In the following examples she is about to describe a conflict that happened at work, and in order to do so she is explaining a back-story to set up the situation:

> (3) ANA: Well, we were both working together in *clase dos* [class two], and we were working with "Alba", "Bea" and some guy I can't remember his name right now. […] So I'm one hour with *clase dos* [class two] and four hours with *cuatro* [four]. […]And I come back from *Semana Santa* [Holy Week], and "Alba" messaged me…

The participant is reflecting upon a situation that occurred in a Spanish-speaking environment, and when describing the classes that were being taught, along with the vacation period, she is expressing nouns that she has recently and frequently encountered in a Spanish-speaking context and favors Spanish in situational recall. This participant is an English teacher at a Spanish high school where all interactions outside of class, especially for administrative purposes, are conducted in Spanish. Similar situational influences are seen in the production process of the other participants:

> (4) MAU: I didn't look. I didn't look at the *semáfaro* [traffic light] and then I looked and I saw the car coming…

Here, Maureen is recounting a story that occurred in a Spanish-speaking context while walking through the street in Spain where she and the others with her were almost hit by a car.

> (5) ALL: She told me she threw everything back in the *bolsa* [bag] and started to run for it. I mean, she really was, like, in a rush to get the heck out of Dodge.

> (6) CAR: And he told me that he couldn't because he had to do all of this *papeleo* [paperwork] before he could have a break.

Examples (5) and (6), from Study (B) demonstrate a similar type of recall in that they are reporting the speech of two separate Spanish-speakers during conversations in a full Spanish-speaking context. In the noun category, they are the only code-switch tokens produced by the participants in Study (B), but both tokens demonstrate *recall* determinants in that upon reporting, they do not filter the switch.

3.2. Multiple Spanish lexical items within an English sentence

In total, there were ten intrasentential multiple Spanish utterances within an English sentence, and all but one of the occurrences (90%) reflect either a conversation or a situation that had occurred in a Spanish-speaking context. The following utterances all reflect a situation of recall of past conversations that occurred exclusively within a Spanish-speaking context:

(8) ANA: I remember once when I was giving my presentation I was like "Bueno, no he… no tiene que ver con esto sino más con eso". [Well, I didn't… It doesn't have to do with this, but more with that]

(9) MAU: Now it's even like a joke here almost. You know like when we were at your bar tonight and he was like "*¿Y ustedes, cómo están?*" like, "How are you all doing?"

The only utterance that does not reflect *recall* or *situational affiliation* is the following:

(10) ANA: I have to *ir al baño.*

The data presented up to this point in the study, along with the individual surveys of each speaker, suggest that what most influences switching-preference are extra-linguistic components associated with the context in which the items or notion was introduced to and experienced by the speaker. As demonstrated, 70% of all single and multiple Spanish switches from English occur upon recalling a conversation and/or situational experience that occurred in a Spanish-speaking context.

3.3. Phonological Elements

As stated previously, no *proper nouns* were included in Tables (1) and (2) as they do not tend to be morphologically distinct, but rather hold different phonological properties. The data in Table 4 demonstrates the preference for Spanish pronunciation of names and places of Spanish origin; that is, even if the nouns have an English phonological equivalent, the preference is to apply the Spanish phonological rules to the noun. Ana (P1), for example, favored the Spanish pronunciation in 14/19 (78.9%) of the tokens, Maureen (P2) in 16/16 (87.5%) of her utterances, Allison (P3) in 7/7 (100%) occurrences, and Carmen in 5/6 (83.3%) of her tokens. One clue that can provide insight into these linguistic choices is the experience of the speakers. All of

the nouns represent either a person (fictional or real), or a place (city or region) in the participants' Spanish-speaking context, although it is expected that in the case of names assigned to people, this may no longer be a choice or preference.

Utterance	Spanish	P1	P2	P3	P4	English	P1	P2	P3	P4
Barranquía	[ba ˈrraŋ ˈki ja]	0	2	0	0	[ˌbɑːr ən ˈkiː jə]	0	0	0	0
Santiago	[san ˈtja ɣo]	2	1	1	1	[ˌsænt i ˈɑːg əʊ]	1	1	0	0
Burgos	[ˈbuɾ ɣos]	1	0	1	0	[ˈbʊr goʊs]	0	0	0	0
Málaga	[ˈma la ɣa]	1	1	0	0	[ˈmæl əg ə]	0	0	0	0
Andalucía	[an da lu ˈθi a]	1	0	2	2	[ˌænd ə ˈluːs i ə]	0	0	0	0
Salamanca	[sa la ˈmaŋ ka]	3	4	0	0	[ˌsæl əˈ mæŋk ə]	0	0	0	0
Granada	[gra ˈna ða]	1	0	0	0	[grə ˈnɑːd ə]	0	0	0	1
Colombia	[kol ˈoŋ βja]	1	3	0	0	[kə ˈlʌm bi ə]	1	0	0	0
Ana	[ˈan a]	2	2	0	0	[ˈæn ə]	2	1	0	0
Pablo	[ˈpa βlo]	0	0	3	2	[ˈpɑːb loʊ]	0	0	0	0

Table 4. Phonological representations of proper nouns
(P1= ANA P2=MAU P3=ALL P4=CAR)

With the previous data in mind, Table 5 presents an interesting set of morphological and phonological changes that occur in adjectives related to proper nouns.

Spanish	English	Mixed Utterance	# of occurrences		
				Sp	En	Mix
"Andaluz" [an da ˈluθ]	"Andalusian" [ˌænd ə uːʒ ənˌ]	"Andalucian" [an da lu ˈθi an]	ANA	0	0	3
			MAU	0	0	2
				Sp	En	Mix
"Gallego" [ga ˈʎe ɣo]	"Galician" [gə ˈlɪʃ ən]	"Galician" [ga ˈli θjən]	ANA	0	0	2
			MAU	0	0	1

Table 5. English adjectives that are assigned Spanish phonological features

Table 5 presents a mix of Spanish adjectives, associated with names of regions that have been adopted and modified in the English language and then later assigned Spanish phonological properties by the participants. Below, are two examples of when this phonological change occurs. Note that there is no similar data from the participants from Study (B).

(11) ANA: I was like well, your accent sounds so southern. And it could be because I'm still thinking of the *Galician* [ga ˈli θjən] accent.

(12) MAU: Wait, who has the *Galician* [ga ˈli θjən] accent?

(13) ANA: … and all of my friends who I've made in my classes are *Andalucian* [an da lu ˈθi an]. All of my friends are *Andalucian* [an da lu ˈθi an].

(14) MAU: That's because *Andalucians* [an da lu ˈθi ans] are more outgoing and they're not as cold as people from Salamanca.

These examples, along with the data from Table 3, suggest two things: 1) the speakers produce phonological modifications when recalling conversations, or remember people whom they have known in a Spanish-speaking environment and/or 2) a speaker is mimicking the utterance of another participant demonstrating that the switch negotiation is understood and agreed upon.

4. Conclusion

This study involves two sets of American English speakers, whose overall code-switching tendencies directly reflect circumstances of *recall* and/or *situational affiliation*. As mentioned before, due to the nature of code-switching behavior, as well as the difficulty of collecting large sets of data, this study is not thought to be exhaustive. However, it does present parallel cases of speakers in different, yet similar, code-switching communities with data that suggest that strong determinants in code-switching behavior may very well be connected to the speakers' memories and compiled schemata, and that negotiation sequences are dependent on conceptual models of meaning. This type of study is relevant not only for its contribution to the ongoing dialogue of determinants and motivations in code-switching, but also on a broader and multi-disciplinary level, in that it opens research areas in fields such as discourse analysis and pragmatics. That is, with greater interest in this type of discourse, lines of involving similar analyses may lead to parallel research in mental conceptual model theories in the study of cognitive semantics, as well as second and foreign language pedagogy.

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Verbal Agreement with Collective Noun-Based Constructions: Syntactic and Lexical Implications of-Dependents

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Abstract: This corpus-based study analyses the number mismatches found in English collective noun-based subjects taking *of*-complementation (i.e. determiner + collective + *of* N). The plural *of*-PPs in these constructions have proved to be a determinant factor of verbal number, as evinced by the overrides of canonical (i.e. singular) agreement with the singular collective noun that they favour. This paper aims at measuring the impact on verbal number of both the morphology of the plural noun in the *of*-dependents (i.e. overt vs. non-overt plurality as in *boys* vs. *people*) and the (syntactic and structural) complexity of the *of*-PPs (i.e. structural design of *of*-PPs in terms of constituency and in number of words). The results obtained show a strong correlation between the influence that *of*-dependents exert on the number of the verb and their complexity, thus attesting that the rate of plural verbal agreement diminishes significantly with increasing (syntactic and structural) complexity.

Keywords: agreement, collective, *of*-PP, complexity, corpus.

* * *

1. Introduction[1]

Collective noun-based constructions have been the object of study of numerous investigations aimed at exploring the syntactic, semantic, regional and process-

ing factors which condition their patterns of agreement (Dekeyser 1975; Levin 2001; Hundt 2006, 2009; Acuña-Fariña 2009). However, the potential effects of the *of*-dependents which frequently accompany some collective nouns have been overlooked on many occasions. This investigation extends previous studies on the matter by considering, from a syntactic point of view, the consequences which *of*-dependents have for the patterns of verbal agreement of a set of twenty-three collective nouns in British and American English.

The organisation of the paper is as follows: First, in Section 2 I will define some basic theoretical concepts. In Section 3, after describing the corpora and the methodology used, I will present the results obtained. The paper will be rounded off by the discussion of the main conclusions and the questions for future research in Section 4.

2. Agreement and collective noun-based constructions

The phenomenon of (canonical) agreement is usually defined as the "systematic covariance between a semantic or formal property of one element and a formal property of another" (Steele 1978, 610). Two elements are therefore involved in this operation: the 'controller', the (usually nominal) element which determines the agreement relation, and the 'target', the element whose form is conditioned by the features of the controller (Corbett 2006, 5), as illustrated in Figure 1:
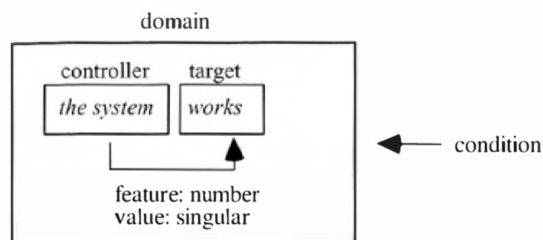
Figure 1. Canonical or syntactic agreement

In the case of collective nouns,[2] however, speakers – especially British speakers – very frequently take their inherently plurality as the ultimate determinant of verbal number. As a matter of fact, the form of the target is determined by the semantic (not the formal) characteristics of the controller, thus conforming to semantic or notional agreement, as in (1):

    [2] The concept of 'collective noun' is taken here in a broad sense, as in Dekeyser (1975, 35fn.1), meaning "all morphologically singular nouns designating a group of animates or inanimates".

(1) The committee have decided (Corbett 2006, 155)

The constructions under scrutiny here consist of not only a collective noun but also an *of*-dependent with a plural nominal element which often constrains the patterns of verbal agreement of these structures. In fact, the plural non-head nominal element within the *of*-PP tends to affect the agreement operation and thus trigger plural verbal number, the so-called 'attraction'[3] (Bock *et al.* 2001; Acuña-Fariña 2009), illustrated in (2):

(2) A group$_{sg}$ of parents$_{pl}$ were$_{pl}$ standing in the corner [BNC: CHR 861]

In this respect, it is worth drawing attention to the fact that in (2) the semantics of the collective noun has most probably an effect on verbal number too (i.e. semantic agreement), but this issue has been left for future research.

3. Case study

3.1. Methodology and data

This section introduces the corpora and the data supporting the conclusions of this paper and is rounded off by the analysis of the complexity of the *of*-dependents along with its role in verbal agreement.

3.1.1. Corpora and data retrieval

The main sources of data here consist of samples of the written components of the *British National Corpus* (BNC) and *The Corpus of Contemporary American English* (COCA). The data analysed were restricted to a set of twenty-three singular collective nouns usually taking plural *of*-complements: *band*, *batch*, *bunch*, *class*, *clump*, *couple*, *crowd*, *flock*, *gang*, *group*, *herd*, *host*, *majority*, *minority*, *number*, *pack*, *party*, *rash*, *series*, *set*, *shoal*, *swarm* and *troop*[4] (list retrieved from both Biber *et al.* 1999, 249 and Huddleston and Pullum *et al.* 2002, 503).

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[3] In the psycholinguistic literature 'attraction' is associated with errors or ungrammatical outcomes of agreement relations. In this paper it will be given a wider scope and, thus, it will denote the (grammatically correct or not) influence exerted by the *of*-dependent on the number of the verb, as in (2).

[4] Only the collective/quantificational meanings of the collective nouns have been considered here. Instances such as *Our band of hearing includes all the sounds which are significant for us* [BNC: FEV 929] have been excluded.

Since the object of study is verbal agreement with collective nouns taking plural *of*-PPs, only those instances containing (i) verbs inflected for number and (ii) morphologically marked or unmarked plural nouns within the *of*-PP were included in the database. Furthermore, this investigation is limited to a maximum of six thousand instances per collective noun, which were manually analysed so as to discard those that were not valid for this study, that is, those that did not show verbal agreement.

3.1.2. Data

The main object of this study concerns the patterns of verbal agreement of collective noun-based subjects containing plural *of*-dependents. These binominal NP subjects comprise both a singular collective head noun and a plural oblique noun, that is, the plural noun within the *of*-dependent, which can be either a morphologically-marked plural noun (here also 'NN2'), as in (3), or the morphologically unmarked plural noun *people*,[5] as in (4).

(3) *a group of boys*NN2 / *things*NN2

(4) *a group of people*

The presence of plural *of*-dependents has proved to be a significant determinant of verbal agreement. As a matter of fact, although only singular collective nouns are taken into consideration in this study, the data show a general tendency towards plural agreement when the *of*-dependent is present. By contrast, in this same set of twenty-three collective nouns, the absence of the prepositional constituent evinces a clear preference for singular verbal forms, as Figure 2 illustrates.

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[5] *People* is the most frequent non-overtly-marked plural noun in my database (almost 80% of the instances of both the BNC and COCA) and, thus, is the only noun in this category that will be considered here.
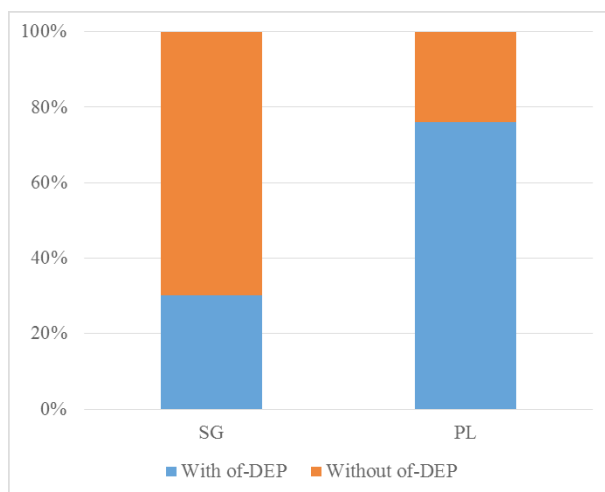
Figure 2. Verbal agreement (%) with *of*-PPs and without *of*-PPs in the BNC and COCA

As Figure 2 shows, plural *of*-PPs have remarkable consequences for verbal agreement. The differences observed for the contrast between the presence and absence of the prepositional dependent turn out to be statistically significant ($\chi^2(1)$, p<0.0001), which implies that the plural noun within the *of*-PP constitutes one of the factors conditioning the mismatches in subject-verb number agreement observed in this study, as illustrated in (5):

(5) a group$_{sg}$ of British skiers$_{pl}$ were$_{pl}$ horrified to see a man [BNC: CCK 737]

Mismatches such as (5) will find an explanation here in formal factors such as the morphology of the plural oblique noun within the *of*-PP (§3.2.1) or the (syntactic and structural) complexity of the *of*-PPs under scrutiny (§3.2.2).

3.2. Analysis of the data

In this section I will measure the significance of the plural *of*-dependent in the structures analysed here in relation to the morphology of the plural oblique noun and the syntactic and structural complexity of the prepositional constituent.

3.2.1. Attraction

As already pointed out, attraction refers to the process whereby the 'interloper' (or non-head nominal element) "illegally attracts [number] agreement in the verb" (Acuña-Fariña 2009, 392). Since this phenomenon is more frequently attested in local

syntactic domains, this section will concentrate on bare *of*-PPs, that is, on those constituents which lack both premodification and postmodification of the oblique noun, as in (6).

(6) The crowd [of cockneys]_{BARE OF-PP} were singing along [BNC: BPA 62].

According to the data obtained for both the British and the American varieties, attraction is highly significant in both corpora, as the presence of the plural *of*-dependent favours a remarkable rate of plural verbal forms (over 60%), as illustrated by Figure 3:
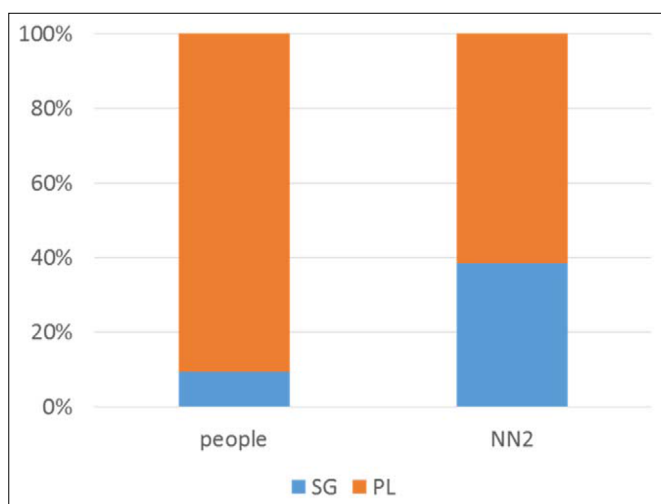
Figure 3. Agreement (%) with each oblique noun in bare *of*-PPs in the BNC and COCA

Apart from confirming the determinant role of attraction, Figure 3 evinces incipient differences between the two types of nominal elements considered here, namely overtly-marked plural nouns (or NN2) such as *boys*, and the morphologically unmarked plural noun *people*. Hence, contrary to expectations, *people* exerts a higher influence on verbal number than overtly-marked plural nouns, a finding which seems to suggest that the presence of an overt morphological plural marker does not necessarily reinforce conceptual plurality. The difference between these two tendencies lends statistical support in both varieties ($\chi^2(1)$, p<0.0001) and, thus, entails important implications which will deserve further consideration in future research.

3.2.2. Syntactic and structural complexity

Authors like Corbett (1979) or Levin (2001, 95) claim that syntactic distance between the controller and the target increases the proportion of plural (i.e. semantic) agreement. This trend is said to be particularly salient with collective nouns, since across syntactic boundaries our short-term memory keeps activated the semantic (not the formal) characteristics of the previous lexical material, which favours a stronger preference for plural verbal forms. In this vein, the likelihood of finding plural agreement can be expected to be higher in the structures under scrutiny here, as they comprise both a semantically plural collective noun and a morphologically and semantically plural oblique noun within the *of*-PP. As a way of measuring the effects of distance on agreement, the present study will examine both the syntactic and the structural complexity of the main object of study: the *of*-dependent.

a. Syntactic complexity

Syntactic complexity is taken here as the analysis of the shallow syntactic structure of both the *of*-PP and the lexical material following it. In this respect, this study will focus on four different syntactic configurations of the prepositional dependent: bare *of*-PPs (7), premodified *of*-PPs (8), postmodified *of*-PPs (9), and both pre- and postmodified *of*-PPs (10).

(7) Yet a minority [of Senators] has hijacked the process [COCA: ACAD LawPublicPol]

(8) a bunch [of white men] carve up their land. [BNC: CGC 1003]

(9) the vast majority [of Israelis who were happy with the status quo] are now much more unhappy with it. [BNC: A9E 415]

(10) A group [of Chinese seniors living at the Frances Beavis residence] (Figure 2) have transformed [COCA: ACAD GeographRev]

Structure of the *of*-PP	SG	PL
1. BARE NP	31.95	68.05
2. PREMOD + NP	34.99	65.01
3. NP + POSTMOD	34.57	65.43
4. PREMOD + NP + POSTMOD	40.83	59.17

Table 1. Agreement (%) with NN2 and *people* in bare,
pre- and/or postmodified *of*-PPs in the BNC and COCA

Table 1 evinces that the four structures favour plural agreement, that is, attraction. However, one can also observe a general decrease in the rate of plural agreement as structures become syntactically more complex. In fact, a closer analysis of the data has lent statistical support to the contrast between the patterns of verbal agreement of bare *of*-PPs and those of the *of*-PPs which are both pre- and postmodified ($\chi^2(1)$, p=0.0002).

Given this result, which refutes the claims of the literature hitherto, the ensuing sections will provide a more fine-grained analysis of the data which aims at shedding some light on the decreasing tendency in plural agreement observed so far. To this end, both postmodified and pre-/postmodified structures will be considered so as to explore the potential influence of modification on verbal agreement.
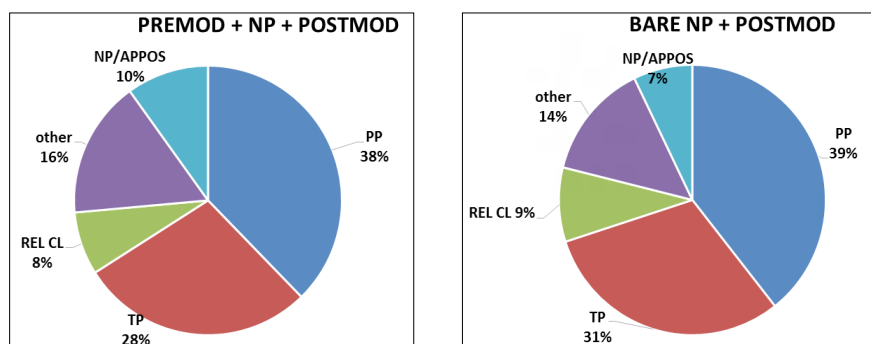
Figures 4 and 5. Percentage of each type of postmodifier of the *of*-PP in the BNC and COCA

Figures 4 and 5 present the typology of the postmodifier according to the data obtained for postmodified *of*-PPs and pre-/postmodified *of*-PPs, two structures which show very similar results. The figures demonstrate that the *of*-dependents studied here are very frequently postmodified by prepositional phrases and TPs (i.e. non-finite clauses) – over 38% and about 30% respectively in both corpora. Leaving aside the category 'other', which comprises a wide range of minor types of postmodifiers in my database, the rest of the categories can be organised according to their syntactic configuration into two different categories: (i) non-clausal, that is, PPs and NPs, and (ii) clausal, both TPs and relative clauses.

	BARE NP + POSTMOD		PREMOD + NP + POSTMOD	
	SG	**PL**	**SG**	**PL**
Non-clausal	34.66	65.34	40.27	59.73
Clausal	49.06	50.94	49.77	50.23

Table 2. Agreement (%) according to each type of postmodifier of the *of*-PP in the BNC and COCA

The division of the data reveals a correlation between the syntactic complexity of the postmodifiers and the patterns of verbal agreement. Hence, in line with the results presented so far, non-clausal postmodifiers favour a higher percentage of plural agreement. On the other hand, clausal constituents, despite being syntactically more complex, show in general terms a lower rate of collocation with plural verbs. This remarkable finding corroborates the previous tendencies and, thus, leads to the confirmation that syntactic distance and complexity do not correlate with a higher likelihood of plural agreement in the structures studied here. These figures also corroborate the negligible effect of premodification on agreement, as its presence yields no statistically significant results in the figures above.

Given the significance of attraction in the constructions studied here, a final variable in relation to syntactic complexity has also been considered: the presence of plural nominal elements in the postmodifier of the *of*-PP and their possible interference in verbal agreement.

		Agreement	
Number of NN2	**% in database**	**SG**	**PL**
1	75.91	44.10	55.90
2	16.63	44.87	55.13
3	5.33	36.00	64.00
4	1.49	28.57	71.43
5	0.43	50.00	50.00
6	0.21	100.00	0.00

Table 3. Agreement (%) in relation to the number of NN2
within the postmodifier of the *of*-PP in the BNC and COCA

Table 3 shows only the figures for morphologically marked plural nouns (NN2), as morphologically unmarked plural nouns yielded no significant data in this respect. As a result, it has been found out that, as the number of nouns inflected for plural number increases, so does the rate of plural agreement. Nonetheless, the limited amount of instances from the database containing more than three plural nominal elements does not tolerate statistical validation.

b. Structural complexity

The structural complexity of the construction is measured by taking into account the number of lexical elements intervening in between the oblique noun within the *of*-PP and the main verb. In what follows, I will deal with the number of words separating the oblique noun from the verb and its potential influence on verbal agreement.

Number of words between oblique and verb	Agreement	
	SG	PL
0	33.99	66.01
≤5	34.13	65.87
≤10	37.70	62.30
≤15	35.34	64.66
≤20	55.17	44.83

Table 4. Agreement (%) in relation to the number of words
between the oblique and the verb in the BNC and COCA

As Table 4 illustrates, with the increasing number of words the rate of plural agreement diminishes considerably, to such an extent that the contrast between categories '0' and '20' is quite significant ($\chi^2(1)$, p=0.02). Similar results are applicable to the analysis of the structural complexity of the postmodifier of the *of*-PP, although in this case the data retrieved lend no statistical support for the correlation between structural complexity and the decrease in plural verbal forms.

All in all, the data presented confirm that in collective noun-based constructions taking *of*-dependents syntactic distance and, therefore, (syntactic and structural) complexity does not increase the likelihood of finding plural agreement, not even when the oblique position is occupied by a (overt or non-overt) plural noun. The explanation for such a result seems to lie in the actual complexity of the prepositional phrase, yet more research is needed in this respect as regards the other variables considered here. Notwithstanding, the results obtained allow me to refute Levin's (2001) argumentation and findings since the study of complexity yielded significant decreasing tendencies of plural agreement in postmodified structures.

In brief, the statistically significant correlation between the increasing complexity of the *of*-PP and the progressive decline in the frequency of plural verbal forms in the data analysed seems to suggest important processing implications which point to the preference for the use of the singular number as a resource to ease the cognitive processing of complex constructions such as the ones investigated here, a remarkable finding which will be given further consideration in future research.

4. Concluding remarks and further research

This study has explored the extent to which *of*-dependency and complexity interact in the accomplishment of the agreement operation in collective noun-based constructions. The results obtained confirm that the plural *of*-dependent is a statistically significant determinant of plural verbal number in the structures analysed here, yet only in

local syntactic domains, a trend which is particularly significant with the oblique noun which does not show overt plural marking: *people*.

The analysis of the syntactic and structural complexity of *of*-dependents proves that, although the data evince some significant tendencies, they do not support the increase in plural agreement with increasing complexity attested in the literature. By contrast, in this study, the influence of plural *of*-dependents on verbal number significantly weakens in the most (syntactically and structurally) complex collective noun-based subjects.

Despite the arguments and conclusions reported here, more investigation is needed so as to carry out a more fine-grained analysis of the implications of overt vs. non-overt morphology as well as to consider further variables which have been attested as relevant determinants of subject-verb agreement, as is the case of the possible idiomatisation, or even grammaticalisation, of the constructions under scrutiny here (see Traugott 2008a, 2008b and Traugott and Trousdale 2013 on *a lot of* and homologous constructions).

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Its Panel Display Sees Easily in Daytime: English Middle Constructions with Perception, Cognition and Emotion Verbs

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Abstract: There is a general consensus in the literature about the impossibility of using verbs of perception, cognition and emotion in the middle form in English. However, taking into account that these three verbal classes fulfil the semantic and pragmatic requirements necessary to undergo middle formation, the aim of this paper is to investigate whether these verbs might appear in middle constructions in this language. The analysis will be based on material extracted from the Internet and the *Corpus of Global Web-Based English (GloWbE)*. Corpus data will be further used to explore the connections between middle constructions and other syntactic patterns available in English to express middle semantics such as transitive uses of the verb with a generic subject, *get*-passives, adjectives in *-able* and infinitive constructions of the type *NP is easy to V.*

Keywords: syntax, English, middle constructions, verb classes, corpus analysis.

* * *

1. Introduction

One of the central issues in the analyses of English middle constructions during the 20th and the beginning of the 21st century has been the attempt to identify the features which makes it possible for a given verb to occur in this sentence type. In this regard, many authors have tried to delimit the verbal classes that can appear in middle sentences in terms of properties such as the affectedness of the subject, the aspectual properties of the verb, or the agentive/non-agentive nature of the implicit

argument (cf. Hoekstra and Roberts 1993, Fagan 1992, Ackema and Schoorlemmer 1995, among others).

None of these proposals, however, has succeeded in giving a satisfactory and unified account of all English middle constructions. Contrary to this lexical verb-based approach, some recent functional-cognitive analyses claim that the main factor ruling the process of middle formation is the semantic compatibility of the verb and the construction itself, that is, the verb must denote a process whose occurrence could be influenced by some inherent property of the grammatical subject (cf. Lemmens 1998, González-Romero 2001, Davidse and Heyvaert 2003). The role of contextual information is an additional key factor since verbs which seem to disallow the middle may appear in this construction if the subject can be understood as the entity which facilitates or enables the process expressed by the verb (cf. Yoshimura and Taylor 2004). It follows from these proposals that *a priori* no verb can be automatically excluded from the middle construction in English.

2. Middle constructions with perception, cognition and emotion verbs

This initial conclusion, however, is immediately undermined by the existence of three semantic verb classes that seem to reject systematically the middle form in English: verbs of perception, cognition and emotion. The following well-known examples show this restriction:

(1) *The Eiffel tower sees easily from my window
(2) *This loud noise hears easily
(3) *His mathematical papers learn easily
(4) *This poem understands easily
(5) *Ballet likes well
(6) *Insincerity hates easily

Nevertheless, the absence of attested examples of such middles in English does not necessarily mean that this pattern does not exist in the language. In fact, one of the main problems to be faced when analyzing this construction type is the difficulty in finding real language data for two reasons: first, computer readable corpora do not allow to retrieve automatically all the instances of transitive verbs used in the middle form and, second, as these sentences are a very marked and sometimes even marginal pattern, many corpora are not large enough to provide evidence of the existence of the middle construction with particular verbs.

In fact, the traditional claim that verbs depicting perceptual processes are unacceptable in the middle form in English has been challenged by Davidse and Olivier

(2008), who offer attested examples of middle sentences with the perception verbs *see* and *hear* extracted from the Internet. For the purpose of the present analysis, I also performed a Google search in order to identify English middles with perception, cognition and emotion verbs. I also used the *Corpus of Global Web-Based English (GloWBe)*, composed of 1.9 billion words from 1.8 million web pages in 20 English-speaking countries. The verbs chosen were the perception verbs *see, hear* and *notice*; the cognitive predicates *understand, learn* and *forget,* and the emotion verbs *like*, *love* and *hate*. As in the case of Davidse and Olivier (2008), my search gave positive results as regards the three verbs of perception, but no examples of English middles with verbs of cognition and emotion were found:

(7) A large-scale LED indicator that sees easily is adopted. (Google)
(8) Vector images can see easily by enlarging its dimension. (GloWbe, BDG easytechtips.net)
(9) The OMNI VI-Plus hears easily as well. (Google)
(10) The sound of Mark5 hears easily, and is not tired. (Google)
(11) Dark clothing is obviously the best choice as even if it does stain, it won't notice so readily. (Google)
(12) If you have used the wrong word but it's still spelled correctly, then it won't notice. (Google)

The productivity of the middle with perception verbs is really low – after hundreds of searches I have only found 15 examples, but they could be considered enough to say that this semantic class is entering the middle domain, at least marginally. These sentences fulfill the conditions that rule middle formation in English: perception verbs depict processes whose occurrence can be influenced by some inherent property of the entity which is perceived, and in all the examples this entity, coded as the middle subject, is presented as having certain features which will make the experiencer be engaged in the process in the way specified by an adverbial element such as *easily* or *well*. The experiencer involved in the process is defocused so that the middle subject's referent can be seen as the primary responsible for the easy or difficult actualization of the event. It is worth mentioning here that most of these examples appear in descriptive contexts, either in academic writing or advertising language, which seek to highlight the properties of certain objects.

Taking into account the lack of middle constructions with cognition and emotion verbs and the low productivity of perception verbs in this type of sentences, the remainder of this work is devoted to explore the connections between the middle and other syntactic patterns available in English to express middle semantics. The data used here has been collected from the *British National Corpus (BNC)*, consisting of

100 million words from the 1980s to 1993. No distinction has been made between spoken and written language or among different registers. The aim of this preliminary analysis is just to try to identify which construction fits better the meaning of the middle and can, therefore, fill the gap found in English.

3. Some constructions with middle meaning

3.1. Non-referential pronoun one

Givón (1993, 65) includes both middle constructions and impersonal-subject clauses within the group of de-transitive constructions, which also includes the *be*- and *get*-passives and which exhibit the same main pragmatic function: topicalization of the patient and demotion of the agent. Both the middle and the impersonal *one* are thus connected in that the agent is defocused or backgrounded, although they differ in that only the former involves the topicalization of the patient.

Non-referential *one* has the generic meaning 'people in general', but, as sometimes suggested, this generic meaning may include a particular reference to the speaker (cf. Quirk *et al.* 1985, 387). The defocused argument in middle constructions is likewise traditionally assigned a generic meaning equivalent to "people in general" but it can be identified in certain contexts with a specific person, most likely, as Iwata (1999, 538) points out, the speaker engaged in the action.

Middle constructions and non-referential *one* also coincides in the modality of the event. According to Givón (1993, 72), *one* tends to be used with a habitual-irrealis modality since no specific event is referred to, only a habitual or customary event. In a very similar way, middles do not refer to particular events in time, but to potential actions which in many contexts are also interpreted as habitual.

These two common features make sentences with non-referential *one* and middle constructions similar in semantic terms and a middle flavour can be thus observed in the following examples:

(13) He grew a rose one doesn't see these days. (BN6 w_biography)
(14) And in any case high principles aren't the kind of things one notices at a cocktail party. (HAY w_fict_prose)
(15) A near-drowning isn't the sort of thing that one forgets easily. (FSR w_fict_prose)

In these sentences we understand either that the process does not take place because of some property of referent of the object, as in (13) and (14), or that the process itself is easy or difficult, again because of some property of the object, as in (15). Non-referential *one* does not relate to any particular individual so it might be argued

that no responsibility for the process is assigned to it. The object is then the only refer-ential noun phrase in the sentence and as such it is seen as responsible by default. The degree of responsibility of this argument, however, is not as high as in prototypical middle constructions. According to my informants, the middle subject is presented as the sole responsible for the action, but in sentences with impersonal *one* it is not excluded that some other reason could be also relevant, for example, the place where the action develops, as in (14).

My search in the *BNC* revealed that this is not a very frequent construction, prob-ably because it belongs to formal registers. In addition, verbs of emotion were not attested in this use.

3.2. Get-*passive*

Apart from the common pragmatic function of topicalization of the patient and demotion of the agent mentioned above, *get*-passives and middles share another inter-esting feature: the responsibility assigned to the subject's referent. As opposed to the *be*-passive, in the *get*-passive as well as in the middle the subject is seen as partially responsible for the action denoted. Although the active participation of a true agent is necessary in both constructions, this argument is presented as not entirely responsible and in control of the situation. Yet they differ as regards the nature of the subject: *get*-passives favour human subjects whereas in middle constructions the subject is most than usually inanimate.

The strong preference for human subjects does not mean, however, that inanimate subjects are totally excluded from the *get*-passive. As pointed out by Downing (1996, 199), when the subject is inanimate it may exhibit some positive or negative feature, or what happens to it can be the result of spatial or temporal location or even chance.

With this in mind, it might be argued that *get*-passives could be used in an appro-priate context to express a middle meaning. In fact, the conceptual overlap between these constructions is already found with verbs of psychological change. Hund (2007, 138) shows that both the middle and the *get*-passive are attested with roughly the same frequency with verbs such as *scare, frighten* or *offend*:

(16) Some people get offended/offend easily.

However, there is one further aspect which must be taken into account when trying to determine whether the *get*-passive is a suitable pattern to express the middle mean-ing with verbs of perception, cognition and emotion: these verbs are not frequent in this construction. This is probably the reason why only two examples which semanti-cally resemble middles have been found:

(17) Maybe where they come from, creeping about at five-thirty a.m. doesn't get noticed, but it does here. (M8M w_fict_prose)

(18) And it's a name that gets remembered and looks good in print. (CBX w_commerce)

As in a core middle, in these sentences the referent of the subject is understood as the entity which makes it possible or impossible for the defocused experiencer to undergo the processes of noticing and remembering. This reading is reinforced by the use of the present tense, which gives the sentence the potential or habitual sense typical of middles.

3.3. Adjectives in -able

Poldauf (1969, 26) observes that the adjectives in -*able* derived from transitive verbs are the most regular lexical counterpart to middle constructions. Lemmens (1998, 13) finds a strong correlation between these adjectives and the middle in that both must obey the same constraint: only when the verb denotes a process which can be significantly facilitated by some inherent properties of the object both middle construction and the morphological process of -*able* derivation are possible.

The meaning of the adjectives in -*able* can be paraphrased as "capable of being V-ed". Bauer and Huddelston (2002, 1720) point out that these adjectives are the only ones in English whose primary meaning is modal, generally like that of *can* in its capability and ability readings. They are, in addition, equivalent to a passive verbal construction and, as in regular passives, an agent can sometimes appear, even though this argument is usually general.

These three properties, their descriptive nature, their modal meaning and the reference to a generic agent, make adjectives in -*able* match middle constructions perfectly. The three verbal classes under analysis freely admit the formation of such adjectives in sentences which are semantically equivalent to the middle constructions English does not allow:

(19) Prsepe … is easily visible with the naked eye. (ASR w_non_ac_nat_science)

(20) Any awkward transition is immediately noticeable. (FAD W_ac_soc_science)

(21) … and the formation of nation states is easily understandable. (H9F w_ac_soc_science)

(22) These complex patterns are not easily learnable for outsiders. (FAD w_ac_soc_science)

(23) … but however you describe it, once heard the noise is unforgettable. (C95 w_po_lore)

(24) Inverness, a likeable city, is visible from a distance. (G14 w_religion)

(25) … owls are still lovable and I do kid myself that they care about me. (CHE w_biography)

The fact that the adjectives in -*able* can appear both predicatively and attibutively, as in (24), makes them a very frequent and productive substitute for the marginal or impossible middle constructions with perception, cognition and emotion verbs.

3.4. NP is easy to V

In this pattern the subject of the main sentence is understood as the unexpressed object of the *to*-infinitive clause which functions as the complement of a predicative adjective. The adjectives which allow this kind of complementation are mainly those referring to the ease or difficulty of the situation described in the infinitive (cf. Quirk *et al.* 1985, 1229). Since the adjective *impossible* is frequently found in this construction, Massam (1992, 124) suggests adding the notion of likelihood and possibility to this semantic characterization.

This adjectival construction clearly exhibits the same defining property of middle constructions: both are evaluative predicates in which a derived subject is presented as having the necessary properties for the action to be impossible, easy or difficult. There is one further point to notice as regards the strong connection between the two constructions: as Quirk *et al.* (1985: 1229) notes, when the infinitive has no overt subject, it is understood as indefinite or generic. The clear middle meaning present in this structure is easy to see in the following examples:

(26) Brightly coloured ducks are easier to see. (B72 w_non_ac_nat_science)
(27) … the subordinate tone-   units are less easy to hear. (K93 w_ac_soc_science)
(28) God's ways are hard to understand. (FNY w_fict_prose)
(29) There is a great myth that pianos and electrical organs are difficult to learn. (K51 w_newsp_other_commerce)
(30) … a fact which is all too easy to forget. (A65 w_pop_lore)
(31) THE SMITHS are impossible to love unless you wish to mother Morrissey. (ED9 w_pop_lore)
(32) Forsyth's films are easy to like. (GUE w_fict_prose)

The only verbs not attested in this construction in the *BNC* are *notice* and *hate*.

4. Final remarks

The analysis sketched here has shown that, contrary to what is traditionally said, middle constructions with perception verbs are possible in English, although infrequent and highly marked. It seems that this new usage is entering the language through academic and advertising registers, fields where prototypical middle constructions are already particularly productive due to their descriptive nature. Middles with cognition and emotion verbs have not been attested yet, but as, some authors have already suggested, "In principle, all that is required for a middle to be acceptable is an appropriate context" (Ackema and Schoorlemmer 1995, 71).

As regards my second aim, we have seen that the middle meaning can be expressed in English through the four constructions proposed, but the two involving the use of an adjective are by far the most productive and less restricted since they exhibit the same core meaning as middles. Both the impersonal construction with *one* and the *get*-passive can also convey a middle sense, but in neither case the middle is their primary meaning.

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Autobiographical Texts as Didactic Resources in the L2 Classroom

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Abstract: The aim of this paper is to analyse the didactic potential of autobiographical texts found in a variety of L2 educational resources, particularly in upper-intermediate level textbooks. Autobiographical texts appear frequently in different kinds of reception and production activities, and are assumed to be effective, given that personal experiences are engaging and attractive for readers and constitute a type of text which is easy to identify with. This study will focus on aspects such as effectiveness in engaging students, the cognitive challenge involved, and the progression in language awareness which they promote. In addition, as bearers of significant cultural and social information about English-speaking countries, autobiographical texts will also be considered from this perspective.

Keywords: autobiographical texts, L2 acquisition, didactic resources, textbooks.

* * *

1. Introduction[1]

Personal experiences are generally engaging and attractive for readers, who thus identify easily with such text types. It has been suggested that agency is one of the key factors in this special affinity, since readers tend to "think of human beings as agents or actors in their own lives rather than passive subjects of social structures or unconscious transmitters of cultural scripts and models of identity" (Smith & Watson

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2010: 54). First person narrators might confront different problematic questions about their identity, explore their memory, or reveal the particular self-image with which they want to be identified, but texts about personal experiences also tend to offer interesting social and cultural elements related to the narrator and his or her world (Fernández Prieto 2004: 417-8; Wang & Yu 2006: 31). This is an aspect of these texts that readers and students generally appreciate and enjoy. Most importantly, as Linda Anderson notes, contemporary culture is obsessed with "personality and self-exposure", and hence "the rise of memoir writing from the 1990s onwards has to be contemplated alongside contemporary developments in other popular documentary forms such as reality TV", including programmes like *Big Brother* and *Survivor* (2011: 114).

The particular hold that narrative texts and autobiographies have over readers is also closely connected to their emotional nature. Through these accounts significant reminiscences are evoked in our minds, not only from the descriptive point of view (when episodes from our past are recreated in our memories), but also by entering once more the emotional landscape of narrated experiences (Mateos Blanco 2009: 148). Accordingly, when these texts are used as teaching resources, students' empathetic responsiveness is challenged, with their emotional sensibilities responding to the emotive expressions of others. Looking at the rationale for an affective education in this light, the inclusion of feelings and personal experiences in the teaching-learning process is very much endorsed in this paper. We refer here to positive feelings and emotions, since "stimulating the different positive emotional factors, such as self-esteem, empathy or motivation, can greatly facilitate the language learning process" (Arnold & Brown 1999: 2). Yet affective education is not only beneficial in this field, it also promotes values associated with multicultural competence, such as the importance of cultural diversity, the consideration of alternative life styles, native cultures, universal human rights, social justice, equal opportunity, and the equal distribution of power among groups (Leistyna 2002: 12).

2. Autobiography

In any consideration of autobiography, the first issue that any critic or scholar should address is to define and to determine the limits of this genre or discourse type. The difficulties here are palpable from the very outset, a fact recognized in many studies, with scholars talking about crossing borderlines (Pozuelo Yvancos 2006, Gudmundsdóttir 2003), about an instable and hybrid genre (Marcus 1999), about pervasiveness and slipperiness (Anderson 2011), or about a moving target (Smith & Watson 2010). For the purposes of my current analysis, I will take Philippe Lejeune's definition of autobiography in his seminal work, *Le pacte autobiographique*: "Récit rétrospectif en prose qu'une personne réelle fait de sa propre existence, lorsqu'elle

met l'accent sur sa vie individuelle, en particulier sur l'histoire de sa personnalité" (1996: 14) [A retrospective prose narrative by a real person about his/her own life, with emphasis on his/her individuality, in particular, a history of his/her personality], but with certain qualifications, particularly regarding the fact that the narrator is a real person. Texts found in textbooks clearly fulfill a primarily didactic role; thus, they have been created or selected with this main purpose in mind, and the fact that they exploit the first-person narrator is here a secondary feature.

Regarding autobiography and its complexity, it is worth noting the sixty genres of life writing listed by Smith and Watson, which they explain as the consequence of life writers assigning meaning to "events, behaviors, and psychological processes that differ widely over time, place, belief system, and social position" (2010: 253). Among the genres mentioned are text types as diverse as academic life writing, adoption life stories, autohagiography, *bildungsroman*, captivity narrative, confession, and digital life stories. When analyzing the texts in the present study, they will be categorised following the list of genres proposed by Smith and Watson.

3. Text-based Didactic Resources

According to the tenets of communicative language teaching, new content should be introduced and explained to students in context and not in isolation. This makes the use of text-based materials not only methodologically desirable, but acquisition-ally necessary (Bardovi-Harlig & Hartford 1996: 186), particularly when elucidating new grammatical, lexical, or pragmatic subjects. Hence, texts usually provide students with their first encounter with any new didactic content. First person narrative texts are one of the pivotal elements that textbooks rely on, and although narratives are usually linked to language and literature teaching and to the humanities in general, it might be the case, as Philip Jackson has argued, that there are no school subjects in which narratives do not play some role (1998: 25). The use of this kind of didactic material typically implies a certain degree of manipulation by those creating them in order to provide meaningful and motivating activities and examples, and simultane-ously those resources should allow the students to elicit the content in question. Thus, our analysis of autobiographical texts will focus basically on aspects such as effec-tiveness in engaging students, the cognitive challenge involved, and the progression in language awareness which they promote. In addition, as bearers of significant cul-tural and social information about English-speaking countries, autobiographical texts will also be studied according to this parameter. As Claire Kramsch argues, "Culture in language learning is not an expendable fifth skill tacked on, so to speak, to the teaching of speaking, listening, reading and writing. It is always in the background right from day one" (1993: 1). Accordingly, textbooks are not confined to mere L2

teaching, but increasingly have a role, together with teachers, education authorities and the curricula they prescribe, in the transmission of cultural knowledge (Cunningsworth 1995: 90).

4. Exploring Autobiographical Texts

With these premises in mind, the didactic role of autobiographical texts will be explored in this paper, in both their linguistic and cultural dimensions, through the consideration of some illustrative examples from English upper-intermediate textbooks (Brook-Hart 2011, Capel & Sharp 2012)[2], and particularly by reading and listening activities, that is, those tasks planned for improving students' reception skills. At this point, it is necessary to make clear that the analysis provided here does not pretend to be an exhaustive or a scientific exploration of first-person narrative texts in these books. Rather, its main goal is to emphasize the didactic possibilities of this type of texts and how they are used in textbooks, in order to make the most of them as teaching resources in the classroom, particularly when preparing any kind of additional activities or when moving to other teaching contexts.

In the textbook *Objective First*, the students are presented with a first-person narrative entitled "Growing up" in order to practice reading comprehension skills. First, it should be clarified that, as the title of this textbook implies, the main goal of the exercises and tasks here is to prepare the students for taking the Cambridge First Certificate Exam (FCE). The text "Growing up" is aimed at preparing students for the reading part of this exam, which consists of a text and eight multiple-choice questions. The female narrator of the text describes some circumstances of her childhood, including her home, the neighbourhood where she lived, her family, her best friend, and her holidays. Such features clearly situate the text in the category of *bildungsroman*, according to Smith and Watson's list of text types. This kind of first person narrative usually deals with the development and social formation of a young person, who is attempting to learn the nature of the world, to discover its meaning and to acquire a philosophy of life (Smith & Watson 2010: 262-3). By means of the narrator's ironic comments in the text, the reader can discern her perceptions and emotions regarding her childhood. In particular, her neighbourhood is described as follows: "There was no major landmark to help to find your way around in my neighbourhood. Every street looked almost identical, like a soap opera set" (Capel & Sharp 2012: 54). Thus, the text allows the students to glimpse certain features of a lower-middle-class girl's life in an English village or small town some years ago. This first-person narrative also

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[2] These texts have been chosen due to their ample use among L2 teachers, since many students of this level (B2) in Spain are preparing the FCE exam.

enables the reader to imagine the protagonist's surroundings through her eyes and to accompany her through a not particularly fortunate childhood; yet, due to the narrator's way of recounting the circumstances of her life, the reader ends up smiling with her and sharing her 'look on the bright side of life' philosophy towards the past. As previously mentioned, the text is designed to help students practice one of the tasks of the FCE, and is also related to the vocabulary topic of the chapter, childhood, as well as associated aspects of grammar, such as the uses of "used to" and "would" to narrate past events. Thus the text includes sentences with this particular structure: "We all had chores to do before and after school and Mum would check our efforts when she got home from work each evening" (Capel & Sharp 2012: 54).

Complete First Certificate is another textbook aimed at the practice of the different tasks of the FCE. As with the previous text, the student here has to read a text about someone's early experiences in life, entitled "My first bike". This text is by a well-known actor, Ewan McGregor, and the main difference with respect to the previous one is that here the textbook authors give us their source; the text is in fact an adaptation of the book *Long Way Round* by Ewan McGregor and Charley Boorman. This is clearly stated at the end of the text and extracts are consistently labeled as such from the beginning to the end of the textbook. In the acknowledgements section of *Complete First Certificate*, the authors give more details about their sources, along with expressing their gratitude to the publishing houses for permission to publish extracts. As with the previous case, discussed above, students here have to practice the same reading task, with a multiple choice exercise. However, in this textbook there is a pre-reading exercise, in which students have to work in pairs and talk about what they think people most enjoy about riding motorbikes. The procedure is then the same, with students reading the text the first time in order to answer to a general question, then reading it a second time to answer the multiple-choice questions. As occurs in all the texts considered here, they are related to the main topic of the unit and are exploited for subsequent tasks, such as speaking, vocabulary and grammar. This text could be described as a mixture of *bildungsroman* and travel narrative, as it is part of a longer narrative in which the actor recounts a recent journey around the world on a motorbike. The title, "My first bike", summarises the content of the text, which starts as follows: "My biking beginnings can be summed up in two words: teenage love" (Brook-Hart 2011: 18).

The next example is a listening-comprehension task in *Objective First* entitled "Like mother, like daughter", also based on one of the FCE exercises. The students listen to an interview twice and then answer seven multiple-choice questions. The general topic of the unit is family and personality, and the interview which students listen to is of the daughter of a Hollywood film star, who talks about her mother and herself and about their similarities and differences. Much of the interview is actually

about her mother; accordingly, it would be a special type of autobiography, categorized as filiation narrative by Smith and Watson, which "seeks to memorialize the relationship to a parent, sibling, or child, someone with whom one has had a long-standing affiliation" (2010: 270). Here, this particular feature of filiation narrative is clear from Hannah's description of her mother:

> She loved acting more than cleaning; she loved acting most and above all. It took me some time not to feel hurt by this. I wanted to come first. When asked what was the most important thing in her life, she got real embarrassed and nervous, but my mother couldn't lie; she had to say 'acting'; though I know for our sake she wished she could say 'family' (Capel & Sharp 2012: 58).

Apart from practising the specific task for the FCE, the listening exercise is connected to previous and subsequent tasks, and there is an additional exercise which focuses on the vocabulary of the unit, in which students have to find different adjectives in the interview which describe the personality of Hannah's mother. As for grammar, the text is used for explaining the difference between two confusing structures: "What's he/she like?" and "What does he/she like?". Interestingly, students also have the opportunity here of listening to an American person speaking, and to appreciate the differences in pronunciation from the British English typically used in these materials. Indeed, this and the other textbooks that we have examined try to embrace different varieties of spoken English, presented mainly in these listening-comprehension tasks. However, in "Like mother, like daughter" this feature is presented more overtly, in that Hannah, at the beginning of the interview, explains that her mother had to move from Europe to Hollywood, so the listener knows that she is a foreigner, and at the end Hannah herself acknowledges that "She still has a bit of an accent" (Capel & Sharp 2012: 57-8).

9. Conclusion

There are many more examples of this type of autobiographical or first-person narrative texts in the books studied here, and indeed more generally, in other teaching and learning resources. Regarding the type of texts discussed in this paper, one specific aspect should be borne in mind: texts have been adapted to the students' level as a means of preparing them for the FCE, with its specific grammar and vocabulary requirements. These texts also provide a cultural background which enriches the students' L2 learning process and facilitates their contact with certain habits, customs, and other cultural and social aspects of English-speaking countries. Finally, it is worth noting that students identify easily with first-person narrative texts not only

due to their particular expressive and vivid nature, but also because the first person narrators of these texts are often similar to them in terms of age, life experiences and tastes. Thus there emerges a kind of imagined community, to use the term coined by Benedict Anderson (2006), embracing both the text narrator and the students/readers. This sense of belonging to a community in turn stimulates shared emotions, such as empathy, affinity and understanding, all of which are highly motivating and beneficial in second language acquisition.

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Complexity and Pronoun Drop in Contact Varieties of English

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Abstract: The present paper argues that speakers of high-contact varieties of English drop pronouns more frequently than those of low-contact ones. This can be explained by the fact that high-contact varieties are or were used mainly as second languages by many members of their speech communities. Pronoun drop is a grammatical feature that produces simpler structures, and second language users prefer simpler structures. Using data extracted from the *Electronic World Atlas of Varieties of English* and the *International Corpus of English*, the results of the study suggest that high-contact varieties of English favour pronoun omission.

Keywords: complexity, contact, pronoun drop, varieties of English.

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1. Introduction

Complexity has recently become an important issue in linguistics.[1] The assumption that all languages are equally complex, a cornerstone of twentieth-century linguistics, has been questioned. Nowadays, a more widely accepted view is that languages differ in complexity and that several factors play a role in this (cf. Sampson 2009). The challenge now is to identify these factors and to develop metrics to measure complexity

in an empirical way. In the present paper, Hawkins's (2004) metric, which measures complexity as processing difficulty, is adopted to study pronoun drop in varieties of English. The factors considered, which may cause complexity differences between and within varieties, are contact, register and mode.

Section 2 gives a brief overview of the concept of complexity and its role in linguistic research. Section 3 describes the feature of pronoun omission and how it relates to complexity. Section 4 discusses the distribution of this feature in different varieties of English. Section 5 deals with how pronoun drop is used in real communicative situations and shows the results of a corpus study of Indian and Singapore English. Finally, section 6 presents some conclusions.

2. The notion of complexity in linguistic research

One of the central assumptions of twentieth-century linguistics was that all languages are equal with respect to their overall grammatical complexity. This means that languages may differ in the complexity of specific subsystems of the grammar, such as morphology or syntax, but the total complexity of all these subsystems is always the same. At the end of the twentieth and the beginning of the twenty-first centuries, several studies appeared (cf. Miestamo *et al.* 2008) which questioned this assumption by showing that languages differ in the complexity of specific grammatical subsystems, but that their overall complexity does not have to be equal.

Several factors have been identified as causing differences in complexity between languages. Three of them are dealt with in the present paper: contact, register and mode. Contact, and concomitant second language acquisition, figures prominently in the literature as a cause of complexity variance (cf. Trudgill 2009a). High numbers of second language learners in the history of a speech community causes simplification due to "the relative inability of adult humans to learn new languages perfectly" (Trudgill 2009a, 99). Register and mode are also important factors (cf. Maas 2009). Intimate and informal registers are generally characterized by their structural simplicity in comparison with formal language because of the information available from the participants' shared knowledge. Similarly, speech is simpler than written language due to the availability of contextual information in the former and the lack of it in the latter.

2.1. Measuring complexity

In the present paper, Hawkins's (2004) metric, which integrates complexity into the broader notion of communicative efficiency, is used to measure complexity. Communication is efficient when the message is conveyed using structures that are easy to process and allow a fast transmission of information between the speaker and the

hearer. There are three principles in Hawkins's metric that simplify structures and increase their efficiency. Only one of them is relevant in the present study, namely Minimize Forms: "The human processor prefers to minimize the formal complexity of each linguistic form F... These minimizations apply in proportion to the ease with which a given property P can be assigned in processing to a given F" (Hawkins 2004, 38). This principle describes the preference of speakers for structures with the fewest number of forms possible. However, for a minimally complex structure to be efficient, the hearer must be able to decode its grammatical properties.

3. Pronoun drop

It is important to distinguish between three different cases of pronoun omission: referential pronouns in subject position (1), non-referential pronouns in subject position (2) and pronouns in object position (3):

(1)   <ICE-IND:S1B-055#12:1:C>... [**the requirements of crude in India$_i$**] **Ø$_i$** have increased to <,> upto sixty percent of the last <,> pre previous production <,>

(2)   <ICE-SIN:S1A-062#153:1:B>... **Ø** takes you an hour to get back all right

(3)   <ICE-IND:S1A-045#122:1:B>... simply one fellow with a phone will hire **some guys$_i$** <,> exactly <,> and send **Ø$_i$** there for one year

According to generative approaches to grammar, in cases of subject pronoun drop, the subject position is filled by an empty element called *pro* that does not have phonetic realization and that refers to an entity in the linguistic or in the extralinguistic context (Haegeman 1994, 451-455). The same empty element appears in instances of subject pronoun drop with non-referential pronouns, although in these cases *pro* does not have a referent. Rich verbal inflection is what allows pronouns to be omitted in most pro-drop languages, that is, *pro* receives its formal features from the agreement affixes on the verb. However, Huang (1985) shows that languages like Chinese, which do not have agreement, also allow the omission of pronouns. Chinese allows pronouns to be omitted even in object position, and Huang argues that in these cases the object is first topicalized and then the topic is dropped, as in example (4) (Huang 1985, 542):

(4)   [$_{Top}$ e_i], [Zhangsan shuo [Lisi bu renshi e_i]]
            Zhangsan say   Lisi not know
      *[Him$_i$], [Zhangsan said that Lisi didn't know e_i]

3.1. Pronoun drop and efficiency

According to the description of pronoun omission presented above, structures with dropped pronouns have fewer forms that must be articulated and processed. Following Hawkins's Minimize Forms principle, these structures are preferred by the processor if their grammatical properties can be decoded, which means that addressees must be able to identify the referents of omitted pronouns. This task is made easier if the referent is highly accessible (Ariel 2001), that is, if it is salient in the discourse or if there is a tight link between the anaphoric element and its antecedent. A referent is more salient, for instance, if it is a topic, if it is focalized, if it refers to a participant in the communicative act or if it is in subject position. The link between an anaphoric element and its antecedent is tighter, for example, if there is a short distance in clauses between them, if they are in conjoined structures or if they are in embedded clauses. Therefore, when the referent of an omitted pronoun is accessible, pronoun drop results in structures that are both simple and efficient.

4. Varieties of English and pronoun drop

English is considered to be a non-pro-drop language in which pronoun omission is only possible in some restricted contexts. However, there are varieties of English in which pronouns can be non-overt in the three cases distinguished in section 3. Language contact is one factor that has been shown to cause grammatical simplification (see §2) and pronoun omission is a feature that simplifies structures according to Hawkins's metric. Therefore, it may be the case that those varieties of English in which pronouns can be omitted more freely have histories of contact.

Trudgill (2009b) distinguishes between those varieties of English which are the result of contact and those that are not. As high-contact varieties he includes pidgins, creoles, second language varieties, shift varieties, and dialect contact varieties. He considers as low-contact varieties the traditional dialects of English, which are spoken in isolated communities.

4.1. Second language acquisition and pronoun drop

The process of second language acquisition is usually considered as the main reason why contact simplifies languages. If this is the case with pronoun omission, dropped pronouns should be a characteristic feature of the speech of second language speakers. Williams (1988) compared the frequency of pronoun drop in subject position in the speech of native speakers of English, second language speakers of English and Singapore English speakers. She found that pronoun omission is more commonly

used by second language speakers of English and Singapore English speakers than by native speakers. Gundel *et al.* (1984) found that both second language speakers of English with Spanish as a first language and English speaking children learning French omit direct object pronouns.

The articles just reviewed suggest that pronoun drop is characteristic of the speech of second language users. In light of these studies, a modification was made to Trudgill's classification of varieties of English: dialect contact varieties, that is, those that are the result of the contact between different dialects of English, are included in the low-contact category since they have not been acquired and used as second languages by many members of their speech communities.

4.2. The influence of contact in varieties of English

In order to ascertain whether speakers of high-contact varieties of English favour the omission of pronouns, the *Electronic World Atlas of Varieties of English* (*eWAVE*) (Kortmann and Lunkenheimer 2013) was consulted. *eWAVE* contains a list of two hundred and thirty-five grammatical features mapped into fifty varieties of English and twenty-six English-based pidgins and creoles. Three of those features are related to pronoun omission: drop of referential pronouns in subject position, drop of non-referential pronouns in subject position and drop of pronouns in object position. The distribution of these three features in the seventy-six varieties available in *eWAVE* was checked to examine whether high-contact varieties show a greater tendency to omit pronouns than low-contact ones.

The following system was adopted to map the features into the varieties: for each variety, if it presented at least one of the pronoun drop features, it was classified as a pro-drop variety; if it did not have any of the features, it was considered a non-pro-drop variety. The distribution of pronoun omission in varieties of English is shown in table 1:

Varieties	Pronoun drop	
	Pro-drop	Non-pro-drop
Low-contact (18)	7 (38.9%)	11 (61.1%)
High-contact (58)	42 (72.4%)	16 (27.6%)

Table 1. Distribution of pro-drop features in varieties of English

Table 1 shows that the majority of high-contact varieties of English presents pronoun drop features, whereas only 38.9 per cent of low-contact varieties do so. A

chi-square test was conducted to examine the relation between contact and pronoun drop. The results show that this relation is statistically significant: $X^2 (1, N=76) = 6.74$, $p < 0.01$. Therefore, it seems that high-contact varieties of English favour the omission of pronouns more strongly than low-contact ones.

5. A corpus study of Indian and Singapore English

So far, it has been shown that pronoun omission results in structures that are simpler from a processing perspective (§2.1), that second language speakers drop pronouns more frequently than native speakers (§4.1) and that high-contact varieties of English favour pronoun drop (§4.2). In this section, two prototypical high-contact varieties, namely Indian and Singapore English, will be studied to examine whether the speakers of these varieties omit pronouns in an efficient way, i.e. when their referents are highly accessible (see §3.1). In addition, the two remaining factors that cause complexity variation mentioned in section 2, that is, register and mode, will be tested.

In India, English is associated with certain domains such as the government, politics, education, the legal system, business and the media. It is also used as an "interethnically neutral link language" (Schneider 2007, 167). Indian English is a second language variety, and thus a high-contact one: out of the sixty million users of English in India, only 226,449 are native speakers according to the 2001 census. Singapore English is the language of politics, administration, the courts and education. However, it is also used in more intimate contexts: in 2010, English was spoken at home by 32.3 per cent of the population (Leimgruber 2013, 7). Singapore English is a high-contact variety: it is used as a second language by many Singaporeans, but it is also acquired natively.

5.1. Data

The data for the study was extracted from the Indian and Singaporean components of the *International Corpus of English* (*ICE*). Forty texts (approximately ninety thousand words) were selected and classified as to whether they represented spoken or written language and informal or formal registers following *ICE*'s categories of texts. All the instances of omitted pronouns were then retrieved manually. Table 2 shows the distribution of texts per variety.

Text types	Varieties	
	Indian English	**Singapore English**
Spoken informal	5	5
Spoken formal	5	5
Written informal	5	5
Written formal	5	5

Table 2. Distribution of texts per variety

First, the referents of the dropped pronouns were analysed as to whether they were accessible or not to ascertain whether they could be successfully recovered by addressees. Secondly, the instances of omitted pronouns in the different modes and registers were quantified. Spoken language and informal registers were found by previous studies (§2) to be simpler than written language and formal registers. If this is the case, those texts belonging to the spoken and informal categories should have more instances of pronoun omission than those representing written and formal language.

5.2. Results

After analysing the instances of pronoun omission in the texts, it was found that 98.4 per cent (304) of the total number of instances had highly accessible referents, whereas only 1.6 per cent (5) did not have accessible referents. These results show that speakers of Indian and Singapore English drop pronouns mainly when addressees can successfully recover their referents.

Regarding the distribution of instances of pronoun omission, it was found that spoken and informal texts had more instances of dropped pronouns that written and formal ones. Mann-Whitney U-tests were conducted to examine the relation between the different categories and the number of instances of omitted pronouns in the texts. Here are the main findings:

- There are not significant differences in instances of pronoun omission between Indian and Singapore English: $U = 166.5$, $p > 0.05$. The average ranks are 18.83 for Indian English and 22.18 for Singapore English.
- There are significant differences between spoken and written texts: $U = 94$, $p < 0.01$. The average ranks are 25.8 for spoken texts and 15.2 for written ones.
- There are significant differences between informal and formal texts: $U = 46.5$, $p < 0.01$. The average ranks are 28.18 for informal texts and 12.83 for formal ones.

In light of these results, it can be said that Indian and Singapore English behave in a similar way with respect to pronoun omission because they both are high-contact

varieties, but that there is a tendency to drop pronouns more frequently in speech and informal registers than in written and formal language.

6. Conclusions

According to Hawkins's metric of communicative efficiency, omitting pronouns when their referents are highly accessible increases the efficiency of a structure, thus reducing its processing cost. It has been shown that high-contact varieties of English have a stronger tendency to drop pronouns than low-contact varieties and this was explained by the fact that high-contact varieties are characterized by being acquired and used mainly as second languages. Contact figures prominently in the literature on complexity as a factor that simplifies grammars, and the goal of the present paper was to offer an explanation for this issue in processing terms: second language speakers prefer to use structures that make communication more efficient by minimizing processing costs. The studies discussed in section 4.1 provide some possible explanations for this preference. Williams (1988) suggests that pronoun omission is a compensatory mechanism that is triggered when processing a structure becomes too costly. Gundel *et al.* (1984) attribute the tendency to drop pronouns of second language users to imperfect learning. This issue was not dealt with in the present paper, but it will be the topic of future research.

In section 5.2 it was shown that pronoun omission is more frequent in speech and informal registers than in written and formal language. Issues related to processing also suggest an explanation for this correlation. In formal registers, there is not usually any shared knowledge between the participants in the communicative act, so all this information must be expressed explicitly, which increases complexity. In written language, the participants cannot rely on the situational context for the identification of referents. In addition, written texts do not need to compensate for processing difficulties since both the writer and the reader have more time to produce and decode the message than in real-time conversations.

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Informal and Formal Pragmatics Teaching and Research: Miscommunication and Irony in the *Sign Language Series*

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Abstract: The *Sign Language" Series* published online by The Telegraph constitutes a useful database to study pragmatics. With respect to teaching, the examples can be used to create innovative activities combining formal and informal learning methods. With respect to research, they can be used to examine some pragmatic mechanisms involving miscommunication and the expression of irony. In both cases, there are two main challenges: the comprehension and interpretation of what is bizarre in the photos of the signs in the original contexts and the relevance of the ironic comments on those signs in the context of the online publication. A multi-levelled framework based on Relevance Theory (Sperber and Wilson, 1986) seems to provide an optimal interpretation method of the different examples from this collection studied so far.

Keywords: miscommunication, metarepresentation, interpretation, echo, irony, relevance theory.

* * *

1. Introduction

The *Sign Language Series*[1] published online by *The Telegraph*, is a popular online series and contest on unintentional or accidental bizarre mistakes and oddities in the English used in signs and notices from all over the world. People participating in the contest send photos of the examples they find to the editors of the series together

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[1] http://www.telegraph.co.uk/travel/picturegalleries/signlanguage/

with a short title for each photo, the original location and their personal information.

The slides from this contest are good informal linguistic and pragmatic practice for anybody who is interested in examining real examples of miscommunication. Analysing the examples involves three steps.

1. Identifying and understanding the anomalies or strange associations which are shown in the photos.
2. Evaluating the relevance of the comments made by the contributors with respect to the original text regarding content and attitude.
3. Achieving a globally relevant interpretation of each slide which combines the meaning of both the original message (and context) and the meaning and attitude of the comment in the context of the online series.

The basic process is always the same, but the actual trigger of the communicative mismatch or oddity in each case is not. There is a good number of linguistic and contextual reasons that may produce a funny or odd effect. The short and ingenious titles that the contributors write for the photos highlight what they consider is wrong with the posts implying they cannot subscribe them.

2. Informal and formal pragmatic learning

Apart from a popular contest, the *Sign Language Series* can also be seen as a good example of informal learning (Hodkinson in Rubenson 2011, 83). As the readers need to understand both communicative mismatches and comments, they are also involved in informal pragmatic analysis. The followers of the series can work individually, following the new albums regularly, or in groups, sharing the photos and exchanging impressions and comments on the forum provided by the newspaper when available. There have always been popular contests and forums in newspapers dealing with problems of usage and funny linguistic mistakes. However, web 2.0 has increased their number enormously. It has also provided the technology to make them more effective by enabling participants to combine image, text and also sound (Barton and Lee 2013, 9). Informal and non formal learning methods have always played an important role in popular culture and education because they deal with skills, learning processes and areas of experience and activity which are not usually covered by formal teaching systems.

> Informal learning results from everyday activities that are related to work or leisure. The standard informal learning paradigm includes: the transfer of tacit knowledge, limited planning or instruction to allow incidental or spontaneous learning

> opportunities and a learner-centered environment which is context specific. (Farenga and Ness 2005, 157)

However, communication problems of this kind, which are common to all the examples in the series can also be used formally at university in teaching. They can also be employed as an online database to do research on the linguistic and pragmatic principles and mechanisms at work in the comprehension and interpretation of the language of these signs and notices and in the irony present in the comments. This database is especially appealing because it consists of genuine and purely accidental mistakes or oddities written in English from all over the world and because of the basic cognitive and associative schemata at work. Informal and formal learning methods are always related. Finding ways to integrate them in the education of people of all ages has become an educational priority nowadays.

> The Common European Framework of Reference for Languages (2000) refers to learning through a mixture of pedagogical and authentic tasks and sees language learning as taking place in the context of social activities… such practices also share other characteristics of learning tasks such as focus on meaning, defined outcome (in this case successful task achievement) and cognitive processes required to solve real world problems inherent in the task. (Sockett 2014, 19)

These examples present a collection of real and unintentional linguistic and communicative puzzles. They are genuine cases of miscommunication that need to be identified and understood as unintentional mistakes and reinterpreted and good humouredly evaluated and corrected informally by using non specialized linguistic or pragmatic knowledge. However, some formal pragmatic research can also be used to explain the initial intuitions of the readers. By integrating informal and formal approaches a more complete and realistic perspective is achieved.

3. Metarepresentations and the expression of irony in the *Sign Language Series*

A typical slide from the *Sign Language Series* consists of a photo of the original signpost showing what is odd or bizarre either in the language of the message or in the context where the sign appears. At the bottom of the slide there is a brief ingenious remark, or title. The location where it was taken and the name of the author also appear. The first slide on each album (about a dozen slides) is the editor's choice and winner of the week. On some occasion, not all, the readers can also publish their opinions.

Figure 1. Sign Language slide frame

The photos from the series depict the signs or notices and their immediate contexts as clearly as possible so that the texts can be easily read. In principle, no extra aesthetic or communicative effect seem to be pursued beyond presenting genuine instances of unintentional miscommunication to participate in the contest. On the slides these photographs are visually more prominent in size and colour, as if they were meant to catch the readers' eye, rather than the comments and the details about location and author, which are published in relatively small type. However, in order to appreciate each slide in full, it is necessary first to read both texts, a two-step procedure and then interpret them jointly. In order to achieve an optimal interpretation of both content and attitude it is essential to evaluate the relevance of the comment with respect to the original communicative mismatch.

The photos are not only about unintentional or accidental language mistakes, they can also highlight funny or odd associations that spring either from the settings where the signs or notices appear or from some typographical or iconic feature that may affect the way the original intended message should be interpreted.

3.1. Pragmatic interpretation: metarepresentation, multi-levelled analysis and the expression of irony

From a pragmatic perspective, each slide can be seen as a complex message which needs to be accounted on two levels: the original example and the comment on the example. In their short comments, the participants condense their original impression of the signs. These slides can be seen as special cases of ostension. The photo stands

for the original context and the comment or title for the reaction with regard to what is perceived as salient and odd in the original information.

> Ostension provides **two layers** of information to be picked up: first there is the information which has been, so to speak, pointed out, second there is the layer of information that the first layer of information has pointed out. (Sperber & Wilson 1986, 50)

The comments are not only reactions, but also brief interpretations of the original defective examples. They take to the extreme the potentially undesirable or ludicrous consequences of considering what has been written at face value. It is also clear that the participants dissociate themselves from what is expressed in those messages by pointing at their absurdity or incongruity while echoing them. These comments are therefore ironic from a relevant-theoretic perspective: "In each case the point of irony is to indicate that a proposition the speaker might otherwise be taken to endorse… is ludicruously inadequate…" (Wilson and Sperber 2012, 123).

Besides the two layers of ostensive information we find on each slide, it is also necessary to postulate a third metarepresentational layer to interpret both example and title according to the principle of relevance.

> A metarepresentational ability is an ability to represent and think about representations […]. Of particular interest to pragmatics is the ability to represent and think about representations with a conceptual content, such as utterances and thoughts. The various strands of research on metarepresentation differ in the types of representation involved and the use to which they are put. Sperber (2000a, 2001) distinguishes three main types of metarepresentational ability, linked to three different types of representation: thoughts, utterances and propositions. (Wilson 2009, 186)

It also means that these remarks echo the problem which is present either in the shape of the message or in its content while showing the kind of personal detachment which is characteristic of the central cases of irony.

> According to the echoic account, the main point of any echoic utterance is to convey the speaker's attitude or reaction to an attributed thought. What makes an echoic utterance ironical is that the attitude conveyed is drawn from the dissociative range: the speaker distances herself from the attributed thought as ludicrously false, under-informative or irrelevant. Notice that mockery and contempt are attitudes that can be expressed not only to representations with a conceptual content, but also to people, objects, events, and so on. On the echoic account, what distinguishes

the type of attitude expressed in irony is that its object is primarily an attributed thought, and only secondarily the people, or type of people, who would entertain it or take it seriously. (Wilson 2009, 212)

However, one important precision has to be made about the expression of irony in these slides (Simpson in Dynel 2012, 40). While the humorous remarks on the photos are intentionally ironic, the original unintended effects are unintentional (Attardo in Gibbs *et al.*, 2007, 137). What the travelers or tourists do is simply take photos of strange signs written in bizarre English all over the world. In principle, they are not about the people who may have made the mistakes, but about the odd, surprising effect of what they see and read. Besides, they can also be taken as ironic because what they do in fact is correct those mistakes by ingeniously highlighting their consequences.

In the next section this multi-levelled framework will be applied to the analysis of five slides from the series to examine the role metarepresentations play in creating an optimally relevant interpretation (Jodłowiek in Putz and Sicola 2010, 52) of both the content and the attitude of what has been expressed in each case.

3.2. Some first examples

These five slides were published between July and October 2014. They reflect some of the most frequent kind of problems that can be found in the series. To interpret them, we must answer three related questions: 1) What is relevant in each original photo? 2) What is the relevance of the comment made by each contributor? 3) What is the relevance of the overall effect produced by combining photo and message in each example?

3.2.1. Family names and common nouns

(1)   Sign. Elect YAWN City Council
        Comment. Expect Voter Apathy.

The meaning of some family names can be funny when they are also common nouns. The photo depicts a political yard sign in United States and the comment implies that a boring name such as Yawn is not very appealing in a political campaign. It is necessary to relate the meanings of yawn and apathy at a metarepresentational level to understand the relevance of the comment.

3.2.2. The relevance of Acronyms

(2)   Sign. **I** nternational **B** eauty **S** upplies
        Comment. **I.B.S.**?

Acronyms, lettering and icons can also be considered surprising. The Initials of the three words of the English version of a sign originally written in Arabic hint at one concept that contrasts sharply with the kind of business activity the sign is about. Taken as an acronym, I.B.S. means Irritable Bowel Syndrome, which sharply contrasts with a business specialized in beauty products. The comment seems to imply that it is not good advertising.

3.2.3. Funny consequences of spelling mistakes

(3)   Notice. Please note Beer Garden Closes at 11:15 p.m. All drunks must be
        brought indoors at that time.
        Comment. Herding the locals.

Spelling mistakes are another usual source of accidental humour. In this comment the message is taken literally highlighting the mistake, implying therefore that an obvious correction must be made. It is either bringing all drinks indoors or herding all drunks indoors.

3.2.4. Spelling mistake or lexical mistake?

(4)   Sign. Café. Take Away… Free wife.
        Comment. Surely WI-FI?

As the sign is potentially embarrassing, the comment is a polite question suggesting a correction: WI-FI and not wife, to avoid the negative impression the sign produces. As the business is a café and a take away, they surely offer free internet on the premises.

3.2.5. Avoid obscurity of expression if possible

(5)   Notice. Self-closing gate. Please keep shut.
        Comment. Close call.

These instructions are not easy to understand. If the gate self-closes and it must be kept shut. The request is superfluous. The comment highlights the difficulty of

understanding how this potentially dangerous gate actually works and whether it can only be used in emergencies.

4. Conclusions

The *Sign Language Series* and contest published online by *The Telegraph*, is a useful resource online to study language and communication mismatches from a pragmatic perspective both informally and formally. It can be used in teaching, either in class or in self study, and it can also become a very useful database to do research on problems dealing with the interpretation of the information provided by the photographs of some odd signs and notices written in English and with the relevance of the comments of the contributors on the difficulties they have met to understand them.

The underlying interpretive mechanism in all cases is the same: a problem or oddity in the sign post or notice is detected and photographed for the contest. Then the photo is sent together with a short ingenuous title on the consequences of taking the original signs at face value. It goes without saying that the comment must be relevant with respect to the original example. These slides ostensibly present information on two layers. The photo provides the original context and text while the comment points at some informative aspects of the example and explains why the participant considers the example suitable for the contest. The comments are necessarily ironic because they imply the correction of the original problem and because their authors in their comments dissociate themselves from what is expressed in the signs at face value.

A relevance-theoretic interpretive framework in which a third metarepresentational layer is involved when reading and evaluating each slide between the first original layer with the information provided by the photo and the second informative layer with the information provided by the comment seems to account for the interpretive process of both comment and original messages in an ordered and optimal way.

These first tentative claims must now be put to test and completed with the analysis of a sufficient number of examples and with a first classification of cases based not on thematic but on linguistic and pragmatic features.

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Part IV: Round Tables

Contemporary American West on Stage: A Threefold Perspective on Present-day Western American Drama

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Abstract: In REWEST Research Group we have been analyzing Western American Literature from different perspectives, contemplating different topics and working with different genres, always in an attempt to study, among other topics, the tension between a mythic conception and more realistic notions of the American West. In this essay, we examine Western American contemporary drama and we do it by providing a brief introduction to the genre and a varied survey of three different authors who share the same concerns on topics related to the American West but with different characteristics and from diverse angles. Our intention is to offer a manifold overview of the complexity and profundity of Western American drama in connection to the aforementioned tension between the mythic and the real West and other additional topics that could be associated with the American West.

Keywords: Western American Drama, The American West, Sam Shepard, Guillermo Gómez Peña, William S. Yellow Robe Jr.

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Drama has always been a valuable instrument to test the validity of absolute truth. In an often quoted definition of what acting means, the renowned actress and acting teacher Stella Adler once stated that "the word theatre comes from the Greeks. It means the seeing place. It is the place people come to see the truth about life and the social situation" (Adler 2000, 30). The landscape of the American West still remains as that emblematic setting that motion pictures employed to enhance their emotional

effect. However, it has also been employed metaphorically (and literally) as a stage; a stage in which the birth of American identity was both assembled and trialed.

In the REWEST Research group we approach Western American Literature from different perspectives, attending to different topics and working with different genres. In our attempt to complicate standardized and/or biased portrayals of the American West, we believe that drama is one important part of the Western American cultural tradition and, consequently, we consider that it requires careful examination.

In James Maguire's encyclopedic review of Western American drama, he is able to draw a solid lineage in which a number of playwrights, from William Vaughn Moody to Sam Shepard, are acknowledged for their contribution to both the improvement of this specific mode of fiction and its thematic association with the American West. But to come from Vaughn Moody to Shepard, there is a long path that has been tracked by many other playwrights; authors that Maguire himself labels as a "significant part of the literary heritage of the American West" (1987, 2004), like William Saroyan or John Steinbeck. However, it is also mandatory to highlight the employment of different sub-genres and styles as well as the important contribution by other communities, cultures and/or ethnicities whose peculiar experiences and worldviews played a vital part in shaping Western American culture: from the vaudeville of Teatro Carpa to the Teatro Campesino of Luis Valdez, the Mormon and anti-Mormon plays, the frontier dramas and melodramas, Native Americans' spirit for performance and ritual, musicals... In 1930, Lynn Riggs wrote *Green Grown the Lilacs* and it later became the successful Broadway musical *Oklahoma!* Musicals are one significant part of Western American drama, and they play a fundamental role in the promotion of certain stereotypes. Precisely, those stereotypes are also analyzed by Sam Shepard, "one of America's most important playwrights" (Busby 1997, 512). Horton Foote, a Pulitzer Prize winner, is also a popular playwright. Neil LaBute went from Brigham Young University to Hollywood via the Sundance Film Festival. And Gregory L. Morris says that David Kranes "may be the most successful and significant playwright in the mountain region" (Morris 1997, 740).

This very brief summary is only an invitation to acknowledge the strong and prolific literary context in which we need to place the playwrights that we aim at analyzing now. It is our belief that this threefold perspective delivers a heterogeneous and versatile portrayal of Western American drama; and it is indispensable to confer heterogeneity and versatility to any potential representation of this topic.

1. On William S. Yellow Robe, Jr

In recent decades, Native American poetry and fiction have finally entered the U.S. literary canon. Meanwhile, as Birgit Däwes underscores, "drama remains the most overlooked genre in Native American literatures", although "performative traditions

have been primary modes of cultural expressions" for centuries (2013, 1). Consequently, the reputation of the leading Native American playwright, Hanay Geiogamah (Kiowa), cannot compare to that of N. Scott Momaday, Louis Erdrich or Sherman Alexie. Another contemporary playwright who deserves further critical inquiry is William S. Yellow Robe, Jr. (Assiniboine; Montana, 1960), since he has developed a consistent career, as an actor, director and author. According to Geiogamah, Yellow Robe's plays "are peopled… with men and women who are struggling for a fragment of dignity, self-respect, confidence or strength to overcome fractured existences" (Geiogamah 2015, n.p.).

His vast dramatic output includes several one-act plays, some of which are collected in *Where the Pavement Ends*. In one of those texts, *Rez Politics* (1997), the playwright scrutinizes the mind of two Native American boys. Theirs is a brief but extremely intense encounter, marked by different kinds of violence (physical, verbal and psychological) which obviously seem out of place in such young characters. As a mixed-race author who is partly African American, Yellow Robe unveils here how damaging it can be for the Native American psyche to internalize the ideological premises of white racism, since it can lead to intrarracial hatred and confrontation. He explores the intricacies of a hybrid racial identity traditionally ignored by scholars, until the publication of books like Jonathan Brennan's *When Brer Rabbit Meets Coyote. African-Native American Literature*.

One of the two boys, Gerald, is partly African-American, and this fact makes him suddenly unworthy in the eyes of his friend Curtis, who now mechanically repeats the insulting comments he hears his family utter at home, even though he probably does not even understand their real implications. The very opening words of the play reveal how deeply anger and hostility have been unleashed on the reservation: "My dad says you guys are nothing but a bunch of niggers… Shit, you and your whole family are nothing but breeds… That's what my family said" (Yellow Robe 2000, 56). The violence of these words brings to mind David Mamet's characters, while the fact that they are just children seems to echo Toni Morrison's first novel, *The Bluest Eye* (1970).

The nonsensical conflict which erupts between these two boys, destroying their friendship, clearly symbolizes how major differences may appear among Native Americans when they assimilate a supremacist discourse in which one race is automatically deemed to be inferior to the other ones. In the course of this powerful dialogue between two boys, Yellow Robe manages to discuss some defining features of contemporary daily life in Native American reservations. Again, as in Toni Morrison's *The Bluest Eye*, the family emerges as having a fundamental role in educating children properly, on the one hand, and providing them with a loving and affectionate environment, on the other. Given that in any society children are always, by far, the most vulnerable segment, they require special protection from any form of abuse.

Tellingly, while Gerald's family does provide him with affection and understanding, Curtis is growing up in a truly dysfunctional atmosphere, dominated by alcoholism and domestic violence, as he is forced to admit: "My dad is always hitting my mom. We don't eat on time, she spills something, no money when he wants to buy beer – hits her all the time" (Yellow Robe 2000, 65). Throughout the play, Yellow Robe stresses that the learning of essential human values like honesty, dignity or self-acceptance should take place first within the family unit, even more so for children who live in the humble and deprived setting of a reservation.

To conclude, in a short but powerful play like *Rez Politics,* William S. Yellow Robe, Jr. manages to provide a scathing analysis of some of the harsh realities children must face on reservations today; in addition, he suggests that Native Americans themselves are partly to blame for their problems, since they have unconsciously internalized and perpetuated the racist ideology articulated by the dominant white discourse in the United States.

2. On Guillermo Gómez Peña

The border as a space and a concept has always been present in the work of Chicano artists and thinkers. The dividing line between the United States and Mexico, which dates back to 1848, marked the beginning of a new geographical division of the land in the north of America. Similarly, it provided the foundations for a new, hybrid conceptual space, la *frontera*, which is the axis around which the lives and fates of those we live in each of their sides evolve. The *frontera* is not a mere line, the *frontera* is a state of mind.

Today, the social reality of this border is harsh. This line, 1954 miles long, has become an extremely violent and hazardous space. The number of illegal crossings has augmented extensively in the last decades and its militarization is obvious. The criminalization on the part of U.S. officials and citizens of the crossers has become an issue in the northern border territories, and the role of the border patrol and its supporting Minutemen ("citizens on patrol of the US-Mexico border") is increasing considerably. Laws such as the Arizona State Bill 1070 are encouraging the proscription of the illegal crossers and the gap between the North and the South is becoming deeper and more irreconcilable in time.

However, the consideration of the *frontera* as a conceptual space, a state of mind, by thinkers such as Gloria Anzaldúa, among many others, has highlighted its complexities and its multiple meanings. The border has been described as highly painful, yet fecund space, a territory for creativity (Bhabha 1994), where some of the most interesting artistic expressions emerge. These have shaped and reshaped the meaning of the border, its particularities and the rich and complex merger of creative source and identities

that occur in this dividing/merging space/state of mind. The border terrain, with its amalgamating diversity and superb exceptionality has been, thus, protagonist of many artistic and theoretical considerations. Likewise, the work of the artists exposes the permeability of the border, its porousness and its rich, hybrid, undefined essence.

In the case of the Chicano community, Literature, among other arts, has aimed at giving a voice and visibility to those who stayed in the borderline, trapped between two realities and, in sum, two contrasting, yet interdependent worlds. Chicano drama, in particular, which originated in the wake of the first agricultural demonstrations, has exposed, since its beginning, the situation of life in la *frontera*, in the farms of California, in the border terrain. The first examples of Chicano theater, thus, emerged from the hands of Luis Valdéz and his Teatro Campesino, and was followed by the work of Estella Portillo Trambley, Cherríe Moraga, Edit Villarreal, Carlos Morton, Evelina Fernández, Josefina López and/or Guillermo Reyes, just to name a few.

Guillermo Gómez Peña, born and raised in México city, migrated to the United States to study art, and has ever since considered himself as "walking amid the rubble of the Tower of Babel of my (his) American post-modernity" (1993, 37). The constant questioning and essentialist categorization of Mexicans, Mexican-Americans and Chicanos, of the border, its meaning and its inhabitants is one of the main issues that Guillermo Gómez Peña addresses in his interdisciplinary, multifaceted work. His work, challenging and provocative for many, deals with the existence, construction, reconstruction, definition, questioning of borders in general, and of the U.S.-Mexico border in particular. In his diverse and illuminating critical and philosophical texts, Gómez Peña challenges the binary division that the border and its philosophical foundations claim, and even puts into question the mere existence of the border itself. His work calls for an erasing of borders and positions the reader/audience in a reality were borders are fused, identities merged and foundational truths challenged. The hierarchy that the totalitarian border lines propose is, thus, erased and the merging of peoples, cultures and conceptual representations of life are constantly being challenged, and reinvented. His theoretical texts continuously call for a re-description or even dismantling of the dividing lines between categories and concepts, and his characters, concomitantly, represent hybrid identities, whom the audience recognizes as a merging of diverse categorical identity groups.

3. On Sam Shepard

As Robert Brustein has noted, "most American playwrights have been slow to confront directly the repercussions of September 11… [and] the theater did not show much interest in the conduct of the Iraq War" (2008, 244). These few plays dealing with the 9/11 events were often set in New York (Anne Nelson's *The Guys,* Neil La

Bute's *The Mercy Seat*…) and focused on the immediate consequences of the September 11 crisis. However, in recent years American playwrights have started to explore the widest dimension of these events, often going beyond New York City (for example, Craig Wright's *Recent Tragic Events*) and/or focusing on the longer implications of the war on terror (for instance, Yusef El Guindi's *Back of the Throat* or A.R. Gurney's *Mrs. Farnsworth*). Sam Shepard's *The God of Hell* illustrates this growing concern to address the post-9/11 trauma, with its compelling approach to the fear and paranoia engendered by the war on terror.

Certainly, Shepard's play may be regarded as a black satire written to denounce the Bush administration attacks against civil liberties in the name of patriotism and national safety. Shepard himself has defined his play as "takeoff on Republican fascism" (McKinley 2004, n.p.). Regardless of his contemporary political meaning, *The God of Hell* also works as an illuminating exploration on some traditional American myths and motifs, with an emphasis on the West and its archetypal symbolism. The play evokes a recurrent theme in Shepard's literary production, the destruction of the stereotypical values and images linked to western mythology in contemporary America. As Frank Rich stated back in 1983 in *The New York Times*, "no one knows better than Shepard that the true American West is gone forever, but there may be no writer alive more gifted at reinventing it out of pure literary air" (review of *Fool for Love*).

In *The God of Hell* the Far West is not depicted as an open land offering freedom and opportunity for courageous pioneers, but as a nuclear and abused region exploited by the federal government for its secret military purposes. Shepard even inverts the traditional direction of the quest for the American Dream because his characters travel from West to East, associating the Midwest with traditional pioneer morality. However, the myth of the pastoral Midwestern land is also deconstructed in the play because the Midwest no longer works either as the dairy farm of America or a as refuge from aggressive militarism. In fact, the pastoral Midwest (the heartland of America) becomes a setting for torture, a situation that serves Shepard to evoke the tortures committed in other countries by the U.S. in the name of national safety and patriotism. Shepard also mocks the use of archetypal western imagery of good vs evil by government officers during the war on terror. In general, *The God of Hell* may be viewed as a powerful absurdist response to the post-9/11 political landscape in America where Shepard reveals how western mythology is manipulated to justify totalitarian aims that endanger democratic values and civil liberties.

4. Conclusion

Drama is a powerful channel of communication and a profitable source for creativeness and criticism, a discerning "seeing place". In this analysis, we aimed at

offering a composite overview of how drama exhibits a variety of topics, insights and cultural intricacies that complicate Western American cultural milieu.

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Intermedial Metamorphoses

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Abstract: Intermediality, as a heterogeneous form of communication and representation, refers to the participation of different media in a specific work. It can be used as the means by which the author's changing identity is portrayed (Vladimir Nabokov) or searched for (William S. Burroughs). It can also relate to the metamorphosis theme through reflections about technology in the narrative (Mary Shelley) or through an inter-generic hybridity that fictionalizes life (Leonora Carrington).

Keywords: Intermedial literature, Fragmented identities, Vladimir Nabokov, William Burroughs, Mary Shelley, Leonora Carrington.

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1. Introduction

This roundtable takes place within the framework of the research program *Studies on Intermediality and Intercultural Mediation SIIM*, which reflects on the impact of technology into communication and artistic representation from cultural and sociological perspectives. The objective is, above all, to analyze and study critically the multiform phenomenon of intermediality, suggesting new approaches to the concept. Intermediality is, in some cases, understood as a form of recycling within the media practice (Silvestra Mariniello's *Mediation et intermédialité*, Université de Montréal, 1999) incorporating examples of ekphrasis and adaptation. Since the emergence of the digital phenomenon, intermediality has incorporated a convergence of different integrated media and various sensorial and aesthetic experiences. In the context of comparative literature, the study of intermediality delves into Harvard University professor David Damrosch's study, which, starting from Goethe's concept of Weltlitera-

tur, demonstrates that world literature is not an infinite canon of works of literature but a certain way of circulating themes and forms.

The four short essays contained in this article share some key aspects in their theses. They relate to the intermedial and mutable qualities of sign systems and put forward a series of authors that exemplify it. Literature (and any artistic form) appears here as the means by which some of the authors portray their own identity (Nabokov) or search for it (Burroughs), by breaking the traditional linguistic system through which humans communicate. Thus, fragmented identities detach from any autobiographical note (Mary Shelley) or are eagerly 'autofictionized' in an attempt to subvert the dominant social order (Carrington).

Therefore, this roundtable contemplates four approaches: the first one explains both narrow and wide definitions of intermediality starting from the concept of inter-textuality, and presenting the 'multimodal novel' through Nabokov's posthumous *The Original of Laura*. The next one introduces William Burroughs's fragmented vision of the world, which he depicted in his various literary and artistic manifestations (such as books and audio recordings) through the cut-up technique. The third one explores the metamorphosis theme in relation to literature, the fantastic and technology, using Mary Shelley's *Frankenstein*. Finally, the last one deals with the question of intergeneric hybridity in Leonora Carrignton's fictional autobiography *Down Below*. Genre ambiguity is read here as a formal metamorphosis, and Carrington's struggle with mental illness is shown as an example of thematic transformation.

2. Intermediality as an inferring tool for the reader in Nabokov's *The Original of Laura* (Daniel Arrieta Domínguez)

In 1975, Vladimir Nabokov started the writing of a new novel, *The Original of Laura*. Two years later, in 1977, he died from a congested bronchitis, leaving 138 index cards that were to be the draft for his last book. In spite of the unfinished state of the cards, more than twenty years later, in 2009, his son Dmitri decided to publish the work as a non-conventional novel. The book is formed by pages whose upper parts are removable reproductions of the handwritten index cards with markings, crossing-outs, smudges, signs and numbers, originally made in pencil by Nabokov; while on the lower part of every page there is a typewritten transcription of the former.

Intertextuality and Intermediality are two strongly interconnected concepts. The comparison between both terms leads to the definition of intermediality: "In its broad sense", say Grishakova and Ryan (2010, 3), "[…] it is the medial equivalent of [a broad] intertextuality and it covers any kind of relation between different media. In a narrow sense, it refers to the participation of more than one medium – or sensory channel – in a given work". Alison Gibbons, on the other hand, approaches the

concept of intermediality from a cognitive perspective: "Thus, the term multimodal suggests both media forms as well as sensory modality, enabling the medial and the modal to be connected to the ways in which human subjects perceive and interact with intermediality" (Gibbons 2010, 287). She mentions eight formal features in the multimodal literature (277-278), five of which are especially present in *The Original of Laura*:

1. Unusual textual layouts and page design.
2. Varied typography: handwritten and typewritten.
3. Devices that draw attention to the text's materiality, including metafictive writing.
4. Footnotes and self-interrogative critical voices.
5. Flip book sections, comparable to the kinetic experience of a reader with a rotating text.

In Nabokov's last index card it is written: "efface, expunge, erase, delete, rub out, wipe out, obliterate" (Nabokov 2009, 277), plus one unintelligible crossed-out word. Thanks to Dmitri's Introduction, we are aware of the extraliterary context of the writing: there is a dying author Nabokov with a medical condition similar to Philip Wild's, the fictional producer of those seven words in an embedded narrative in which he is trying to kill himself. This last index card's vertical configuration generates in the reader a sensation of movement that vanishes at the end. Iconic form, empty spaces and semantic content suggest the dissolution of the writing as a metaphor for the dissolution of character Philip Wild as well as the author's, Nabokov.

At the level of the structure, in *The Original of Laura* there are two books inside the main story, one written by character Philip Wild; another one written by character Eric. However, it is not clear which one contains the other, if any of them actually does. There are, at least, four possible logical structures of the story. From the moment that a reader decides to detach the paper index cards from the book and manipulate them to solve Nabokov's *jigsaw puzzle*, there are changes in the materiality of the medium that affect not only the sensorial modalities of the media, but also the sequentiality of the semiotic modality.

3. The intermediality of words: Language games in William Burroughs (Ana Abril-Hernández)

William Seward Burroughs (1914-1997) was one of the core members of the American writers from the *Beat Generation*. He is characterized for his creative versatility: he made several forays into music and painting, in addition to literature. This *beat* author worked tirelessly against what he considered to be a complete alienation

of language that dominated the society through the media. In his essay *The Electronic Revolution*, published in 1970, Burroughs maintains that it is not the written word itself, but its use throughout history what has become a virus that has contaminated oral communication. He also believes that we are no longer able to recognize it as something alienating because we have learned to live with it and, therefore, we depend on it. So says the author of several books as *Naked Lunch* (1959) or *The Soft Machine* (1961) when he states in his essay that "[his] basis theory is that the written word was literally a virus that made spoken word possible. The word has not been recognized as a virus because it has achieved a state of stable symbiosis with the host" (Burroughs [1970] 2005, 5).

To break this impasse and fixed character that is given to the written word and to 'release' it (as he says), it must be renewed by a recombination of its minimal units of meaning. Thus, with the help of his friend, the writer, musician and painter Brion Gysin, he used the idea of the cut-up technique. This method consists in dividing a text into random parts and rearranging the resulting fragments, which will result in multiple combinations of variants – and not necessarily meaningful – meanings. The idea was to break the texts and re-compose them randomly: "I follow the channels opened by the rearrangement of the text. This is the most important function of the cut-up" (Burroughs and Odier 1989, 29).

Burroughs' life-long thesis was that in order to get as close as possible to the pure language, we must leave aside syntactic and morphological rules and the alleged cohesion and coherence that characterize human language. Our aim should be to enter the world of the mind, where relations with everything outside it are altered by our own perception of them. In his search for the uncontaminated language, he proposed the technique of sound recording as a means towards the language of the mind, away from the external impositions. In fact, Burroughs was personally interested in this resource of audio recordings, which in his words, could "burn the subvocal language, called stream of consciousness" (my translation; Bockris 1998, 36). He suggested following the method that the authors of the beginning of the twentieth century would explore: the stream of consciousness (or 'subvocal language' in Burroughs' terms). The *beat* author believed this method was much closer to the state of truth that he sought by returning to the hidden states of the unconscious.

In short, Burroughs's lack of identification with his language was extended to his own identity as an American citizen, as he would assert. His solution for this lack of identification was, thus, to break the language he used to communicate. Indeed, if the outside world is no longer the complete and homogeneous reality that the media want to project, there will be a need to re-order that chaotic state to discover new meanings, following Burroughs's premises.

4. "Metamorphosis and mobility in Mary Shelley's *Frankenstein*" (Estefania Saavedra)

In M. Shelley's *Frankenstein*, Victor creates a being from different parts of corpses to which he gives birth thanks to the intervention of electricity, as well as his knowledge of natural philosophy. The biological dead matter moves from an inanimate state to an animate matter, *i.e*., alive. It means a transformation from one state to another, such as Victor claims: "I became myself capable of bestowing animation upon lifeless matter" (Shelley [1818] 2012, 32).

The metamorphosis takes place in an alchemical transmutation; an important element of the change is motion. Aristotle holds that movement occurs in every natural thing, so that the object that suffers motion has the ability to change. In his *Physics,* he describes that in natural things exists the prime matter or potency, which has the possibility to change due to movement (Aristotle 1995, 178). Therefore, it is transformed into act. In other words, motion is the transition from potency to act. In an alchemical transmutation, lead is modified to be converted into gold. The lead abandons its original shape although it maintains its prime matter, common to every metal.

The metamorphosis suffered by the corpse, which evolves from an inanimate to an animate state, alludes to the immobility of Prometheus bound. The creature, an unmoving being made of different parts of human cadavers, undergoes a change; it becomes mobile after suffering the application of galvanian techniques that incorporate electrical impulses on biological matter.

In *Frankenstein*, Mary Shelley reflects her great interest in the reanimation of dead bodies and in the advance of new technologies, as well as in later-eighteenth and nineteenth century scientific knowledge The work also shows her knowledge of chemistry, physical sciences and medicine. Furthermore, the union between alchemy and science in the novel sets out the view of science in Romanticism, wherein the empirical method loses strength. Romantics leave aside the rational and orderly, and start to focus on natural, spiritual and individual knowledge. As Priestley Joseph states, for Romantics, the knowledge of nature is the way towards truth:

> As we ourselves are part of the great system of nature; as the law of nature comprehend, and continually affect us; and every thing [*sic*] we do is putting things into situation, in which the laws of nature determine the result; the more perfect knowledge we have of those laws, the better we must be able to foretell those results, […] Consequently, the more knowledge we have of the laws of nature, the greater power we shall have over nature, and the more commodious we shall be able to make our situation in the world, while it remains constituted as it is. (Priestley 1786, 6)

M. Shelley presents us with an absorbed and individualistic Victor who works in a private space, his laboratory, as the alchemists used to do, for no less than giving birth to a creature. Romanticism experiences a reconnection of alchemical themes bound to the reappearance of natural and hermetic philosophy. The creature is something abject, evil and monstrous that reveals the failure of empiricism which attends to the rational, forgetting the most spiritual aspects of the human creation, even its natural aspect. M. Shelley's *Frankenstein* constitutes a story about creation that puts emphasis on the mythical fusion between alchemy and science, establishing itself within the supernatural, magical and irrational but at the same time connected with the socially ordered and rational. The work itself constitutes a union between fiction and reality, myth and history.

5. Leonora Carrington's *Down Below*: crossing beyond madness (Mercedes Jiménez de la Fuente)

Leonora Carrington (1917-2011) was a versatile English artist (painter, writer, sculptor), acquainted the Surrealist Paris of the thirties. During the Second World War, she became an exile in Mexico, where she lived for the rest of her life. *Down Below* is her autobiographical work, written in 1943. It is a very short narration, less than one hundred pages, written in a first-person point of view, which raises difficulties in generic classification. The narrative deals with the fascinating relationship between literature and madness within the Surrealist movement in particular, offering an exciting psychological testimony of Carrington's case of hysteria after a series of traumatic events suffered by the author at the beginning of the war.

Down Below is an important text of feminist Surrealist literature and it has some points in common with *Nadja* (1929), a novel by André Breton which deals with female insanity. For instance, the autobiographical style and the female character, who is the image of the *amour fou:* a *femme-enfant* muse in love with her older artist mentor. Structured as a diary, Carrington masterfully describes her imaginations and delusions resulting from a nervous breakdown after her separation from Max Ernst, her German lover, who was arrested in France. The few years they spent together were very productive for both artistically, and her dependence on him was total.

Like Breton, in *Down Below* Carrington offers a criticism of the mental institutions of the time. During their exile in New York in the forties, Breton advised Carrington to put down her passage to madness and her treatment as a patient. She also produced a Surrealist painting titled *Down Below* in 1941. Thus, her work is not just an example of autobiographical inter-genre, but also an inter-art experience.

The hybrid nature of inter-genre was put forward by Dorrit Cohn in 1999, when in *The Distinction of Fiction*, she attempted to expose criteria for discriminating between

historical and fictional writing. According to Cohn, the former can be distinguished from the latter in that the events in the text do not emancipate from external facts. She also signals narrative point of view as a differentiating factor, and the fundamental identification between narrator and author. Although these three signposts can be found in *Down Below,* the borderlines between history and fiction are blurred due to several factors: fundamentally, the lack of objectivity and her use of testimonial documentation, such as some drawings by her doctor, as well as original maps. Carrington bases her narration in her memory of the events, which had taken place four years previously and recorded in diary form during the five days of composition and almost automati*c* writing. Thus, her supposedly 'objective' record is limited by omissions, and her own forgetfulness: "I am afraid I am going to drift into fiction, truthfully but incomplete for lack of some details which I cannot conjure up today and which might have enlightened us" (Carrington 1998, 175).

To sum up, this paper is linked to the topic of intermedial metamorphoses, the subject of our AEDEAN 2014 round table, as part of the research program Studies in Intermediality and Intercultural Mediation SIIM (UCM) in two different ways: on the one hand, the intergeneric character of the text may qualify as formal metamorphosis; on the other, the issue of insanity as a mediating mechanism through which the multifaceted English artist constructs her own self-identity, finally separated from her mentor, can be read as an example of thematic metamorphosis.

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Nature in Late-Twentieth-Century English Short Fiction: Angela Carter, Margaret Drabble and A. S. Byatt

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Isabel M.ª Andrés Cuevas, Universidad de Granada,
Carmen Lara Rallo, Universidad de Málaga

Abstract: In this roundtable we concentrate on the old topic of nature in contemporary short fiction by women. In our choice of short stories, nature plays a central role which echoes spatial conventions inherited from tradition yet in new, original and even unsettling ways. Critics have shown little interest in the role of nature in contemporary short fiction by English women writers. We open the debate around this neglected issue by rehearsing some provisional readings of short stories by A. Carter, M. Drabble and A. S. Byatt that focus on how nature, far from being a mere backdrop for narrative action, is interwoven with issues such as identity, ontology, subjectivity, and, even, creativity.

Keywords: nature, short story, women, Angela Carter, Margaret Drabble, A. S. Byatt.

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1. Introduction[1]

Critics of short fiction are usually interested in questions such as technique, perspective, plot, character, or textual sources. In this roundtable our approach is quite unusual in that we focus on an old, yet inescapable topic: nature. Unlike the cases of the

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North American and Irish short story traditions, contemporary short fiction by English women writers has deserved little critical attention – exception being made of a recent monographic study by Justyna Kotskowska (2013). Natural spaces in fairy and folk tales have, of course, been the object of systematic discussion concerning their function and symbolism (Bettelheim [1976] 1988, 90-96). Our aim is to read a bunch of stories by three canonical authors (Angela Carter, Margaret Drabble and A. S. Byatt) to bring to the fore the profound implications of their otherwise diverse treatments of nature. In the pieces under scrutiny, nature is interwoven with issues such as (self-knowledge, memory, identity, subjectivity, ontology and, even, inspiration and creativity.

After the moderator's introduction, the presentations followed a chronological order according to the date of publications of the pieces under discussion. Jorge Sacido Romero focused his approach to Carter's first collection, *Fireworks* (1974), around a central hypothesis: the relationship between the (mainly feminine) characters and the natural realm is predicated upon the postmodernist tension image/substance, derealisation/hyperrealism. Characters' experience, plot development and the fictional exploration of the ontological constitution of reality are determined by this tension. Isabel M.ª Andrés Cuevas concentrated on one story by Drabble, "The Merry Widow", to examine the dynamic way on which nature mediates the central character's progress towards self-knowledge and affects her interpersonal relations. Finally, Carmen Lara Rallo approached selectively four of A. S. Byatt's collections of stories (from *Sugar & Other Stories* [1987] to *Little Black Book of Stories* [2003]) to stress the pre-eminence of nature in her rendering of female experience, in the practice of artistic creation, and, even, in the character's bodily processes themselves. In Lara's view, fairy tale spatial conventions are appropriated in Byatt's stories to articulate gender relations in an unconventional way. The same can be said of both Drabble and Carter.

2. Postmodernist Nature in Angela Carter's Early Short Fiction (Jorge Sacido Romero)

Because of its open intertextuality and unhidden artifice, Carter's *The Bloody Chamber* (1979) is often cited as the epitome of British literary postmodernism. I approach Carterian postmodernism by focusing instead on her treatment of nature in *Fireworks: Nine Profane Pieces* (1974), her first collection. In its "Afterword", Carter articulates her concerns in a style she defines as "ornate, unnatural" (Carter [1974] 1995, 459).[2] Carter's artificial pyrotechnics go strangely, oddly, hand in hand with descriptions of thick vegetation, of raw flesh, of swarming undergrowth and suchlike

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[2] Henceforward, numbers in parentheses refer to this edition of Carter's tales.

excesses which seem to point towards [the] base materiality of nature, the opposite direction to that of artificiality.

Carter places the subversive potential of this collection in its "singular moral function – that of provoking unease" (459). In my view, Carter's treatment of nature contributes to this feeling of unrest. If reading the stories collected in *Fireworks* is still an intensely disturbing experience, it is not only because of their obscene plots and themes, but also because, as in a Moebius strip, readers are pushed to the extremes of playful and detached artifice to find themselves in its underside, a realm of living substance. In the characters' relationship with nature, "nature's pure visceral otherness" (Müller-Wood 2012, 108) overspills the limits of its conventional representations causing a feeling of ontological disorientation and unease. As Slavoj Žižek writes, "[t]herein consists the fundamental ambiguity of the image in postmodernism: it is a kind of barrier enabling the subject to maintain distance from the Real, protecting him/her against its irruption, yet its very obstruvise 'hyperrealism' evokes the nausea of the Real" (1992, 129-30).

In *Fireworks*, characters inhabit a world in which the lightness of being is unbearably glued to its underside, the density of being that throbs only too intensely. Thus, the conjunction "and" in "Flesh and the Mirror" does not so much indicate a clear distinction between body materiality and specular reflection, but a confusion of both, an ontologically inconsistent blend that troubles the mind of the female protagonist-narrator: "I saw the flesh and the mirror but I could not come to terms with the sight" (71). In "A Souvenir from Japan", the whole city is described as a "hall of mirrors" and intangible "appearance[s]" (32), the only substantial thing being the recollection of the unbearable sound of swarming insect life: "When I think of this city, I shall always remember the cicadas" (29). Towards the end of "The Loves of Lady Purple", the Asian puppeteer kisses his starring puppet one night to find that "his chapped and withered mouth opened on hot, wet, palpitating flesh" (49).

More directly related to nature are stories like "Penetrating to the Heart of the Forest" and "Reflections", in which the main characters abandon their initial pacifying insertion in an ontologically consistent *locus-amoenus*-like natural realm to probe deeper into nature's threatening, excessive vitality, a process from which they emerge to, respectively, experience their sexual awakening and witness the creation (or, perhaps, the end) of the world. In the first story, a girl is bitten by a "'carnivorous water-lily'" (64), whereas in the second one the narrator-protagonist comes across a shell, a bizarre and dangerous natural object which hurts and mystifies him. Unlike the water lily in the previous tale, the shell, which begins "to throb with a wild palpitation" (83), is the very specular image come real. In "The Smile of Winter", all the elements that make up the coastal landscape appear both "bodies" and "images", "colours" and "postcards", living "creatures" (56) and "Taoist mirror[s]" (55): their ontological status is likewise confused.

"Master" takes place in the deep recesses of the Amazonia, where the vegetation is thick and the people become gradually "more primitive […] as if to demonstrate that evolution could be inverted" (76). "The Executioner's Beautiful Daughter" is a *tableau* of inverted evolution in which the people there are midway between nature and culture. However, this transitional status applies to nature itself, which is in a state we may dub pre-ontological. Natural objects like the villagers' faces are not fully formed. The "face" of the executioner partakes of this indefiniteness, thus epitomizing the postmodernist combination of artificial surface image (a mask) and underlying palpitating life-substance (the flesh-not-yet-fully-constituted-face): he "always wears a curious mask… [which] reveals only his blunt-lipped, dark-red mouth and the grey-ish flesh that surrounds it… [T]hese portions of his meat… have a quality of obscene rawness, as if, in some fashion, the lower face had been flayed" (36).

3. Paradise Regained: Nature as Spiritual Renewal in Margaret Drabble's "The Merry Widow" (Isabel M.ª Andrés Cuevas)

Margaret Drabble's "The Merry Widow" (1989) is a representative case of how the narrator turns natural elements into the backbone of the whole narrative. In the story, Elsa Palmer decides not to cancel her two-week holiday in Dorset despite the recent death of her husband. Elsa becomes aware of her sense of freedom, once safe from her husband's mistreatments and her children's selfishness.

Mrs. Palmer experiences an almost immediate communion with Nature, which triggers her gradual development and re-negotiation of the self (Zheltukhina, 13). She finds peace and isolation in the paddock, "a sort of island" which becomes a projection of herself. The place consists in a "triangular plot of land" – a shape remi-niscent of symbolical representations of women, which is reinforced by its depiction as a "wild garden, overgrown, secret, mysterious" (159). The latter also evokes Mrs. Palmer's recent feeling of freedom to explore the hidden in her own self.

She wakes up from a pleasant snooze to find the disquieting presence of an old man with a scythe trimming away part of the vegetation from her paradise. The evolution of Elsa's feelings of genuine panic towards the man becomes symptomatic of her de-gree of identification with nature. Her terrors intensify as she contemplates the effect of his work, which she perceives as a dire act of "devastation": "Cut wood glared white, severed roots in the river bank bled, great swathes of grass and flowers and sedge lay piled in a heap" (164). Elsa's identification with the natural surroundings seems to reach its zenith and she feels her own existence was being slashed: "She felt cut to the root. The sap bled out. She would be left a dry low stalk" (166). Mrs. Palm-er feels defenseless as a leaf of grass before the man with the scythe, whom she later calls "the Grim Reaper" (167).

Drabble's choice of plants carries symbolic meanings. The sedge, for instance, is the Biblical epitome of transience and the ephemerality of the sensuous in the face of death (Thompson), which serves as a cautionary reminder of that temporariness of life. Elsa is able to contemplate it in full blossom by the pond, but severed and dead very near the place, where it lays in piles after the old man's first day of labour. The green alkanet (*Anchusa sempervirens*) is another remarkable case. The alkanet, or "always alive" or "evergreen" in Latin, is the first flower Elsa sees near the cottage and works as an anticipatory image of her gradual liberation from her husband's domination. Like the *sempervirens*, Elsa succeeds in defeating the harshness of the winter of life and becomes revitalized out of difficulties. This cyclical process parallels that of nature itself. Hence, after a life of submission to her husband, Elsa becomes a reinvigorated woman who distils as much liveliness as the paradisiacal garden in Dorset. She undergoes another rough moment, though, when the balance reached collapses after seeing "her kingdom" destroyed. Nevertheless, when her existence seems to have been scythed under the tyrannical action of the Grim Reaper, she manages to regain her energy.

Once more, Nature represents the woman's inner strength and her ability to rise from her ashes. The secret of her triumph lies in an act of self-recognition and in the identification of her actual enemy – which is accomplished in the natural Eden of both her physical and almost mystical retreat. She has become aware that Time, the enemy that cruelly takes the lives of natural creatures, is paradoxically also the one that prompts the invigoration and renewal of life itself. As Elsa often does with flowers and butterflies, once she succeeds in recognizing her own self, as well as the real menace that threatens her being, she is capable of activating the process of her own renewal as part of the overall process of continuation of the cycle of life: "And it came to her… that the old man was not Death, as she had feared, but Time..., Time friendly, Time continuing, Time healing… She breathed deeply. The sap began to flow. She felt it flow in her veins" (167-168).

In "The Merry Widow", Nature supplies Drabble with a reliable source of images and connections whereby to present the existential evolution of its protagonist, Elsa Palmer. From her experience during a spiritual retreat in the middle of the rural landscape, Elsa – and concurrently the reader – will learn that the most basic of truths, as is the cyclical character of Time and its effect on the development of Nature, becomes essential when trying to come to terms with an existence inexorably linked to both of them.

4. Natural Elements and Spaces in A. S. Byatt's Short Stories (Carmen Lara Rallo)

A. S. Byatt's interest in nature pervades all her short fiction, and this interest is often accompanied by the exploration of different aspects of women's lives, articulating a correlation between female experience, on the one hand, and natural elements and

spaces, on the other. In this context, "The Dried Witch" (1987) offers an original examination of the changes associated with menopause through the character of A-oa, a lonely woman living in a far-away and exotic village dominated by magic and rituals. The fusion of biological and natural processes in this story has an echo in "A Stone Woman" (2003), where the female protagonist's ageing is depicted as a supernatural metamorphosis into a stone woman.

Like ageing and death in these two stories, where the end of the protagonist's life implies the merging of her body with the landscape, the transition from childhood to adulthood is similarly projected onto natural forces in another of Byatt's stories, "Cold" (1998). The protagonist of this narrative, princess Fiammarosa, spends her childhood in a lethargy, as if "there was no life in her" (Byatt 1998, 120). It is at the end of her childhood and puberty when Fiammarosa goes out of her lethargy, as she discovers that she descends from a Nordic icewoman, a discovery presided over by her delight in the natural elements of cold, ice, and snow.

With the understanding of her true nature, Fiammarosa's final transition into adulthood is mediated by the reconciliation of the two contrary elements of ice and fire, since her chosen husband, Sasan, is a prince from a desert and hot kingdom. In her new adult life, as the heat of Sasan's land puts Fiammarosa ice nature in danger of melting, the only solution lies in the use of a transitory material between ice and fire: glass, which being made with sand and fire, displays the brittle and translucent quality of ice. With glass, Sasan builds an artificial land of ice-like forests and waterfalls, providing Fiammarosa with a space where her biological attraction for cold can come to terms with her passionate attraction for her husband.

Like Fiammarosa, another of Byatt's princesses that undergoes the transition from childhood to adulthood is the protagonist of "The Story of the Eldest Princess" (1994), whose rite of passage takes the form of a quest in a magical forest. Although advised to keep to the road, the Princess rebels and decides to "walk out of this inconvenient story and go [her] own way" (Byatt [1994] 1995b, 52), looking for "[her] own adventures in the Forest" (53). This process of psychological growth takes place precisely in the Forest, where there is a reversal of the dichotomy opposing the natural and the human worlds, since the potential danger comes from other humans (the Hunter and the Woodcutter), whereas help is provided by typically threatening or unpleasant animals (a Scorpion, a Toad, and a Cockroach). As the protagonist understands and acknowledges that, far from being the prototypical eldest princess of fairy tales, she is an autonomous and highly individual heroine, the open ending of the story anticipates a life of independence and freedom, away from the constraining "happily ever after".

As in "The Story of the Eldest Princess", forests are recurrent locations in Byatt's short stories, especially in *The Djinn of the Nightingale's Eye*. Apart from these narratives, the opening piece of *Little Black Book of Stories* places a seemingly enchanted

forest as the main setting of the tale. Here, the forest witnesses the supernatural experiences of two English girls, Penny and Primrose, who during their evacuation in the Second World War, go into the forest and have a traumatic encounter with a monstrous "Thing". The protagonists perceive the forest as "simultaneously a source of attraction and a source of discomfort, shading into terror" (Byatt 2003, 31). Indeed, they will not be able to exorcise their trauma until, as middle-aged women, they go back to this natural space, and face the Thing again.

In this way, the forest operates as a site of psychological transformation that allows the protagonists to live through and overcome their traumatic experience. It becomes, therefore, a symbol of the unconscious, in the same line as the fairy-tale-like setting of "The Story Eldest Princess", which makes it possible for the heroine to understand her rebelliousness and individuality. This process of self-knowledge also appears in "Cold", as ice and fire enable Fiammarosa to discover her true identity as an icewoman, creating a parallel between the natural and the biological that lies at the heart of "A Stone Woman" and "The Dried Witch". All in all, these stories prove that nature occupies a predominant position in Byatt's short fiction, articulating crucial processes in women's experience.

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English and American Studies in Spain: New Developments and Trends

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This volume gathers a selection of the papers delivered at the 38th Conference of AEDEAN (Asociación Española de Estudios Anglo-Norteamericanos), that was held at the University of Alcalá, Madrid (Spain) from 12th to 14th November 2014. The proceedings include two keynotes, delivered by Professor Clara Calvo (Universidad de Murcia) and Professor Roger D. Sell (Åbo Akademi University). The book also has a section on literature and cultural studies, another one on language and linguistics and a final chapter that brings together three round tables held at the conference.

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