Bridging Cultures: English and American Studies in Spain

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Preface AEDEAN Proceedings

Hosting the 45th Annual Conference of AEDEAN (Asociación Española de Estudios AngloNorteamericanos) in the city of Cáceres in the autumn of 2022 was a monumental undertaking that demanded our unwavering commitment and sustained efforts. It is with great pride that we present this volume of selected papers, encapsulating the scholarly journey undertaken during our conference, under the theme 'Bridging Cultures: English and American Studies in Spain'.

We extend our deepest gratitude to a number of institutions and individuals without whose support and dedication the conference and this current volume would never have materialised. In particular, we wish to acknowledge the trust placed in us by the AEDEAN Executive Board, whose constant guidance encouraged us throughout the process. Equal thanks are due to the coordinators of the thematic panels, to Dr. Gallardo del Puerto for his help, and to the colleagues who reviewed abstracts and proceedings.

'Bridging Cultures: English and American Studies in Spain' pans a period from the early years of the Restoration to Alexander McQueen's posthumanism; and among the many thought-provoking contributions, readers will find valuable research on language acquisition and a geographical analysis of the second-person pronoun. Thus, we considered it appropriate to divide the book into two sections: 'Literature and Culture Studies' and 'Language and Linguistics'.

The Literature and Cultural Studies section features fourteen papers encompassing a rich tapestry of themes, from Irish, Canadian, South African, Australian, American and English literature to film, television and cultural studies. Ideas are here examined through the lens of a variety of methodological approaches, including both well-established fields such as posthumanism or postcolonialism as well as emerging theoretical schools such as ecocriticism or nature-culture. Furthermore, the papers in this first section engage with topics and notions of current interest such as young adult fiction, globalization, contemporary politics or indigenous cultures to name but a few. The Language and Linguistics section, on the other hand, presents seven papers addressing a broad spectrum of synchronic and diachronic phenomena in the English language. These investigations explore phonetic, lexical and grammatical aspects and showcase the diverse methodological approaches used in subfields such as language teaching, contrastive linguistics, language contact and language variation.

In our opinion, the papers and round tables featured in this volume represent the outstanding quality English and American Studies conducted in Spanish universities. We extend our sincere thanks to all the authors who have contributed to the book. Their work represents compelling evidence that this field continues to thrive and evolve in Spain.

In short, 'Bridging Cultures: English and American Studies in Spain' celebrates our ongoing dedication to the excellence in the field.

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I. New Prose-Fiction for Young Readers in the Early Years of the Restoration Period.

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Abstract

Children's literature emerged in Britain in the 1740s, although a few books had also been enjoyed by, and addressed to, children in the seventeenth century. This paper discusses to what extent the catalogue of young readers' literature could be enlarged by considering four titles published in the 1660s: *The Noble Birth* and *Gallant Achievements* of [...] *Robin Hood* (1662), *Don Flores of Greece* (1664), *Fortune's Uncertainty*, or, *Youth's Unconstancy* (1667), and three novels in *Angliae speculum morale* (1670). Robin Hood was and—is firmly—established in the children's pantheon (though the prose version of the ballads could have been motivated by political reasons) and Don Flores is an adolescent hero who gets knighted, while the last two texts tell instructive, realistic stories set in the period, thus more appropriate for young adult readers.

Keywords: Restoration period, prose fiction, children's literature.

1. INTRODUCTION

Children's literature is widely accepted to have emerged in England in the eighteenth century with books such as Thomas Boreman's The Gigantick Histories (1740) and especially John Newbery's A Little Pretty Pocket-Book (1744). In 1932, Harvey Darton restricted the definition to "printed works produced ostensibly to give children spontaneous pleasure, and not primarily to teach them, nor solely to make them good, nor to keep them *profitably* quiet" (1982, 1). However, its didactic purpose has been underpinned ever since. For example, Daniel Kline argued that "no text is only and simply pleasurable, for all literature production, whether for children, adults, or both, is ideologically freighted and carries some broader point of view or specific agenda" (2003, 4). Furthermore, Darton also stated that "there were no children's books in England before the seventeenth century, and very few even then" (1982, 1), including Gesta Romanorum and Aesop's *Fables*. Subsequent historians have never failed to examine what children read before the eighteenth century in the opening sections of their books: "the Prehistoric Age" for Muir (1954), "the early history" for Hintz and Tribunella (2019) or "the formative period" for Warren Wooden (1986, 8) in his posthumous collection of essays about "the origins of English children's literature from the introduction of printing in England through the conclusion of the seventeenth century" (Watson 1986, x). This paper also explores that period, specifically the new prose-fiction published between 1660 and 1670. It attempts to assess the extent to which the four books discussed here — *Robin Hood* (1662), *Don Flores of Greece* (1664), *Fortune's Uncertainty* (1667), and three novels in *Angliae speculum morale* (1670)—could be described as literature for children or adolescents, establishing the age of fourteen as the elusive division between childhood and early youth[1].

The criteria to identify books read or adopted by children for their pleasure before the eighteenth century give rise to a major problem. We know that children consumed literature primarily addressed to adults because reading was often communal, and attended by all members of the household. But we also know that they read on their own[2]. For example, John Bunyan confessed he did enjoy "a Ballad, a Newsbook, George on horseback, or Bevis of Southhampton, [...] some book that teaches curious arts, that tells of old fables" (1658, 156–157); but information of this kind is exceptional. In any case, as Jeanie Watson has suggested, "it seems reasonable to assume that at least some writers consciously thought of children as potential audience" (1986, xix). Watson also indicates that some external features of the book itself (such as small size, cheap price or chapbooks, often in black letter font, and illustrations) might appeal to young readers. There is also some internal evidence to be considered. For example, the author may directly address children in the text; there may be rhetorical strategies such as repetitions and comparisons; form, genre and subject matter, stories of villains, victims, and victors told in easy language and generating suspense; fairy stories or tales rooted in the oral tradition, thus known to both children and adults; and stories involving children or representatives of their life experience (1986, xx–xxi). In the first decade of the Restoration period, *The History of the Seven Wise Mistresses of Rome* (1663), attributed to Thomas Howard, was apparently the sole new book of prose fiction especially targeted to young readers and matching the modern notion of children's literature (Monterrey 2021)[3]. Other new books could also be classified as prose fiction potentially appealing to child or juvenile readers in different degrees.

2. *THE MERRY EXPLOITS OF ROBIN HOOD*

The anonymous *The Noble Birth and Gallant Atchievements of that Remarkable Outlaw Robin Hood* (running title: *The Merry Exploits of Robin Hood*), like *Wise Mistresses*, belongs to the group of texts categorised by Darton as "the legacy of the Middle Ages: romances and manner" (1982, 32). It was properly described by Paul Salzman as "popular non-chivalric fiction" (1985, 378)[4], but its format stands closer to chivalric or heroic stories circulating in chapbooks at the onset of the Restoration[5].

Robin Hood is the only text considered here with an adult protagonist, but one firmly established in the children's literary canon. Though the Robin Hood texts have never been highly regarded by historians of English literature, the outlaw hero stands as one of the most complex, mythical characters across Britain since medieval times, not only in ballads but also in short plays performed by children during the popular May-Day festivities. In just 22 quarto-size pages—approximately 9,000 words—the narrator explains Robin Hood's noble ancestry and tells twelve ballads in "bare and unskilled" prose (*Anonymous* 1833, 399). The stories do not derive directly from the medieval ballads, but through the sixteenth-century reshaping of the outlaw as a courtly man who befriends Spanish Queen "Katharine" and obtains forgiveness from King Henry VIII by her intercession. In the end, Robin Hood kept "a gallant House; and had over all the Countrey, the Love of the Rich and the Prayers of the Poor" (C4v). Bennett Brockman clarifies this courtly transformation by

[1] The average age of admission to university colleges was sixteen and seventeen.
[2] J. L. Gaunt divided the fiction published in the second half of the seventeenth century into two broad categories: "polite fiction written for sophisticated, educated readers, and popular fiction turned out in cheap editions for unsophisticated adult readers and children" (1978, 1).
[3] In the prefatory epistle, Howard remarks on the benefits of such "Histories" for school children to improve reading skills and to read further. The didactic teaching is not explicit but embedded in the plot and in the stories or exempla themselves.
[4] This group also includes *Head's Mother Shipton*, *Winstanley's The Honour of the Merchant Taylors*, and the anonymous *The Life and Death of Rosamund.*
[5] *Arthur, St. George, Rowlands's Guy of Warwick*, or *Bevis of Hampton* belong to this other group.

arguing that sixteenth-century writers "were anxious to remove him [Robin Hood] from his degraded associations with the provincial, the powerless, the uncultured, and the juvenile—the audience of the old romances" (1982, 8). The tales of Robin Hood and in general the medieval chivalric romances were regarded as pernicious for the education of children. Nevertheless, they remained in print in cheap editions, or in one-sheet publications. The 1662 prose version both collected and simplified the ballads to continuous popularity up until the early twentieth century. For Gaunt,

> These tales are significant because they represent an initial step in the process, greatly accelerated in the eighteenth and nineteenth centuries, by which the best-known stories of English folklore would be preserved, chiefly in fiction, as the oral tradition weakened under the pressure of increased literacy. The end of this process was, of course, the relegation of these tales by a less credulous age to the canon of children's literature. (1978, 5)

Despite the unquestionable ascription of Robin Hood texts to the children's canon, chapbooks were equally addressed to adults. Robin Hood gained prominence at the Restoration. On Charles II's coronation day, a short play was performed in Nottingham. The outlaw repented of his former crimes; he and his crew embraced a life of duty, accepted the pardon, and "with one voice [sang], with hearty wishes, health unto our King" (*Anonymous* 1661, B2r). The prose version of the ballads appeared in the year of Charles II's marriage to Catherine of Braganza whose Catholicism had become a controversial matter. The chapbook—sold at 3d.—could have aimed to ease hostile attitudes against the new Portuguese queen by establishing an association with the much-loved and merciful Catherine of Aragon of the ballads.

The other three books considered here remain neglected—if not ignored—by critics. Their young protagonists probably attracted juvenile rather than adult readers.

3. *DON FLORES OF GREECE*

Nicholas de Herberay's *The Most Excellent History of the Valiant and Renowned Knight, Don Flores of Greece*, Knight of the Swans, *Second Sonne to Esplandran, Emperour of Constantinople Being a Supplement to Amadis de Gaule* (1664) is a translation from the French, originally published in Paris in 1552, which in turn was a translation from the Spanish *Lisuardo de Grecia*. *Don Flores* belongs to the mid-1660s' revival of Amadis of Gaule. Like *Robin Hood*, it was published in quarto size, black letter font, with no illustrations. It is three times the length of Robin Hood, and divided into eleven chapters, varying from one thousand to three thousand words in length, totalling 24,000 words. Salzman classified it as "popular chivalric romance" (1985, 365), a genre associated with the more sophisticated cultural background of the gentry and with stories addressed to male readers—"to put themselves forth in Acts of Chivalry, rather then courting Ladies, and becomming Effeminate for want of manly exercises" (Herberay 1664, A2r-A2v). The book, its story and style suit children and adolescents alike since it recounts how Don Flores was knighted. In the opening chapters, Don Flores—aged 13 (1664, 5)—learns of past chivalric adventures and longs to be knighted. He goes hunting with his friend Lipsan and is attacked by a lion. Two ladies appear in a meadow and heal his wounds. They take the two adolescents to the Island Non Trovée, where Urganda la Descogneve dwells. The episode, which occupies the book's middle part (chapters V-VIII), supplies the fairy world of fantasy within the romance. Blind Urganda foresees their future and provides them with weapons. Eventually, Don Flores is knighted by the Emperor of Rome, and volunteers to escort a Danish lady to her country, involving further combats and adventures. The story

concludes before they reach their destination while we learn it is the first part of a longer narrative, but it was never continued.

Alex Davis, paraphrasing Margaret Spufford in his article about Tom a *Lincolne*, observed: "Spufford's account of popular fiction placed *Tom a Lincolne* at the end of a line of texts of increasing absurdity and decreasing literary value: sillier even than *Don Flores of Greece*, she says—which, we are to understand, means very silly indeed" (2006, 265). [6]"Silly" denotes "childish" qualities in an adult. Davis does not explicitly associate the Arthurian story of Tom a Lincoln with young readers. However, since chapbooks were "dual address" (i.e., addressing both adults and children), a chivalric story of juvenile knights may seem silly to adults but exciting to younger readers—especially if its style is uncomplicated.

4. *YOUTH'S UNCONSTANCY AND ANGLIAE SPECULUM MORALE*

Fortune's Uncertainty, or, *Youth's Unconstancy*, attributed to Charles Croke, and the three novels at the end of Angliae speculum morale, attributed to Richard Graham Preston, were definitely not conceived for children, but rather for adolescent and juvenile readers because of their protagonists' ages and circumstances. Both books were published in octavo size and Roman font (not black-letter) with no illustrations. Their elaborate language style and references to classical culture require a level of education and maturity of around fourteen years of age or older.

The author of Fortune's Uncertainty, described by Salzman as "picaresque fiction" (1985, 363), claims to tell his autobiography. It is set in the period and some historical events are also part of the plot. However, contrary to the conventions of both picaresque and autobiography, he makes use of the third person and names himself Rodolphus. The external features do not appeal to little children's eyes. The text is nearly 13,000 words long in a single paragraph spread over 99 pages, with no illustration. The story, however, could allure different types of readers, especially a juvenile audience, though it is not a model to imitate, as the author implicitly suggests by his estrangement from his former, younger self.

The story covers Rodolphus's life from around the age of ten in 1652—when his father sent him "abroad" to be educated by a good, old tutor—until his early twenties, around 1664. The child was not given to learning, but to pranks and misconduct, both at his tutor's school and village, and later at Christ Church College. The story depicts contemporary reality when Rodolphus and some of his mates escape from Oxford and flee to London by the time of Cromwell's funeral. At the age of 18 or 19, Rodophus became a soldier. Burdened by debts, he returns to his father's, but resolves to travel overseas. He eventually reaches Virginia where he is sold as a slave to a widow that falls for him. This episode deals with slavery in the American colonies for the first time in English fiction, thus depicting an antecedent to Defoe's Colonel Jack. Rodolphus escapes and returns to England, miraculously surviving a shipwreck off Bristol. Fascinated by the Portuguese troops escorting Catherine of Braganza to England, he enrols in the army sent by Charles II to Portugal against Spain. His attempt to describe genuine Portuguese settings and people is innovative in Restoration fiction. Captured by the Spaniards, he is carried off to "a city called Batajos [Badajoz] in Castile" (Croke 1667, 93). On release, he returns to England as "the true Prodigal" (Croke 1667, 95). The story concludes with a happy ending as he marries the right lady. The second part was suggested but never materialised.

[6] "Sensible" is the word Spufford actually used (1981, 234).

Angliae speculum morale, or *The Moral State of England*, was described by Salzman as "didactic fiction" (1985, 360). It contains moral reflections about a gallery of social prototypes, which is followed by "The Life of Theodatus," a tale about a man's ideal life to gain salvation, and ends with three short novels amounting to 7,300 words. The author explains that "three or four gentlemen of good quality" went to London for leisure. They enjoyed the days with different activities and sports, and "resolved that every one in order should entertain the rest with a Novel" as night-time entertainment (Preston 1670, 127). The first one, "The Land-Mariners," warns about the distressful and sickening effects of drunkenness as "some of Youth (sons of chief Burgesses)" drank too much wine in a tavern during local festivities (Preston 1670, 128). "Friendship Sublimed" and its sequel "The Friendly Rivals" deals with two young men who fall in love with the same lady. Eventually, one of them renounces her for his friendship with the other suitor, thus enhancing the Aristotelian and Ciceronian ideal of friendship—updated and magnified by Montaigne in the Renaissance. *Like Fortune's Uncertainty*, these novels seem appropriate for adolescents or young men, as edifying, moral tales "to deliver his fellow-Citizens out of any imminent danger" (Preston 1670, 186).

5. CONCLUSIONS

The History of the Seven Wise Mistresses of Rome was the only chapbook addressed to children in the 1660s, but similar publications could also have targeted or attracted young readers. The protagonists are children, adolescents, or very young men, save Robin Hood; however, his *Merry Exploits* best matches the notion of a children's book for its popular hero and familiar content, its numerous brief sections, black letter font and easy prose style, gathering in one single volume twelve stories scattered in as many ballads. Similarly, *Don Flores of Greece* was possibly addressed to younger rather than adult male readers because of the protagonist's age and knighting, the magical realm of Urganda's Island Non Trovée, and the absence of love affairs. The other two books targeted adolescents or young men because of their more cultivated language and real-life topics. Little is known about the books picked up by children and the young for pleasurable reading, but these four titles could be considered suitable choices at specific ages and in different degrees.

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II. Stereotypes in Speech: Clichés of Continental Nations in *The Beau's Duel* by Centlivre

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Abstract

In her first comedy, *The Beau's Duel*: Or, *A Soldier for the Ladies* (1702), Susanna Centlivre did not feature any foreign characters, but she did include several references to European demonyms and toponyms. This paper explores all the allusions of this kind made in the play, placing them in context and analysing how the several continental others are constructed in England at the turn of the century, specifically as they relate to (inter)national politics. Particular attention will be paid to images of the French since throughout the play this stereotype is frequently identified with Jacobitism, which was notably important in the early months of 1702 for two main reasons: the Act of Settlement received royal assent in 1701 and a few months later the deposed James II died in exile in France.

Keywords: Susanna Centlivre, Restoration comedy, stereotyping, imagology.

1. INTRODUCTION

The first comedy by Susanna Centlivre was premiered in June 1702 and at this time the national and international political situation was complex. *The Beau's Duel*: *Or, A Soldier for the Ladies* was first staged about five weeks after Anne's coronation following the period of mourning for the death of William III. The Hanoverian succession had been established the previous year when the Act of Settlement was passed, which excluded Catholic heirs to the throne. England had also very recently become involved in the War of Spanish Succession after having signed the Treaty of The Hague, which ratified the 1689 anti-French Grand Alliance between England, the Dutch Republic and the Holy Roman Emperor.

While Centlivre's play was not a success on stage, it is an excellent document that shows how a part of English society viewed foreign nationals, particularly from the Western European sphere. Notably, she included references to a nation situated in the limits of what is usually considered Western Europe: Russia.

1.1 Theoretical framework

In order to better understand the references Centlivre makes, the context in which they are set and their implications, it is useful to look to imagology. According to Beller and Leerssen, an "image" is a "mental silhouette of the other" and "rules our opinion of others and controls our behaviour towards them" (2007, 4). While "image" can be confusing in that it denotes immutability, in this area it is useful because it presents a fixed notion of a particular "spected other" (the nationality represented) at a given time.

It is also not unknown for the image of another nation held by a people to change over time. This "hetero-image" (the "opinion that others have about a group's purported character" Leerssen 2007c, 343) is based on the auto-image the spectant nation holds of itself. This auto-image is changeable too. At this specific moment, England's auto-image stemmed from its involvement in the Spanish War of Succession as a Protestant nation with mercantile interests and as one of the main anti-French driving forces in Europe.

1.1 Continental others

Most of the references to foreign nations in *The Beau's Duel* are off-hand comments or a tool for comic effect. All the characters in the play are English and the action takes place in London. There are two distortions, however, to the thorough Englishness of the work: Sir William Mode (the titular beau) is a Frenchified fop. His valet, known only as "La Reviere," is English but is forced to counterfeit a Frenchman.

It is striking that, despite the tumultuous international situation, there is no reference to significant continental others like the Dutch or entities like the Holy Roman Empire. In contrast, there are references to the "czar of Muscovy" (Peter the Great) and to Muscovites as a people. Apart from the French and the Russians, Centlivre alludes to Italians and the Spanish as well.

2. IMAGOLOGY IN *THE BEAU'S DUEL*

2.1 Italians and Russians

Due to their incidental nature, the references to Italians and Russians are best analysed first since they are not a reflection of England's relations with either nation. As regards Italians, the allusion occurs in a scene in which a character named Careful discovers that his new wife, Mrs Plotwell, is visited by a sham lover, Toper. Toper is surprised to see Mrs Plotwell in the public area of the house as he believed her husband had shut her up in her quarters to avoid temptations. Toper describes Careful's anxiety in this manner: "I find he is as jealous already as an Italian" (1702, 51). By the first years of the eighteenth century, the image of the jealous Italian husband had become fully ingrained in England and Europe more broadly; it was, for example, already noted by Michel de Montaigne in his 1580 *Essais* (Gundersheimer 1993, 327).

In England, Shakespeare's jealous male characters (except for Mr Ford in *The Merry Wives of Windsor*) are either Italian or surrounded by Italians; Othello is perhaps the best example. Closer to the premiere and publication of *The Beau's Duel*, Edward Ravenscroft's last tragedy was first acted in 1697 and its title is revealing: *The Italian Husband.* Although not a successful play (it seems to have only been acted the night of its premiere) it clearly plays on the familiar trope of the jealous Italian husband. It is evident, therefore, that the image of Italian husbands as jealous was part of an established cultural tradition in England and had, by 1702, become a cliché.

As for Russians, they are not referenced with this term but are instead called "Muscovites." The context in which the first of the two references to this people occurs is the titular duel, in which the fop Sir William is berating the heroine Clarinda (dressed like a man) without knowing it is her. In this scene, Clarinda makes fun of Sir William for duelling with foils instead of swords, to which he retaliates by censuring her for "his" manners despite looking "like a gentleman" and she replies to this criticism with the following: "I'de as soon learn Manners of a *Muscovite*" (Centlivre 1702, 30). The fact that Clarinda speaks about Muscovites is not surprising: by the end of the seventeenth century, the Tsardom of

Muscovy had united and dominated all the East Slavic lordships and had thus become an important nation. By Clarinda's words, it is evident that the audience of the play was familiar with the image of Muscovites (that is, Russians) as unpolished. According to Naarden and Leerssen, in Western eyes Russia was "considered a backward, sparsely populated realm of nobles and serfs, with [...] no cultural or intellectual achievement" and their ruler was seen as "a rough-hewn warlord" (2007, 227).

It is very likely that this image had been further established, at least in London, four years before the play was staged. Between January and April 1698, Tsar Peter the Great visited London in the context of his Great Embassy across Europe. Although he wished to remain largely incognito, his presence arose the curiosity of both town and city and his activities in London were written about in popular news-sheets, which must have coloured the view Londoners held of Muscovites. It should not be forgotten that the image of Russians Clarinda presents depended on the English auto-image as a polite nation. Throughout the tsar's visit there were in fact occasions in which there was "some awkwardness on matters of protocol" (MacGregor 2004, 120).

The other occasion the imagotype of Russians becomes relevant is a mention to the tsar himself. Once his marriage to Clarinda is arranged, Sir William expresses his happiness by saying: "if I would change conditions with the Czar of *Muscovy*, may I be Condemn'd to the Smoak of Tobacco, and never know the Pleasure of taking Snuff" (Centlivre 1702, 39). Since Sir William implies that Peter is the only person in the world happier than himself, he asserts that he would sacrifice the fashionable snuff-taking for smoking tobacco if he had to change places with the tsar, an "inveterate smoker" (MacGregor 2004, 130).

In early-eighteenth-century England there was a clear difference between those who smoked tobacco and those who took snuff. Waller vividly sets the scene for the most common places where tobacco was smoked: "It was impossible to enter any public establishment without being wreathed in the 'stinking mist' of tobacco smoke. [...] Tobacco was on sale in the alehouse, where common clay pipes were passed unwashed from customer to customer" (2000, 215-16). By contrast, snuff was essential to fops and the act of taking it had become a fashionable ritual indicative of the person's sophistication (McCullen 1968, 30). Bearing these references in mind, it is possible to reconstruct the hetero-image Centlivre and her contemporaries held of Russians as lacking manners and as unrefined individuals.

2.2 The Spanish

Regarding the Spanish, a brief explanation of the context of the references within the play. An aspiring beau named Ogle, momentarily emboldened, seeks to join the army and is holding a conversation with the sergeant in charge of recruiting. Ogle asks the sergeant whether they will face the French or the Spanish, because he "cannot in Honour draw [his] Sword against the French" (Centlivre 1702, 41). When Ogle's elaborate justification as to why he will not fight the French is concluded, he says he cannot "descend so far from the punctilios of honour" to fight them and he begins a new sentence before cutting himself off: "But against Spain I—" (Centlivre 1702, 42). It is implied that, for Ogle, the Spanish do not deserve the same honourable consideration as the French. This attitude on Ogle's part contrasts with the image of the Spanish frequently portrayed in early modern English literature as placing "excessive emphasis" on honour (Dadson 2004, 153). It seems, however, that Ogle's position reflects the anti-Spanish sentiment prevalent in England, which arose in the late sixteenth century (in particular as a result of the 1588 campaign of the Spanish Armada) and was further established throughout the seventeenth century

especially in Elizabethan and Jacobean drama. Nonetheless, it is a strange time for Ogle to be particular about not fighting the French when he is willing to fight the Spanish, since both nations are on the same side in the war for which he wants to enlist.

3. THE FRENCH

The matter of the images of the French in this play is far more complex than any of the previous peoples discussed. Returning to the context supplied above in connection to the discussion regarding the Spanish, Ogle says he will not fight the French and the sergeant's reaction to his reluctance is no surprise: "You're no *Jacobite*, I hope" (Centlivre 1702, 41). It is evident by these words that the only possible reason for an Englishman to refuse to fight the French at this time was a charge of Jacobitism. Ogle's response to this accusation is even more revealing: he begins by saying "Oh! Sir, my Scruples are not founded upon Religion" (Centlivre 1702, 41). After this statement he explains how well he was treated when he last visited France during the long vacation, remarking that he was particularly made welcome by the sons of the Dauphin. Considering that until recently he had been a clerk and is now only the owner of a small estate, this seems untruthful. There are two aspects of this reaction that merit further analysis.

Firstly, and linked to the current state of the English succession, there is the charge of Jacobitism. By the time the play was staged, James II had already been dead for a few months and his son James Francis Edward Stuart had assumed the Jacobite claim to the throne when only 13 years old. The exclusion of Charles I's Catholic descendants following James II's exile with the Act of Settlement in 1701 meant that religion was intrinsic to Jacobitism. The connection to France is due to the fact that James II chose this country for his exile: his Catholic cousin, Louis XIV, was king.

Secondly, and connected to Ogle's explanation regarding his reluctance to fight against them, is what Florack has described as the traditional positive stereotype of the French as having "refined taste, style, elegance, courtesy, ... [and] sociability" (2007, 155). Ogle received "such extraordinary Marks of Civility from the *French* Court" that he is very reluctant to face them in battle, but his unwillingness to fight against them is not developed further (Centlivre 1702, 41). This scene treads the fine line between the positive and negative images of the French: the refinement they are famed for is satirised in this scene, as shown by the reaction of the captain in charge of the regiment when he finds out that Ogle, an aspiring beau, is interested in enlisting. He says: "A Beau! Nay, if the Beaus begin to List let the French look to't" thereby implying that the qualities the beaux copy from the French have no place in the English military (Centlivre 1702, 40).

Another way in which the image of the French is seen in a negative light is embodied by Sir William, the Frenchified fop. The negative images of the French, outlined by Florack, are stereotypes of "vanity, showiness, arrogance, frivolity, superficiality and dishonesty" (2007, 155). All these adjectives describe Sir William perfectly. Moreover, some of his actions are typical of women characters in other contemporary plays. Act 2 scene 1, for instance, opens with him looking in his mirror and admiring himself, worrying about his complexion and general appearance. As Carter has explained, "satirists considered some forms of appearance and social behaviour incompatible with early modern notions of acceptable masculinity" in the late seventeenth and early eighteenth century (1997, 41). These forms of appearance and social behaviour are represented by Sir William in *The Beau's Duel*: this French(ified) fop is no match for his rival, who epitomises Englishness and masculinity and whose name is, not coincidentally, Colonel Manly.

In terms of imagology, the hetero-image of the French as the Catholic and Jacobite other representing notions of non-acceptable masculinity are set against the auto-image of the English as Protestant and as incarnating acceptable notions of masculinity.

4. CONCLUSION

Although the focus of the comedy is predictably a love story, the playwright does not omit the context in which her play was premiered. The tumultuous international situation is relevant to Centlivre and by engaging with the nations here analysed she shows she was deeply knowledgeable about current affairs.

Perhaps it is worth noting that there are no references to England's allies (the Dutch and the Holy Roman Empire), but it is not a significant omission in view of the nature of the play. Given the always shifting relationship between England and France it is not surprising that the French are the most significant continental other mentioned and alluded to in *The Beau's Duel*. This relevance is not only due to Louis XIV's support of his grandson Philip as the heir to the Spanish throne but also for his welcome of James II and his exiled family in France; Louis went so far as to provide them with a residence at the castle of Saint-Germaine-en-Laye and a pension. The reasons for the inclusion, even if brief, of the Spanish follow the same logic: the author was familiar with international politics and specifically England's conflict with the new Bourbon king of Spain.

The Russians and the Italians, on the other hand, are identified in a more conventional way in terms of imagology: they are represented by literary stereotypes which do not lead to such deep secondary readings. They do prove, nevertheless, that Centlivre was acquainted with current and past events as well as with the hetero-images of other peoples that had become established in previous decades in England.

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III. The Posthuman Turn in The Fashion Industry: On Human Animals & Cyborgs through Alexander McQueen's Fashion Shows

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Abstract

As a system defined by continuous change and renewal, fashion is echoing current ontological debates that call into question the barrier between the human and the nonhuman, thus producing counter and subcultural (re)productions of the human body which are conveyed in some fashion designers' performance-like runway shows. Illuminated by fashion theory and posthumanism, this paper seeks to analyze the fashion shows of the British fashion designer Alexander McQueen, where the human (dressed) body, being hybridized with nonhuman animals or with technological artefacts, destabilized some dualistic notions embedded in Western thought, such as those of human animal/nonhuman animal, nature/culture, or biology/technology. Hence, as other artistic and creative manifestations, and thanks to conceptual designers such as Alexander McQueen, the field of fashion is adding to a posthuman and post-anthropocentric turn that decenters the dominance of Man/Anthropos on planet Earth.

Keywords: Alexander McQueen, posthumanism, non-human, fashion, dress.

1. INTRODUCTION

By the end of the 1980s and throughout the 1990s, the fashion industry enjoyed a great expansion in Great Britain, which was catalyzed, in part, by the emergence of a new phenomenon: "the fashion designer as auteur, as an artist in his or her own right" (McRobbie 2005, 9). This phenomenon was embodied by a new generation of young designers such as Antonio Berardi and John Galliano who transformed the runway show into a space for cultural and artistic reflection. After his graduate collection at Central Saint Martin's in 1992, Lee Alexander McQueen (1969–2010) soon added to this cohort with provocative runway shows where he reflected social and political debates in a rather violent artistic language[7]. In fact, he considered himself as a sort of sartorial chronicler: "I'm making points about my time, about the times we live in. My work is a social document about the world today" (qtd. in Bolton 2011, 12). Among McQueen's collections, Diana Villanueva (2013, 167) distinguishes three different phases: While at a first stage of his career McQueen portrayed the victimization of women with collections such as *Jack the Ripper Stalks His Victims* (Graduate collection, 1992) or *Highland Rape* (A/W 1995), from 1996 onwards McQueen shifted gears and presented a woman-animal hybrid with collections like *Dante* (A/W 1996) or *It's a Jungle Out There* (A/W 1997), where, through different animalistic sartorial techniques such as antlers worn as headpieces or horns

[7] Most of Alexander McQueen's fashion shows are available on YouTube.

sprouting from a jacket's shoulder pads, he attempted to empower women, thus "creat[ing] a woman who looks so fabulous you wouldn't dare lay a hand on her" (McQueen qtd. in Evans 2003, 143)[8]. At a later stage in his career and before his death in 2010, McQueen adopted a critical attitude towards environmental issues such as climate change and biodiversity loss, and for that, the designer explored technology as humankind's salvation in a dystopian world, as depicted in NATURAL DIS-TINCTION, UN-NATURAL SELECTION (S/S 2009) or *Plato's Atlantis* (S/S 2010). Whether the sartorial inspiration was driven by technology or by nature, McQueen made alliances with all kinds of nonhumans, thus questioning the status-quo of humankind at the turn of the millennium and presenting alternative figurations of the human dressed body. Guided by the posthumanist agenda and the notions of fashion theory, the present research analyzes two tropes cultivated throughout his career: the animal-woman pairing and the cyborg figure, which blurred the divide between human and non-human animals, nature and culture, and between human and technology. This posthuman turn is aesthetically epitomized in four of his collections: *Dante* (A/W 1996), *The Horn of Plenty* (A/W 2009), his 1999 collection for the French house Givenchy, and *Plato's Atlantis* (S/S 2010).

McQueen's human-animal and human-machine hybrids are illustrative of a posthuman turn since posthumanism "works towards elaborating alternative ways of conceptualizing the human subject" (Braidotti 2013, 37). Fashion, more than other artistic disciplines that cultivate a posthuman paradigm, inscribes alternative representations of the human on the body. Following the new materialist perspective of posthumanist thinkers like Rosi Braidotti, the body is no longer a fixed notion but rather "an ontological site of becoming" that is "modulated by social and technological infrastructures" (2022, 113). Among these infrastructures that Braidotti mentions, I argue that fashion and dress stand as social and technological mechanisms through which our bodies are imbued with multiple layers of cultural meaning, thus enabling diverse possibilities of becoming. Consequently, clothing and dress work as a technology of identity (Tsëelon 2001, 108) since they aid in the crafting of new identity possibilities. In *The Fashioned Body* (2000, 10), fashion sociologist Joanne Entwistle argues that there is an inseparable connection between dress, body, and identity. The figures of the cross-dresser or the drag queen exemplify this tripartite connection, revealing that clothing, as a crucial aspect in the production of masculinity and femininity, can subvert, for instance, binary conceptualizations of gender. In this line, fashion and dress can be interpreted with the Butlerian notion of gender performativity, since fashion is yet another layer of identity meaning that adds up to the gender spectrum along different parameters. In fact, Butler's theory of performativity (1990; 1993) is grounded on the idea that "[g]ender is the *repeated stylization of the body*, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being" (1990, 33; emphasis added).

Therefore, dress is not simply an object, but rather a bodily practice lived and experienced by those who wear the garments. In the fashion show, dress, together with the performative elements that are offered in the runway, acquires further meaning and creates a cultural text that, as stated before, can challenge restrictive representations of the body. Examining the creations of some contemporary fashion designers, Anneke Smelik identifies a posthuman turn in fashion, crediting them for decentering human subjectivity from the runway and "push[ing] the boundary between the human and the non-human" (2022, 57). Smelik sheds some light on several fashion trends that, inscribed

[8] A/W is an abbreviation of Autumn/Winter; S/S of Spring/Summer, as it is commonly shortened in fashion shows and, consequently, in fashion studies.

on the body, re-conceptualize the human in contemporary fashion shows: distorting the human body (Rei Kawakubo in Comme des Garçons' *Body Meets Dress* [1997]); covering or diffracting the human face (as in *Syntopia* [A/W 2018] by Iris van Herpen); or fusing the human body with nonhuman animals (as in McQueen's *The Widows of Culloden* [A/W 2006]). Her contribution is particularly relevant for the present study since she defines the posthuman subject in the field of fashion as "a hybrid figure who decenters human subjectivity, celebrating in-between-ness, by making alliances with all kinds of non-humans" (2022, 58).

These hybrid figures that celebrate the inter-connections between the species are a continuum throughout McQueen's *oeuvre.* The woman-animal association is explicitly presented for the first time in *Dante* (A/W 1996), McQueen's eight collection. In the fashion show, some of the models sported huge headpieces with antlers and horns of different animals. One of most remarkable looks was a headpiece composed of a stag skull with its corresponding enormous antlers, worn by a female model. In *The Mythical Zoo* (2001, 141), Boria Sax explores the cultural representation of animals, and argues that hart and hind symbolize "nothing but the primordial division between male and female". Thus, the fact that a female model wore a stag's antlers as headpiece could subvert the deep-seated division between man and woman, because it is the male deer who is identified by the antlers. As Andrew Wilson points out, "some of the women on display here [in McQueen's *Dante*] looked as though they had transformed themselves into an unclassified third sex" (2015, 153) which, according to Villanueva, "spoke of McQueen's concept of women as powerful and not necessarily fixed in the role of victims" (2013, 170). The field of ecofeminism has long examined the woman-animal pairing, and along the lines of posthumanism, contemporary perspectives on ecofeminism "are focused on offering alternative discourses that question the establishment of hierarchies and emphasize the continuity and connections that should prevail between humans and non-human nature" (Estévez-Saá and Lorenzo-Modia 2018, 129). With a figure that blurred the divide between the human and the non-human, McQueen was able to deploy female empowerment with the hybrid presented in *Dante*, although the animal with which the woman was hybridized, the hart, is not a predator.

The epitome of the woman-animal hybrid seemingly culminates in McQueen's penultimate collection, called *The Horn of Plenty* (A/W 2009), where the designer parodied some of the most iconic designs in the history of fashion, including those of well-established fashion houses such as Chanel and Dior (Bethune 2015, 320). The show culminated with the presentation of the collection's last two looks. The last model of the catwalk wore a full-body costume of black feathers that also covered her head, thus mimicking the aspect of a crow or other bird of prey. The black look contrasted with the previous one, a full-body white costume made with white feathers resembling a swan. The human body was therefore completely hybridized with the avian species, and little to no trace of the human body or human identity could be perceived in this collection's last two looks. This identity blurring was further achieved using an extravagant make-up that hid the models' features. The hybrids of *The Horn of Plenty* fully aligned with Smelik's afore-mentioned posthuman trends in fashion: the dresses distorted the human body, the make-up diffracted the human face, and the avian full-body costumes pushed the boundary between the human and the non-human.

McQueen's fondness for nature and the animal world did not restrain him from embracing technology as another means of becoming. In his 1999 show for Givenchy, McQueen

created an army of clones by putting the models in the exact same hairstyle and make-up. Kim Toffoletti (2007, 149) argues that the clone has been constructed in popular culture as a figure who threats the "uniqueness of each individual". As another posthuman form, McQueen's clones call into question "our conventional understandings of subjectivity and reality" (Toffoletti 2007, 149). In this collection, the last model wore a circuit of flashing LEDs on a transparent body cast creating the image of a cyborg, a figure which, since Donna Haraway's well-known "A Manifesto for Cyborgs" (1985), is given the potential to dismantle the binarism of Western thought as it "suggests a way out of the maze of dualisms in which we have explained our bodies" (100–01). The cyborg presented in McQueen's collection for Givenchy not only questions what it means to be human at the turn of the twentieth century, but also challenges the barrier between nature/culture, human/artificial since, for Anne Balsamo acutely points out, the cyborg body cannot be conceived either as a wholly cultural product or as a thing of nature: it is in between (1996, 33). What is more, the cyborg also challenges the gender barrier. Combining blazer jackets with exaggerated shoulder pads that emulated those in male clothing with more traditionally feminine garments such as skirts and dresses, McQueen's cyborg also blurred the gender divide. As Haraway points out, "[t]he cyborg is a creature in a post-gendered world" (1991, 150).

By turning to technology as another means of becoming, McQueen also commented on the environmental crisis and its fatal consequences. In *Plato's Atlantis* (S/S 2010), the last show produced before his death in 2010, the designer depicted an eschatological prediction where humans, aided by bioengineering, would be forced to return to water to survive after the melting of the icecaps. The stage for this collection was designed like a laboratory, suggesting that every model was "a biological experiment in evolution" (Gleason 2012, 205). Before the show commenced, a short film was projected over the background screen where Brazilian model Raquel Zimmermann slowly mutated into an aquatic creature. Zimmerman first lied naked on the sand while snakes slithered over her. Then, the model appeared in a water tank filled with black eels. Throughout the scene, digital prints from the collection were projected onto her body, transforming her into a semi-reptilian being (Wilcox 2015a, 86). The prints of the garments, which were digitally engineered and printed (Wilcox 2015a, 85), mimicked the skin of different aquatic animals. As the show advanced, the models that strutted the runway progressively turned into a hybrid between human and amphibian. This other-worldly hybridization made the models' features change because of biological adaptation: the first group of models had their hair plaited in mounds, but from look twenty-third onwards, the hair of the models presented two big protuberances that elongated the women's heads, displaying a macrocephalic aspect allegedly typical of intellectually superior aliens. Moreover, their facial features were distorted with prosthesis that enhanced their cheekbones and noses and which confirmed the androgynous aspect of the bio-engineered hybrid models. This certainly calls to be read alongside Braidotti's comments on the blurring of boundaries emanating from the interactions with technology:

> The nature of the human-technological interaction has shifted towards a blurring of the boundaries between the genders, the races and the species [...] The technological other today—a mere assemblage of circuitry and feedback loops—functions in the realm of an egalitarian blurring of differences, if not downright indeterminacy. (2013, 109)

Notwithstanding, the cyborg that McQueen creates is far removed from the cyborg presented in films such as *Metropolis* (1984), presented as a rather sexualized figure. Instead, the cyborgs/amphibian hybrids of *Plato's Atlantis* are neutralized as "figures of mixity, hybridity, and interconnectiveness" (Braidotti 2013, 97). By returning to water and morphing his models into a new species, McQueen decentered, once again, the human via hybridization, while creating a nature-culture continuum that embraces the nonhuman, which can be organic—nonhuman animals, plants—or inorganic—technology (Smelik 2022, 58). The hybrid presented in McQueen's *Plato's Atlantis* therefore embodies an example of the posthuman subject who, by making alliances with the nonhuman realm, decenters human subjectivity and subverts binary thinking (Smelik 2022, 58). Conjointly, McQueen fully engaged with the posthuman agenda by raising awareness on the ongoing ecological crisis by predicting a not-so-distant future in which humankind is pushed to evolve biologically so as to survive after a universal flood.

Despite the fashion industry's ambivalences and ambiguities, McQueen's proposal of the woman-animal hybrid and the cyborg rightfully allows us to unveil how fashion might act as a subversive space that challenges essentialist notions of identity and that bridges the gap between deep-seated binary opposites of Western thought, such as human/nonhuman animal, nature/culture, man/woman. Although the fashion industry is often regarded as a symbol of Western consumerism and capitalism, and for that it has been deemed as partially responsible of much of the ongoing climate crisis, collections such as *Plato's Atlantis* can also raise awareness about the environmental crisis. Although McQueen's work has been the only one analyzed in depth throughout this study due to space constraints, the British fashion designer is not an isolated case within the fashion industry: creators like Iris van Herpen, Demna Gvasalia or Alessandro Michele also use the runway as a space for cultural reflection, thus demonstrating the role of contemporary fashion designers as cultural mediators who are translating cultural and philosophical movements and debates into the world and the language of clothes. Among these designers, McQueen stood out for elaborating a post-anthropocentric and environmentally concerned vision in his creations. Examining the contributions of these and other designers is, therefore, crucial to explore—as this study has attempted to do through the analysis of McQueen's work—how the field of fashion is reflecting some of the current ontological debates on the barrier between the human and the nonhuman, thus offering an image of the posthuman subject that cements the notion that the human is no longer a fixed, immutable category.

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IV. Beyond the "Lure of Italy": Reading the Meanings of Rome in Three Statues by Nineteenth-Century U.S. Women Sculptors

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Abstract

The group of U.S. women sculptors that gathered in Rome in the mid-nineteenth century were drawn to it by specific conditions that made Rome an ideal site for the development of their life and art. Their position as members of a closed elite of foreigners marked their visions of Rome and their relationship with the city, even when they were drawing deeply from the physical, intellectual, and spiritual advantages provided by it. To provide a deeper and more specific understanding of this relation with Rome, I propose a cultural reading of three Rome-related sculptures created by two members of this "sisterhood of sculptors": Harriet Hosmer's *Beatrice Cenci* (1857), Anne Whitney's *Roma* (1869–1871), and Hosmer's *Monument to Judith Falconnet* (1856), which sheds light on their diverse forms of engagement with the artistic influences and social and political issues related to the city.

Keywords: U.S. women sculptors, nineteenth-century artists, Rome, Harriet Hosmer, Anne Whitney.

1. INTRODUCTION

In his year-long visit to Italy in 1858, Nathaniel Hawthorne reflected on the nature of what Theodore L. Stebbins refers to as "the lure of Italy," which attracted travellers and artists from all over Europe and the United States to the Eternal City:

> It is a singular fascination that Rome exercises upon artists. There is clay elsewhere, and marble enough, and heads to model, and ideas may be made sensible objects at home as well as here. I think it is the peculiar mode of life that attracts, and its freedom from the inthralments of society, more than the artistic advantages which Rome offers... (1871,70)

Among this artistic multitude drawn to Rome, a group of women artists devoted mostly to neoclassical statuary in marble established themselves in the city in the mid-nineteenth century, as Henry James infamously recorded in what has become the best-known quotation about this group: "that strange sisterhood of American 'lady sculptors' who at one time settled upon the seven hills in a white marmorean flock" (1903, 257). The group was composed of mainly middle-class, white women from the eastern states, with the notable exception of the Native American/African American artist Edmonia Lewis (1844–1907). These artists formed a close circle within the already closed elite of foreigners in Rome, for whom, in the words of Charmaine Nelson, the city "seemed

conspicuously free from Romans" (2007, 5). How Rome, in spite of this, influenced the work of two of the most notable members of the group, Harriet Hosmer (1830–1908) and Anne Whitney (1821–1915), will be the object of this study.

Like male artists, these sculptors enjoyed the advantages Rome offered, listed by many historians: the cheap cost of living; the abundance of, and access to, the works of art considered the masterpieces of Western Culture; the availability of excellent quality materials, such as Carrara marble[9]; or the highly skilled artisans that executed the sculptors' designs in marble. Harriet Hosmer gathered her own Italian workmen for a defiant photograph in which she vindicates her right to employ their aid exactly the same as male sculptors did at the time, in response to the accusations that women sculptors did not carve their own work.

Figure 1: Harriet Hosmer and her Roman workmen, 1861

It is clear from this episode that being in Rome did not protect this group from the multiple criticisms levelled against professional female artists at the time, which can be summarized in their supposed lack of the intellectual capacity to produce creative work; their transgression of the boundaries of the female sphere, not least by studying anatomy; and in the case of sculptors, additionally, the inappropriateness of the "unfeminine," dirty, and physically strenuous work required. However, what Rome undeniably —and paradoxically— provided was "the peculiar way of life" and the "freedom from the inthralments of society" which made it possible for these women, often in relationships that we would now read as "lesbian," to live in a way that would have been unthinkable in their own communities of origin.

My aim here is to provide a deeper and more specific understanding of Harriet Hosmer and Anne Whitney's relation with Rome, by making a cultural reading of three sculptures that have a direct link with the city: Hosmer's *Beatrice Cenci* (1859), *Whitney's Roma* (1869), and Hosmer's *Monument to Judith Falconnet* (1856).

[9] "Charmaine Nelson (2007) provides a good summary of these advantages; see also the introductions by Salenius (2009) and Stebbins (1992) for overviews of the period.

2. *BEATRICE CENCI*

Harriet Hosmer draws on Roman history when choosing the tragic subject of Beatrice Cenci, the daughter of a late Renaissance Roman nobleman who systematically mistreated his whole family and allegedly raped Beatrice. Beatrice was executed for helping her brothers and stepmother to kill her father, in a trial that scandalized all Rome and aroused considerable sympathies for the accused. Hosmer represents her on the night before her execution, overcome by weariness and lying on a slab of stone that evokes a tomb.

Figure 2: *Beatrice Cenci*

"Vittima exemplare d'una giustizia ingiusta," as the plaque now standing at the place of her trial states, Beatrice served to forward the feminist agenda that led these sculptors to represent women oppressed by, and/or resisting against, male power, like Lewis's *Hagar* (1875), or Hosmer's own *Zenobia in Chains* (1859). However, the sculpture also reflects Hosmer's sympathies with the movement for Italian independence, which is closely linked to breaking with the corrupt power of the Catholic church: as Dabakis points out in her close reading of the statue, the rosary that threatens to fall from Beatrice's open fingers is visually parallel to the iron link inserted in the stone which refers to her unjust imprisonment (2015, 249).

The statue, however, was not meant for the Roman public, although Dabakis mentions that it was temporarily exhibited at Hosmer's studio, where it would have been viewed mainly by foreign visitors (2015, 250). Although the theme was Hosmer's own choice (Gustin 2021, 850), this sculpture, like almost all the works produced by this group, was commissioned by a patron from the United States, in this case for the Mercantile Library at the University of St Louis. Hosmer being a shrewd businesswoman, the subject chosen capitalizes on the contemporary interest in this figure in the Anglosaxon world, aroused by Percy B. Shelley's tragedy *The Cenci* (1819) and by the supposed portrait of Beatrice attributed to Guido Reni that figures in Melville's *Journals* or in Hawthorne's Roman novel *The Marble Faun* (1860).

Yet *Beatrice Cenci* is not only indebted to Rome in its theme, but also in the possible model the city provided for Hosmer's work. In spite of Hosmer's neoclassical training (she was a pupil of the English sculptor John Gibson and temporarily had her studio in the same building as his), as Gustin argues, it is the sculpture of St. Cecilia by Stephano Maderno (Figure 3), seen as an instance of late mannerism, which provides many of the elements refigured by Hosmer (2021, 842). These include the head wrapped in a veil; the contrast between the softness of the passive body and the unyielding hardness of the stone; the half-open fingers still expressing the victim's link to Christianity; Cecilia's hands indicate the three persons of the trinity and the unity of God according to Sañoso Vela (2016). At a time when access to paintings and sculptures in photography or copies was limited, the possibility of viewing original works of art as an inspiration was of course one of the great gifts of Rome. By partly modelling her work on Maderno's virgin martyr, Hosmer underlines the victimization, even the sanctity, of her *Beatrice Cenci*, but also establishes a closer link with the Roman context that spurred her creativity. Gustin points out that this statue, like many of Hosmer's, is inscribed "sculpsit Romae," "reinforcing the connection between the city and her work" (2021, 829).

Figure 3: *Santa Cecilia* (Stefano Maderno, 1599–60),
Basilica di Santa Cecilia in Trastevere

3. ROMA

Anne Whitney's *Roma* is a much more direct denunciation of the corruption and decadence of the city. Whitney seems to have been more consistently and actively interested in the politics of Italian independence than the other members of the group (Reitzes 1994, 47), and took the trouble to learn Italian formally (Dabakis 2015, 138), something which was not common among *the forestieri*. Her *Roma* breaks with the tradition of the female personifications of the city, normally as "a young woman with an upright, forceful posture" (Reitzes 1994, 49), by presenting her in the guise of an old, bent beggarwoman, seated, holding coins in her right hand, and in the left a license for begging in the city, inscribed: "questevante in Roma" (beggar in Rome)[10].

[10] I am grateful to Rosita Catanzani for her help with the translation.

The moral and physical poverty of the nineteenth-century city7[11] is contrasted with the allusions to its past, represented by the medallions on the border of the beggarwoman's skirt and by the carved object half-hidden by the folds of her cloak. The former present Classical works of art, listed by Alba and Mercader Amigó (2017, 65); the latter seems to have been originally a mask, later eliminated from the small marble version that was presented at the International Exhibition in London in 1871 (Reitzes 1994, 50). Either in this mask or in one of the medallions on the border, Whitney included a very contemporary allusion: a satirical portrait of the mighty Cardinal Antonelli, a staunch enemy of the Italian revolution and one of the main supporters of the Pope's absolutist authority. When the clay model was exhibited in her studio in Rome, in the context of the strong censorship imposed on any criticism of the Pope, it created "an immediate sensation" which eventually prompted Whitney to send it to Florence for safekeeping under the protection of the U.S. consul (Reitzes 1994, 52). The episode, together with Proctor's statement that smaller copies of the statue were possibly made to sell in Rome (Dabakis 2015, 243) suggests that it must have been viewed by the Roman public, as it does not seem likely that the Anglo-American community would be offended by this satire on Antonelli. In later versions Whitney deleted the cardinal's face, replacing it with a papal tiara, which she also justified in terms of making a more universal and abstract, rather than specific, criticism of the evils that had reduced the city to its present "mendicant" status (Reitzes 1994, 30).

Figure 4: *Roma*, plaster cast in the artist's studio

Whitney's representation of the city as an old, rather than young, woman, is of course symbolic of the contrast of its glorious past, traditionally associated to strength and youth, with its decadent present. It also evokes the overwhelming sense of Rome's antiquity present in the writings of many contemporary visitors; the opening chapter of Hawthorne's The Marble Faun is a case in point. Her work reflects the inspiration which she drew precisely from the "weight and density," the "massiveness" of the Roman past (Hawthorne 2016, 6). The Greek and Roman statues of the *Old Market Woman* and the *Drunken Woman*, and, from a nearer past, Michaelangelo's *Cuman Sybil*, are mentioned as sources (Scott 2008, 22; Reitzes 1994, 50).

Yet with her greater awareness of the present-day realities of the city, Whitney's naturalist representation also shows her concern with the ubiquituous presence of beggars, a fact commented on and complained about in almost all contemporary travel accounts (Brilli 2010). While to some artists they were merely a picturesque object of local color, Whitney's letters often show compassion and human interest, particularly in the case of elderly

[11] Alba and Mercader Amigó point out Whitney's emphasis on the statue's contemporary nature in the original inscription on the base of the clay model, "18 ROMA 69," alluding to the date of completion (2017, 68).

women, and she understands their plight as a symptom of the spiritual decline of the city (Reitzes 1994, 48). Her sympathy extends even to those who are beyond the pale of the "deserving poor," and she demands in a letter: "What if some of them make a trade of their infirmities + prize a crippled limb as a soldier's widow might a pension! There are enough who have worked their day out + now only ask not to die by starvation" (Musacchio 2014, 16). Beyond the denunciation of the decadence of Rome, Whitney's sensibility would seem to anticipate that of Canadian sculptor Timothy Schmalz's representations of Jesus as a modern homeless person or refugee, installed in the city in 2016.

Figure 5: Timothy Schmaltz, *Matthew* 25, 35. Piazza S. Lorenzo in Lucina.

4. MONUMENT TO JUDITH FALCONNET

Only one statue by these female sculptors remains in the city where they worked, lived and loved: Harriet Hosmer's *Monument to Judith Falconnet,* a young foreign woman who died in Rome (Figure 6). The tomb was commisioned by the the sixteen-year-old's mother, who exceptionally managed to obtain permission for her daughter to be buried in the church of Sant' Andrea delle Fratte (Bourguinat 2016, 23). It was equally exceptional for a foreign sculptor, and a young and female one at that, to be allowed to place a monument in a Roman church (Groseclose 1980, 78–79), and Hosmer was fully conscious of her luck when she wrote to her patron Weyman Crow in 1857: "It is to be a sleeping statue of one young girl, who (so much the better for me) was most lovely. . . The place is good and the light magnificent. . . I shall be very happy to have a work of mine in Rome, and such a *belle* combinatione [sic] cannot occur again" (Carr 1913, 115).

In her close analysis of the work, Barbara Groseclose traces its complex lineage of influences, which she explains as "the natural consequence of an American in Rome tutored by an Englishman" (1980, 81), Hosmer's British "master" John Gibson –including a tradition of British funereal sculpture in which the subject, especially if very young, is presented as peacefully sleeping. Beyond this lineage, however, Groseclose refers in passing to another sculpture in Sant' Andrea, the 1845 *Cenotaph of Michela Fauve*t by the Italian sculptor Giovanni Benzoni, also representing a young woman in classically simplified robes, resting calmly on a bed, her arms extended along her body, hands gathered in her lap. This opens the question of how far Hosmer could have been influenced by contemporary Italian sculptors at a moment when this art form was experiencing a considerable revival in the country, an issue that will be developed in future research.

Presenting the monument in its setting in the very Baroque context of Sant' Andrea delle Fratte, where, as Groseclose points out, it competes with over thirty-five other monuments to the dead, can serve as a visual image of the patterns of integration, influence and isolation that marked Hosmer and Whitney's relation with Rome.

Figure 6: Figure 6: *Monument to Judith Falconnet*, Sant' Andrea delle Fratte

Hosmer's sculpture, so white and classically simple against the variegated marble background, stands as a symbol of the precarious integration in Rome, as well as the isolation within the city, not only of Hosmer's subject, but of the "sisterhood of sculptors" itself, to quote Dabakis.

The three works analyzed are evidence of their involvement with Roman social and historical issues, such as the corruption of justice, the oppression of Catholicism, or the poverty and decadence of the city, as well as of their transformation and use of the models offered by the wealth of masterpieces available to them in the Eternal City. Yet for all that Rome had given them in terms of freedom, possibility, inspiration and knowledge, and for all their own artistic involvement with Roman issues, by the 1870s both Whitney and Hosmer will have left the city. Anne Whitney sought artistic innovation in Germany, feeling that by then in Rome "one studio, with one or two exceptions, is very much like the other" (quoted in Scott 2008, 22). Harriet Hosmer settled for some years in England before she returned to Watertown, with a certain nostalgia for the Rome previous to Italian independence (Bourguinat 2016, 29). Only Edmonia Lewis, who found Italy much less racist than her own native country, remained there, as far as is known, until her death.

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V. Round Table: Challenging Representations of Girlhood: Identities in the Making in Contemporary Cultural Narratives[12]

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Abstract

This roundtable offers an open discussion emerging from the analysis of depictions of girlhood in diverse fields of contemporary culture. Recent scholarship has studied girlhood, including the period of adolescence, as a crucial stage in terms of self-knowledge and identity formation (Mitchell and Reid-Walsh 2008), a transitional phase in which girls' identities "are tried on for size" (Jenkins 2003, ix). Especially, since the 1990s, the stereotypical depictions of girls in popular culture have followed models that polarize them "between 'Girl Power' and 'Reviving Ophelia'" (Gonick 2006, 1), thus spreading paradoxical images of girls that perpetuate patriarchal norms and forms (Harris 2006; McRobie 2007).

Drawing on feminist theories and criticism, this round table has examined how the intersecting oppressions (Crenshaw 2022) are inextricably entangled to fix girls and women adolescents within the "matrix of domination" (Collins 2000, 18). The case studies analysed here question the socio-political constraints of "girl-making" (Bloustien 2004) while building thought-provoking counter-discourses that enable an effective and affective generation of alternative images of girls as agents of self-awareness and resistance. These challenging approaches to normative girlhood thus constitute a crucial strategy in contemporary feminist activism by promoting critical standpoints and cultural transformation.

Keywords: Girlhood-studies, feminism, intersectionality, LGBTQ+YA-fiction, media - studies.

1. CONTRIBUTIONS

1.1 Pariah: Resistance, Agency and Self-Definition in African American Lesbian Cinema

In her ground-breaking essay *Birth of a Notion* (1991), Michelle Parkerson openly denounced how the distorted images about the LGBTQ+ African American community disseminated through mainstream media were limiting and mostly reduced to stereotypes based on the threatening/parodic dichotomy. Since then, many African American lesbian filmmakers have created cinematic counter-narratives in response to canonical discourses (Welbon and Juhasz 2018, 6), confronting those degrading depictions and

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offering new oppositional gazes (hooks 1996, 253). However, most of them were centred on adulthood, leaving unattended other stages of life.

Lesbian girlhood did not obtain worth consideration and international distribution until Dee Rees's feature film Pariah was released in Sundance (2011). Based on her homonymous short film (2007), Rees focuses her critical gaze and politically-engaged discourse on African American lesbian adolescent girl Alike Freeman. Rees sharply tackles this crucial period of transition by adding the underexplored topic of sexual identity and how the prejudices constructed upon it severely intersect with the oppressions of gender, race, religion and class in African American girls' lives. Having at its base key concepts such as "[t]he culture of dissemblance and the politics of silence" (DeClue 2018, 234), Pariah introduces different intersecting factors that heavily impact on this girl's sociocultural development such as intergenerational conflicts, the socio-political impact of religion, and the homophobia that still has severe effects on the Black community. Highly rated by film critics and multi-awarded, *Pariah* brilliantly brings to the forefront the story of an African American lesbian girl in transit to self-empowerment while tightly negotiating with family and friends on the complex road to self-definition.

1.2 Queering Irish Girlhood: Beyond the Coming Out Story in Ciara Smyth's YA fiction

In recent years, Irish YA literature has been particularly engaged with voicing the importance and encouraging the recognition of Irish girlhoods (Kennon 2020, 133), and it has brought to the forefront the inclusion of LGBTQ+ characters and relationships (Hennessy 2022). Some of these more recent works often go beyond the coming out story and depict characters who "just happen to be gay", yet this concept has been marked by controversy in recent years (Bittner 2016). While a story does not need to focus on how characters – or their families or friends – learn to accept their queerness, this surely has an impact on their experiences, living as they do in a heteronormative society.

Ciara Smyth's recently published YA novels, *The Falling in Love Montage* (2020) and *Not My Problem* (2021), go beyond the coming out story as their protagonists are two young lesbians who have already come out and thus this event is not a catalyst in the plot. Nevertheless, their homosexuality and the impact it has on their lives are woven into the narratives. My intervention in this round table explored how Smyth's novels contribute alternative depictions of Irish girlhood as their protagonists negotiate their position in a heteronormative – as well as Catholic – society, following queer and feminist frameworks. Particularly, I have focused on how they navigate school, family, friendships and relationships from their stance as Irish lesbian girls who have already come out and accepted their sexuality. This analysis demonstrates how Smyth's protagonists transcend fixed constructions of traditional heterosexual girlhood and defy past YA narratives that posited homosexuality as a burden.

1.3 Transcending the Containment of the Monstrous Body: Experiences of Girlhood in *The Handmaid's Tale* Universe

The Handmaid's Tale universe has been expanded in recent years with the series adaptation of Margaret Atwood's novel and the sequel *The Testaments* (2019). These additions include depictions of experiences of girlhood shaped by the restrictive politics of Gilead, the fictional totalitarian nation. This intervention analyzed the representations of girlhood on the screen while considering the information provided in The Testaments about the girls' upbringing to provide an overview of the features that characterize their experience. Girlhood is regulated through the performance of gendered categories and

the contention of the girls' bodies, which must be covered to hide any trace of sexual difference and become recognizable only through their class clothing. Their bodies are seen as both revolting and dangerously enticing (Grosz 1994, 207), leaking and flowing out of themselves.

This double reading of the body can also be interpreted as monstrosity (Cohen 1996a, 52), as the girls are located in a liminal position that threatens to transcend fixed gender roles. Gilead prescribes a grammar of self-containment and postfeminist self-responsibility as a device to avoid the dangers that their monstrous bodies may cause. However, every girl character presented in both series and sequel manages to subvert the imposition of the gender roles that aim to regulate their bodies and experience, either through a reappropriation of the symbols of the regime or by unleashing their monstrous bodies of Gilead's containment. This presentation focused on two characters from the series, Eden and Esther, and how their liminal position as monstrous girls allows them to create a narrative of their own by reinterpreting the ambivalence in Gilead's discourse.

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VI. Representing Vulnerable and (Eco)Precarious Lives: Between Social Cohesion and Exclusion in a Globalized World

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Abstract

This round table intended to provide a space for reflection on the applicability of vulnerability and precarity as helpful notional underpinnings in the literary analysis devoted to the representation of various (non)human vulnerable lives in our global world[13]. It also sought to explore the liminal spaces created in literary texts at the margins of those individuals and communities socially and politically signified as grievable, livable, healthy, and productive in neoliberal terms, in contrast to the representation of those others' lives whose existences are drastically devalued—dehumanized, animalized, objectified—ignored, silenced, forgotten and erased. Therefore, this session addressed these apparently aporetic representations oscillating between the binaries of vulnerability as aspiring social cohesion and as generating social exclusion in a wide variety of genres, ranging from fiction, docu-fiction, literary journalism, to drama.

Keywords: vulnerability, precarity, social exclusion, social cohesion, globalization.

1. INTRODUCTION

1.1 Pariah: Resistance, Agency and Self-Definition in African American Lesbian Cinema

This round table was theoretically undergirded on vulnerability and precarity. Theorists describe vulnerability acknowledging the tension between its universal nature (Fineman 2021) and its specific manifestations (Brown 2022; Cole 2016). Concomitant to vulnerability, another protean theorization is that of *precariousness* and its twin term *precarity* (Butler 2009). This pair mirrors vulnerability's two-fold nature: on the one hand, precariousness echoes the sense of a shared, universal, and embodied exposure consisting of our depence on others; on the other hand, precarity denotes a contextual specificity as a spatio-temporal occurrence that is politically induced and differentially enacted. Alternatively, these complex definitions regard vulnerability either as detrimental because it causes social exclusion or desirable due to the opportunities it provides to foster interdependency based on social cohesion.

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2. SOCIAL COHESION AND CRUEL OPTIMISM IN OCEAN VUONG'S *ON EARTH WE'RE BRIEFLY GORGEOUS*

Little Dog, a young Vietnamese gay refugee growing up in a working-class town and Ocean Vuong's alter ego in *On Earth We're Briefly Gorgeous* (2019), embodies multiple forms of vulnerability. His existence is framed from the outside by means of race, social class, sexual orientation and citizenship, his identity a composite of prejudices and denials. For Vuong, the migrant's precarious condition is an element of social cohesion that strings together the migrant's identity as "a kind of life" (Vuong 2019, 80) with other vulnerable bodies who share the burden that liquid modernity imposes on them (Bauman 2007, 28). Little Dog's body becomes a tool for identification with other migrant, working class, non-white others, displaying resistance in their vulnerability (Butler, Gambetti and Sabsay 2016).

Everyday objects and the numerous American brands which populate the novel symbolically represent a promise of happiness (Ahmed 2010) that is virtually unachievable for migrants, who try to feel more American strolling through malls and surrounded by things they cannot afford. The novel shows that precarity can be a form of identity through the shared embodiment of the migrants' experience and the enactment of the fantasy of a good life.

3. A THANATOPOETICAL APPROACH TO MIGRANT DOCU-FICTION

Though admitting that we are globally affected by a "mortalist humanism," Honig (2012) refuses any equalizing claims about death arguing that our humanity is intersectionally shaped by uneven grievability (Butler 2009), intensified in contemporary contexts of migration and border-crossing where death is entangled with questions of citizenship and human rights. I address Hernández's *All They Will Call You* (2017) and Kirby's *The Optician of Lampedusa* (2017), respectively set in the deadly routes of the US-Mexico border and the Mediterranean Sea, because, though necropower (Mbembe 2003) is enacted through different geopolitical expressions, a comparative approach to these two migratory environments evidences their common dependance on the *pro morituri* principle.

Considering how migrants' lives are subjected to a regime of "racial expendability" (Márquez 2012), I contend that we might consider necropolitics more capaciously in light of the recent work on (post)human waste-ability and disposability. As if compensating the failed forensic work in connecting migrants' bodies and names in Los Gatos Canyon and Lampedusa, Hernández's and Kirby's respective thanatopoetical work is one of gathering the pieces in life narratives that had so far been obviated, thus resignifying vulnerability and resistance in non-binary terms (Butler 2016) and depicting migrants not just as "bare lives" (Agamben 1998) but as examples of transformative agency (even if post-mortem agency).

4. SOCIAL COHESION AND EXCLUSION IN AMAN SETHI'S *A FREE MAN*

This study looked into the dynamics of social cohesion and exclusion found in Aman Sethi's *A Free Man* (2011), a piece of literary journalism based on quasi-ethnographical interview research. The neoliberal features of informal economy represented in the book were analyzed from Butler's *precarity* (2009) and Saskia Sassen's "Urban Capabilities" (2012), as

key theories which disclose the emergence of urban identities in active response to systemic poverty, labor insecurity, and its consequences, such as addiction, mental illnesses, and death. Thus, this study contended that the city brings about special identities and subjectivities, amalgamating various adverse attributes on one hand, and synergies on the other.

Sethi reflects the impact of globalization and neoliberal mechanisms in the life of Mohammed Ashraf who, despite being educated in biology, a succession of menial and low-qualification jobs finally took him to homelessness in Delhi. His situation is contextualized in the precarious lives and choices of other street dwellers whose dependence on informal labor make them prone to similar conundrums and survival strains, and whose resistance strategies place them between the binaries of social cohesion and exclusion, manifested in the tension between their will to thrive and their hope to become free subjects in the face of their continued vulnerability, social isolation, and ungrievability.

5. VULNERABILITY AND PRECARITY IN *WISH LIST* BY KATHERINE SOPER

This intervention argued how the general spectrum of precarious conditions intersect with different forms of vulnerability in Katherine Soper's debut play *Wish List* (2016). This analysis was grounded on Butler's (2009) theory of precarity focusing on the consequences of globalization and the conditions of social exclusion. Additionally, Butler's reading of vulnerability (2016) as related to dispossession, poverty, and insecurity shapes the relationship with precarity. Guy Standing's (2012) conceptualization of the precariat and Rob Nixon's (2011) slow violence were addressed as complementary sociological argumentations.

Wish List devastatingly narrates zero-hour contracts and benefit cuts in an Orwellian and Kafkaesque atmosphere. Since her mother died, Tamsin must combine long hours of packing in an online warehouse with the care of her seventeen-year-old brother Dean, housebound and with an obsession of compulsive rituals. When Dean is declared fit for work, state benefits disappear and Tamsin is forced to survive in constant management impositions about figures and the lack of control over her own life. Soper's play dramatizes different types of vulnerability such as dependency, frustration and immobility while she criticizes dehumanising jobs and austerity measures in Great Britain. This drama offers the readership/audience a temporary immersion in the characters' lives that is transformed into reflection on how vulnerability and precarity are jointly represented.

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VII. 'There is something accursed in wealth': Postcolonial Ecocriticism in Joseph Conrad's *Nostromo* (1904)

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Abstract

This study presents an ecocritical, postcolonial analysis of Joseph Conrad's *Nostromo* (1904) that examines the role of nature in the narrative beyond its surface-level descriptions. While Conrad is recognized for his critique of European colonialism, this paper argues that a closer examination of the environment offers a unique perspective on colonial practices. The study focuses on the ways in which greed and corruption motivate the exploitation and degradation of the natural landscapes of Costaguana, particularly the San Tomé Silver mine concession. Drawing on Graham Huggan and Helen Tiffin's *Postcolonial Ecocriticism* (2015), this analysis advocates for a more comprehensive approach to literary criticism that takes into account the connections between issues of land, sovereignty, and the environment. Ultimately, this study proposes that a postcolonial, ecocritical approach to *Nostromo* enriches our understanding of the novel, and offers insight into the complex relationships between colonialism, human corruption, and the natural world.

Keywords: Joseph Conrad, *Nostromo*, ecocriticism, postcolonial studies.

1. INTRODUCTION

In 1978, two events emerged that significantly altered the course of literary studies. First, Edward Said's seminal work, *Orientalism*, marked the inception of postcolonial studies, a critical approach aimed at exposing the impact of human control and exploitation of colonized peoples and their lands. Second, William Rueckert's coining of the term "ecocriticism" in his article "Literature and Ecology: An Experiment in Ecocriticism" introduced a new critical approach focused on human interactions with the natural world and the critique of anthropocentrism. While these two movements emerged concurrently, it took scholars several decades to recognize the significant intersections between these approaches and to work towards a common goal of social and environmental justice.

Postcolonial ecocriticism, the integration of postcolonial and ecocritical approaches, is a recent development aimed at preventing the proliferation of racist imperialist ideologies that assume human interests take precedence over other species on earth. This approach urges humankind to make a difference and to correct the injustices perpetrated on both humans and the environment. Joseph Conrad's *Nostromo* (1904) offers a rich context for analyzing the colonial and ecological intercommunication of this approach. Such an analysis can illuminate new paradigms for understanding colonial practices, focusing on

issues such as Mr. Gould's pragmatic principles, the transformation of nature into a source of avarice, and the impact of indigenous communities from a postcolonial and ecocritical perspective.

2. EXPLORING POSTCOLONIAL ECOCRITICISM IN JOSEPH CONRAD'S *NOSTROMO* (1904)

Imperialism has a significant impact on nature, as the very essence of imperial domination involves exploiting the natural resources of the colonized regions. This theme is explored in Joseph Conrad's *Nostromo* (1904), where the author uses a sophisticated narrative to examine the imperial exploitation of the fictional South American republic of Costaguana. Alluding to both environmental and social oppression, this work shows what Huggan and Tiffin call "Postcolonial Ecocriticism" by addressing the political and economic issues that Costaguana's inhabitants have to face throughout the novel, as well as the exploitation process through which Charles Gould restarts local economy by capitalizing on the deserted San Tomé silver mine, which eventually becomes the main victim of imperial operations. All throughout the novel, Conrad repeatedly alludes to the way in which the mining activity in San Tomé has compromised the land, the labor force and even the operators, by exposing the detrimental effects of such materialistic enterprise (Peters 2019, 603). To this effect, according to John G. Peters, Conrad unveils two antagonistic ways of understanding the natural environment through the portrayal of the conflicting ethical principles of Mr. and Mrs. Gould. At the beginning of the novel, when the couple first find the San Tomé mine, they come upon a harmonic and peaceful landscape exempt from human activity, identified by the narrator as "the very paradise of snakes" (Watts 1990, 97). However, as the narrative goes on and Charles Gould undertakes the restoration of the mine, this virginal landscape is transformed into a space where:

> The waterfall existed no longer. The tree-ferns that had luxuriated in its spray had dried around the dried-up pool, and the high ravine was only a big trench half filled up with the refuse of excavations and tailings. The torrent, dammed up above, sent its water rushing along the open flumes of scooped tree trunks striding on trestle-legs to the turbines working the stamps on the lower plateau – the mesa grande of the San Tomé mountain (Watts 1990, 98).

By depriving the land from its natural state, Mr. Gould, initially driven by his dead father's desires, finally succeeds in his attempt to develop a prosperous silver-mining concession. According to the narrator, "only the memory of the waterfall, with its amazing fernery, like a hanging garden above the rocks of the gorge, was preserved in Mrs. Gould's watercolor sketch" (Watts 1990, 98), being Emilia Gould the only character in the novel who, as Charles's aspirations grow bigger, appears reluctant to this exploitation of nature. As Huei-Ju Wang has pointed out, it is at this particular point of growing disparity between Mr. and Mrs. Gould where Conrad ultimately decides to introduce the symbolic watercolor sketch as a way of reinforcing the irretrievable transformation of the San Tomé mine in the eyes of the young couple (2012, 10). According to Wang, "the painting [...] haunts the couple psychologically, commanding their attention and gaze" (2012, 11) and manifesting, thus, the mine's alienating effect. In such wise, the painting will remain in the novel as the ultimate reminder to Mrs. Gould of "how much has been destroyed by capitalism" (Luther 2014, 126). As the narrative moves forward and Charles becomes more and more obsessed with the mine, the differences within this couple openly become deeper. Mr. Gould, willing to give his entire life up for his material welfare, appears, thus "incorrigible in his devotion to the great silver [...] Incorrigible in his hard, determined service of the material interests to which he had pinned his faith in the triumph of order and justice" (Watts 1990, 427). Contrarily, Emilia Gould appears disappointed with San Tomé silver

mine activities. This antagonistic perspective between these two characters is made explicitly clear in the following conversation when Emilia complains and sighs "Ah, if we had left it alone, Charley! [...] We have disturbed a good many snakes in that Paradise, Charley, haven't we?" (Watts 1990, 180) to which he replies:

> No doubt we have disturbed a great many. But remember, my dear, that it is not now as it was when you made that sketch. [...] It is no longer a Paradise of snakes. We have brought mankind into it, and we cannot turn our backs upon them (Watts 1990, 180).

This reinforces Mr. Gould's pragmatic and materialistic principles once more. By the end of the novel such differences prove to be irreconcilable with the mine becoming an arduous obstacle in their marriage, a "subtle conjugal infidelity through which his wife was no longer the sole mistress of his thoughts" (Watts 1990, 303). Thus, one could claim that Emilia Gould's role in the novel is to serve, as Robert P. Marzec names it, a "prospect view" (2020, 78) of the events.

Moreover, apart from the previously mentioned moral deterioration experienced by Charles Gould as a result of the silver extraction, Nostromo similarly suffers the consequences of this natural exploitation. Thus, Nostromo embodies the impact of material interest as a pervasive force draining one's life. The protagonist is first introduced to the reader as an exceptional, an admirable capataz de cargadores, "a man absolutely above reproach", "invaluable for our work —a perfectly incorruptible fellow", "disinterested and therefore trustworthy", on balance, "a fellow in a thousand" (Watts 1990, 24; 189–90). However, as the narrative moves forward and Nostromo becomes increasingly attached to silver as a sign of economic comfort, the reader becomes aware of the forthcoming reversal this character is about to experience. As Peters notes, one of the first clues of this "objectifying" relationship he acquires takes place at the turning point of the novel, when Nostromo ignores the dying Teresa Viola's desire of a priest on account of preserving the silver (2019, 615). This transformation is ultimately demonstrated in the narration by means of the affair of the Placid Gulf, as Peter J. Steinberg names it, when Nostromo's positive account vanishes (1983, 420) and we find a completely different character driven utterly by materialistic interests derived from the silver exploitation. Nostromo's transformation throughout the novel becomes the clear image of the corrupting nature of tangible assets and suggests that the natural exploitation of the land comes always with a price, as Nostromo himself claims, "is something accursed in wealth" (Watts 1990, 458). The culmination of his greed is illustrated in the narrative by making the silver the main cause of Nostromo's death as he himself confesses to Mrs. Gould: "The silver has killed me. It has held me" (Watts 1990, 457). Rather than Mr. Gould, Nostromo, or Decoud, it is Emilia Gould the one who bears the brunt of personal ambition throughout the novel and anticipates the hideous consequences of such operation on the land. Predictably enough, Mrs. Gould draws to a close the natural exploitation and the longing for the silver preventing everyone of ever finding it.

Moreover, such pervasive effects of the silver exploitation on Nostromo's characters, which culminates with the death of Nostromo, come to a head with the ultimate suicide of Decoud in the island, an event which, as J. A Bernstein insightfully points out, can be commensurate to Kurtz's final revelation in *Heart of Darkness* (2020, 204). In the same way as Kurtz is "swallowed up in the immense indifference of things" (Chantler 2008, 500), Decoud, whose main aim in life was to feel important, ends up succumbing to natural forces, mingling with them and renouncing to any sense of individual identity in the process, in a way that:

> After three days of waiting for the sight of some human face, Decoud caught himself entertaining a doubt of his own individuality. It had merged into the world of cloud and water, of natural forces and [...] weighted by the bars of San Tomé Silver, disappeared without a trace (Watts 1990, 497–500).

Through this particular passage the narrator reinforces once more the meaninglessness of human existence and the strong influence that the silver concession, which dominated the narrative, exerts on all individuals (Bernstein 2020, 205). Decoud is presented as having a "sane materialism", as Winifred Lynskey puts it (1955, 20). Throughout the narrative he appears skeptical about both the silver mine concession and the revolution itself in such a way that the only reason why he becomes involved in the adventure of the Gulf is because of his deep love for Antonia. In this sense, rather than being moved by materialism, he is moved by some kind of romanticism, as he expresses:

> My true idea, the only one I care for, is not to be separated from Antonia. [...] I am not deceiving myself about my motives [...] I don't matter; I am not a sentimentalist; I cannot endow my personal desires with a shining robe of silk and jewels. Life is not for me a moral romance derived from the tradition of a fairy-tale. No, Mrs. Gould; I am practical. I am not afraid of my motives (Watts 1990, 238–41).

Nonetheless, despite his clear indifference towards the silver and its economic profit, Decoud, driven by a materialistic interest or not, ends up involved and vanquished by it, like the rest of the characters in the novel. Actually, in a quite ironic twist, Decoud commits suicide by filling his pockets with some of the silver ingots they carried in the lighter, once more emphasizing the corrosive consequences of the silver mine exploitation on human existence.

As Sonja Luther indicates, Dr. Monygham introduces a more positive insight on human existence and involvement with nature. From the beginning of the novel, the doctor distances himself from the other upper-class men in Sulaco, being the only character who does not seem "to be infected with the capitalist urges of modern Western society" (2014, 127). In this sense, he does not seek to make any economic profit from the silver mine exploitation but constantly tries to help his land and its inhabitants. It is indeed his indifference towards trading profit and economic gain that makes him unencumbered and one of the few characters in the novel who finally survives (Luther 2014, 150). What is more, Monygham is the only person who interacts with the indigenous inhabitants of Sulaco, something that influences his approach to the natural environment to a large extent, as illustrated in the following passage:

> The doctor made no secret of it that he had lived for years in the wildest parts of the republic, wandering with almost unknown Indian tribes in the great forests of the far interior where the great rivers have their sources. But it was mere aimless wandering; he had written nothing, collected nothing, brought nothing for science out of the twilight of the forests, which seemed to cling to his battered personality limping about Sulaco, where it had drifted in casually, only to get stranded on the shores of the sea (Watts 1990, 189).

Here we can perceive Monygham's disinterested nature and his willingness to connect with the environment, thus differing from all the rest. In Luther's words:

> More than any other male character in the novel, Monygham appears to be at peace with himself. He wanders without the drive for constant progress. He is the opposite of Kurtz. Capitalism has no effect on him. He is not trying to bring any light into the heart of darkness. Material interests do not control him; instead, he is capable of living in the moment without any concerns about the future (2014, 150–51).

To sum up, as we have seen through the examination of *Nostromo's* depraved characters, the silver is in itself just an ordinary natural element which results, as Nostromo remarks "incorruptible" on his own (Watts 1990, 251), it is human corruption and imperialist practices that turned this object into a source of avarice and delusion. As Peters points out, "so many become obsessed with the silver, craving a greater and greater portion of its profits — seeking to subjugate the silver but in fact becoming subjugated by their desire for it" (2019, 621). Human profiteering and jeopardizing practices on the land based on the extraction and exploitation of natural resources enhance, thus, the devastating impact on human and environmental welfare, both equally important within postcolonial ecocriticism studies.

A final idea worth considering when analyzing *Nostromo* from the perspective of ecocriticism is Conrad's depiction and introduction of the indigenous population, as one of the main victims of imperial domination and foreign occupation as well as the enforced workers conducting such exploitation of the natural environment. Joseph Conrad became aware of the progressive decline of native inhabitants and sought to portray this issue in his novel. However, while his intentions were pointed at the right direction, his propensity to deprive indigenous characters of self-expression diminished such efforts (Wang 2012, 5). Conrad's inclination to choose Spanish or English speakers as the narrators of the story results in clear muteness and marginalization of Indian natives. In this sense, the self-evident disregard of these indigenous miners who enable the exploitation of the mine and the subsequent economic profit turns out quite ironical (Wang 2012, 13–14). As Wang has pointed out, the history of the Indian workers is presented at all times by the ruling classes, a misrepresentation that reminds the reader of Edward Said's critique of Orientalism where the Westerner works as the agent commissioned to observe, analyze and represent the native (2012, 17–19).

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VIII. Mourning "Beyond" Electra: Classical Intertexts in O'Neill's Trilogy

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Abstract

Unlike the original assumption that Eugene O'Neill's *Mourning Becomes Electra* (1931) is a modern "replica" of Aeschylus *Oresteia*, in the present study, I sought to demonstrate that this play incorporates other intertextual references to important classical Greco-Roman sources such as Virgil's *Aeneid* or Ovid's *Metamorphoses*. O'Neill's treatment of these texts is twofold in nature: they originate from the classical tradition, but adhere to the conventions of modern American society. It is also argued that with the incorporation of classical references, O'Neill's trilogy is a meeting point for dialogue between different classical texts. As a consequence, the traditional approach of this study directs us to Gerard Genette's categorizations of intertextuality.

Keywords: Eugene O'Neill, classical literature, Mourning Becomes Electra, intertextuality, Aeschylus's Oresteia.

1. INTRODUCTION[14]

> American Drama does not exist in isolation. Behind Albee lurks T.S. Eliot; behind O'Neill, the Greeks; behind Williams and Albee, Strindberg; and behind Miller, Ibsen, and again unavoidably, the Greeks. There is a line of succession. (Bigsby 2018, xix)

There is a general consensus among literary critics that Eugene O'Neill's cycle play *Mourning Becomes Electra* (1931) is a modern retelling of the myth of Orestes and Electra (Asselineau 1958; Rutledge 1982, 143–44; Burian 1997, 254–56; Khare 1998, 339–74; Black 2004, 174–78; Alexander 2007, 33–37). The plot of the first play (*Homecoming*) as well as its structural elements validates this assumption. O'Neill's trilogy, like its most recognized classical counterpart (Aeschylus's *Orestia*) deals with Mannon's children who kill their mother's lover to avenge their father's murder. Biographers also highlight O'Neill's ardent reading of Greek tragedy before and during his career as a playwright as another evidence for his deliberate reception of a classical myth in *Mourning Becomes Electra* (Black 1999; Weiner 2013).

Nevertheless, the second and third parts of this modern American tragedy (*The Hunted and The Haunted*) deviate from the Orestes narratives, which is usually taken as O'Neill's act of modernization or literary appropriation. In the present paper, I intend to follow the plot of *Mourning Becomes Electra* sequentially in order to demonstrate that O'Neill's trilogy embraces other classical intertexts as well. I focus my analysis on some classical topoi to demonstrate that O'Neill's act of appropriation has more profound layers.

[14] This article is derived from research conducted for the elaboration of a PhD dissertation. The author is deeply grateful to Professor Gabriel Laguna Mariscal at the University of Córdoba for his generous support and invaluable suggestions.

2. *MOURNING BECOMES ELECTRA* (1931)

In *his Work Diary*, O'Neill mentions his explicit "act of appropriation" of Aeschylus's *Oresteia*, referring to the trilogy as "Yankee Electra" (Bakoginni 2020, 103). However, it seems that O'Neill's reception of the classical tradition is beyond a thematic or structural imitation of the Greek tragedies. *Mourning Becomes Electra* is a cycle play in three parts. It tells the story of the Mannon family during the American Civil War. In the first part, Ezra is murdered by his wife, Christine, on the night he returns from the war. Christine is planning an elopement with a younger sea captain named Adam Brant, and she finds Ezra an obstacle to the fulfilment of her relationship. After the murder of Ezra, his children (Orin and Lavinia) seek revenge by shooting Christine's lover and bringing the news to their mother. Not being able to accept the news of Adam's death, Christine kills herself, causing guilt and despair in Orin, who loves her in a passionate way. In the final part of the trilogy, after Lavinia decides to marry Peter (her old suitor), Orin kills himself, too, in order to relieve his soul from guilt and remorse and to punish his sister for her abandonment. The play ends with an argument between Peter and Lavinia, and Lavinia is left alone in the Mannon house.

3. REFLECTION OF CLASSICAL TEXTS

The influence of Greek Tragedy on the formation of this trilogy could be divided into four main categories:

1. Adaptation of the plot of Orestes/Electra narratives (including Clytemnestra's betrayal, murder of Agamemnon, Orestes and Electra's revenge, and their punishment).

2. Adaptation of the concept of tragedy in its Aristotelian sense.

3. The use of dramatic techniques of Greek Tragedy such as Moira, Erinyes, Physis, Sophrosyne, Hamartia, Hybris, masks, chorus, etc.

4. The use of classical topoi and motifs such as madness caused by guilt, transformation of hatred to love, death for love, etc.

The first part of the tragedy represents Adam Brant's change of hatred to love. Accordingly, Brant approaches the family to exert revenge for his childhood suffering but meets Christine and falls in love with her. This recalls Homer's story of Achilles and Briseis. Interestingly, Agamemnon is a character in both Homer's *Iliad* and in Aeschylus's *Oresteia*, which was O'Neill's initial source of influence for writing this play. While Agamemnon uses Briseis to threaten Achilles, Adam Brant's initial intention is to use Christine against Ezra Mannon (the modern equivalent for Agamemnon in *Mourning Becomes Electra*). One could compare this story to that of Achilles and Briseis because both narratives involve married women whose love is immoral in nature. Both emphasize the appealing physical appearance of the female characters who are the objects of love. For Adam, Christine is a means to revenge, and likewise Briseis is Achilles's tool against Agamemnon. Both Achilles and Adam contribute to the death of their beloved's relatives: Achilles kills Briseis's husband and Brant cooperates with Christine to commit mariticide (Nazemi and Laguna Mariscal 2022).

In the second play, *The Hunted*, Orin murders her mother's lover after finding out about their affair. Of course, this part of the story echoes Orestes's murders in Aeschylus's tragedy, but with the clear difference that Orin's purpose for murder is to eliminate the obstacles of his love and reunite with his mother, whom he loves passionately. Violence caused by jealousy is a universal subject. However, the fact that Orin murders Brant immediately after finding him kissing his mother makes his act similar to Polyphemus's murder of Acis in Ovid's *Metamorphoses*. Both lovers' fury resulted from jealousy cause their madness. The lovers "do not hesitate to kill the rival the moment they find them accompanying their beloved" (Nazemi 2022a, 188). Also, the main objective of both acts of murder is "to cause pain to the beloved" (188). Unlike *Oresteia*, Orin's intention to murder his rival is not to avenge his father's death, but to console his jealous heart and punish the beloved, which is very similar to what happens in Ovid's story (see Nazemi 2022a: 186–88).

Later in the play, Christine commits suicide after hearing the news of Orin's murder of Adam Brant. In Book IV of *Aeneid*, Dido kills herself with similar motivations: not being able to live after the loss of the beloved. This suicide can fit into the category of Dido suicide: the lover can no longer live without love and feels empty.

> CHRISTINE – (*glares at her as if this were the last insult – with strident mockery) Live! (She bursts into shrill laughter, stops it abruptly, raises her hands between her face and her daughter and pushes them out in a gesture of blotting Lavinia forever from her sight. Then she turns and rushes into the house. Lavinia again makes a movement to follow her. But she immediately fights down this impulse and turns her back on the house determinedly, standing square-shouldered and stiff like a grim sentinel in black.*) (O'Neill 1988, 2 vol., 1001–2)

IChristine's last word "live" emphasizes her inability to think of life without her love. Christine does this passionately, impulsively, and without delay.

At first, Orin was impatient to give a lesson to her mother for the betrayal of his love. Once this is accomplished and he has to face her death, Orin changes. In the next parts of the trilogy, Orin is drowned in guilt and madness, another topos that has closer overtones to Euripides's *Orestes* than Aeschylus's *Oresteia*. This extreme sense of remorse finally represents itself in Orin's suicide, an act that not only serves to heal his pain, but also to punish Lavinia, whom he now considers a substitute for Christine (see Nazemi, Maleki and Laguna Mariscal 2022, 205–6). Once Lavinia declares her hatred to Orin and announces her decision to marry Peter, Orin chooses death to end his suffering and give Lavinia another lesson. This suicide echoes Phaedra narratives where she chooses her own death against Hippolytus's rejection. In sum, Christine and Orin's suicides in *Mourning Becomes Electra* have no parts in the *Oresteia* and, instead, they echo other classical narratives, such as those of Dido, where the lover chooses death either as a remedy for the pain of losing the beloved, or those of Phaedra, where the lover seeks to punish the loved one for rejection.

The play suffers its most dramatic moments with Orin's suicide, but it does not end with this. After a set of verbal arguments with Peter, Lavinia confesses the truth about her dark past. It is in this moment that Peter feels betrayed and chooses the abandonment of the loved one as the only punishment for her. This image once again recalls a Virgilian lover, whom after being rejected or betrayed, chooses abandonment and "escape" as the "only remedy for their suffering" and the best means to punish the cruel beloved (Nazemi 2022b, 93). At the end of the trilogy, Lavinia is left alone in the Mannon house. She is neither

murdered nor kills herself; her solitude and abandonment at the end of the play implies a spiritual death.

4. CONCLUSIONS

Obviously, the *Oresteia* plays a major role in influencing the structure and plot of O'Neill's play. However, it cannot be considered its only source of influence. O'Neill's play is in fact a meeting point where many classical stories are cited and reflected on. The literary education O'Neill had received prior or during his career as a playwright, allowed him to establish a dialogue with classical texts. As a result, *Mourning Becomes Electra* has turned into a meeting point where many classical stories are cited and reflected on. This further testifies to Gerard Genette's definition of intertextuality and its categorizations, whereby O'Neill's deliberate imitation of Orestes narratives could demonstrate Genette's concept of "hypertextuality," while the recreation of other classical topoi fits into the category of "architextuality," according to which texts are linked to a broader discourse (see Nazemi and Laguna Mariscal 2022). It is difficult to discuss whether the intertextual incorporation of topoi in O'Neill's drama has been the result of a deliberate or unconscious effort. However, clearly O'Neill's literary education has imposed a strong influence on the formation of his plays.

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IX. Poor Blanco! Illness, heresy, and mental health in José María Blanco White's conversion to Unitarianism

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Abstract

Heterodox José María Blanco White (1775–1841) suffered since 1804 from "an affection in the bowels" that, according to the symptoms he mentions, could originally be Crohn's disease. Weakness, pain and suffering became a consubstantial part of his thinking and spirituality, especially in his later years.

After his adhesion to Unitarianism (1835), his friend and protector Richard Whately declared that he was also suffering from mental derangement. This opinion, shared by most of his Anglican friends at Oxford, was challenged by the Unitarians, who praised his consequence and love of truth.

This paper examines the reception by his contemporaries of Blanco White's late religious ideas from the perspectives of textual analysis and medical humanities, focusing on the inner reasons and particularities of his heterodoxy in a context marked by the confrontation between the traditional religious values of the established churches and the new voices of dissent.

Keywords: José María Blanco White, heterodoxy and heresy, religious conversion, medicine and literature, Early Victorian period.

1. INTRODUCTION

Joseph Blanco White (Seville 1775–Liverpool 1841) is nowadays a well-known intellectual figure that stands out for his critical and heterodox views on religion, politics, culture and literature. To his reappraisal have contributed a good number of scholars since the last quarter of the 19th century such as: Menéndez Pelayo (1880), Méndez Bejarano (1921), Lloréns (1971, 1979), Garnica (1988, 2003), Goytisolo (1972), Pons (1974), Murphy (1989), Moreno Alonso (1998, 2002), Loureiro (2005) Subirats (2005) and Durán (2005, 2010). However, there are aspects of his life and work that have not yet been completely studied. One of them is the relevance of his chronic bad health to his religiosity. The topic has been explored by Murphy (1989) and Durán (2005) in their biographies and it is also present in Loureiro (2000), but it had not been the object of a textual study until now. The starting idea for this paper is that his medical condition played a key role in the framing and development of his religious ideas during his lifetime, being essential to understand in full his views on rational Christianity, tolerance and heterodoxy.

In his writings Blanco makes numerous references to his health problems. His acquaintances knew about his ailments and usually related the darker aspects of his

personality with them. However, while the sincerity of his ideas had been challenged by his enemies before, nobody had questioned the sanity and coherence of his mind until 1835, when he announced his adherence to the Unitarian principles, exchanging Archbishop Richard Whately's protection at Dublin for an independent and precarious life at Liverpool. (Murphy 1989, 173–77, Durán 2005, 582–84).

The state of his mind gave rise to a bitter controversy between the Anglican and Catholic circles of opinion on the one hand and the Unitarians and other voices of dissent on the other that reached its peak in the years after the publication of his posthumous autobiography: *The Life of the Reverend Joseph Blanco White Written by Himself with Fragments of his Correspondence* in 1845 (Lloréns 1971, 44–46, Murphy 1989, 194–201, Durán 2005, 604–10). This study comprises a textual study of his autobiographical writings and of its reception by his contemporaries focusing on the topics of religion and illness.

2. METHOD

The Anglo-Spanish exile considered his chronic condition a consubstantial part of his life and spirituality. Approaching his religiosity as a gestalt that encompasses both his rational strife and his painful experience seems, therefore, preferable to a mind-body dual exam of his testimony. A holistic study inspired in the guiding principles of Medical Humanities and Pain Studies (Bray 2009, Mintz 2013, Davies 2014, Stoddard 2018, Mangham 2021) presents the advantages of being more realistic and of depicting his spiritual quest for a religious identity in existential terms (Aten 2013), betraying a modern sensitivity in matters of transcendence. This has been the approach adopted in this paper.

To carry out this research, a textual corpus was compiled containing:

- Those passages from his autobiography on his state of health and his spiritual quest.
- The reviews of his autobiography published at the time and traced online.
- A collection of comments on his life and work taken from books of memories and letters written by men.
- Another collection of comments from books of memories and letters written by women.

The incorporation of the sex-gender perspective increased the quality of the findings, as it denoted different ways of understanding religiosity in men and in women.

3. CHRONIC ILLNESS AND PERSONALITY

The first reference to his chronic disease is from 1804, just before leaving Seville for Madrid. Psychosomatic and physical symbols combine: "A protracted struggle, which I must not describe, occasioned the first attack of a disease, which having revived in England, under anxieties of another kind, has for many years kept me in constant suffering and weak" (*Life* I, 118).

Once in England, after finishing the publication of *El Español* in 1817 he fell seriously ill. In his autobiography he records what Dr. Bailey told him then:

> You are suffering under one of the most dreadful and unmanageable diseases with which I am acquainted. There is nothing to be done: you must make up your mind to suffer for a very long time – years. You may after all, recover; but, if you recover, the period of relief is very distant. (*Life* I, 343–44)

In his biography, the crises coincide with moments of tension and unpopularity due to his political or religious activity and the periods of remission with years of success and economic stability. Blanco was very sensitive and a "wandering conscience" (Durán, 2005). This means that illness and ill conscience go side by side. An entry in his diary is highly illustrative in this respect: "February 4th, 1819. Received the news of my dear mother's death. Was seized with violent pain: bleeding relieved me." (*Life I*. 368). Between 1822 and 1827 he published his most popular works and was awarded with an honorary M.A. Degree and a membership at Oriel College, Oxford. These years were his best in England.

His affection was not known at the time. However, both the expression he uses, "an inflammatory attack in the bowels" (*Life I*, 322) and the symptoms he describes strongly suggest that it was Crohn's disease, discovered in 1932. Although still incurable, there are nowadays treatments to control its symptomatology and prevent complications. In Blanco's time remedies could simply alleviate inflammation and pain. He mentions diet, spices, cold sea baths, peace and fresh air in the countryside, confinement to his rooms, leeches and bleeding by cupping. Laudanum was used against pain.

The way Blanco describes how the disease affected his life patterns is very similar to contemporary testimonies by patients affected by Crohn's. This illness affects self-esteem and sociability. Patients change their dietary habits, tend to increase self-restraint and live lonely lives, running the risk of depression (Norton 2012, Keeton 2015, García-Sanjuán, 2018).

4. ILLNESS, PAIN AND RELIGION IN *LIFE*

A textual exam of his autobiography shows that lexical items related to his illness are numerous, being "pain," significantly, the most frequent item.

TERM	1st vol.		2st vol.		3st vol.		Total	
	All	**BW**	All	**BW**	All	**BW**	All	**BW**
Pain	31	**20**	38	**30**	73	**52**	142	**102**
Health	52	**41**	45	**26**	35	**20**	137	**87**
Suffering	23	**16**	37	**29**	39	**20**	99	**65**
Enthusiasm	9	**5**	14	**5**	29	**12**	52	**22**
Illness	17	**10**	14	**11**	18	**13**	49	**34**
Anxiety	25	**21**	10	**6**	9	**4**	44	**31**
Disease	23	**10**	7	**5**	14	**10**	44	**25**
Distress	21	**10**	8	**5**	14	**13**	43	**28**
Nervous	5	**2**	11	**7**	7	**6**	23	**15**
Morbid	13	**7**	3	**3**	7	**4**	23	**14**

Table 1. The 10 most frequent terms related to illness in *Life*.
References to Blanco White's case in bold.

These terms usually combine in passages that describe both his affections and his religious strife, being quite difficult to tell whether his suffering is physical, moral or spiritual. It seems that the Sevillian heterodox tried to articulate a personal response to his transcendental doubt and anguish through pain and suffering. This response is based on extreme rationality, shunning devotional feeling, as enthusiasm and self-delusion could lead him astray from religious truth.

> This state of suffering is the result of a disorder in the digestive organs which I have had for years, and of many mental struggles and anxieties, which are the bitter fruits of my early slavery, under a gross and mischievous system of superstition. Frequently drawn out of my rational course by undercurrents of deeply - imbibed sentiments, the perception of those partial errors has, more than once, obliged me to rectify them at the cost of great pain and misery. (*Life* III, 134)

5. THE ANGLICAN/UNITARIAN CONTROVERSY ON BLANCO WHITE'S DERANGEMENT.

Blanco's adhesion to the Unitarian views was a blow and an embarrassment for archbishop Whately and for the Oxford Anglicans, who were in the need to find a convincing explanation for his defection and save institutional and theological face.

Whately affirmed that his chronic ill health had also affected his mind (Durán 2005, 581–84). His derangement showed in the confusion and even incoherence of his religious argumentations and in his behaviour, which was unstable and bizarre due to stress and to the use of laudanum (Whately 1875, 120–21). While supporting his former friend until his death with a yearly stipend of 100 pounds, the archbishop tried to stop the publication of his autobiography accusing the editor of indecency and of pecuniary interest in publishing a work that was: "... the indecent exposure of the private memoranda of an invalid in a diseased state of mind" (Whately 1875, 223).

J. H. Thom flatly denied those charges, accusing the archbishop of intolerance. Not only had he worked for free as an editor, but he could also give testimony that Blanco was not deranged in his final years: "·I saw him in all circumstances of illness and of what to him was health; I saw him dying weeks together night and day, and I affirm that during all that period I never observed, or heard of any signs that his senses were not perfect, that his reason was not lucid" (Thom 1875, 107–108).

6. THE RECEPTION OF BLANCO WHITE'S AUTOBIOGRAPHY BY HIS CONTEMPORARIES.

The Life of the Reverend Joseph Blanco White produced a very deep impression in the public of the time. A first exam of the corpus of reviews and references reflects, globally, two different kinds of evaluations of his life and religiosity: negative for Anglicans and Catholics and positive for Unitarians, dissenters and independent, non-religious thinkers:

TYPE	Unitarian & Dissent	Anglican & Catholic	Other	Total	Positive	Negative	Non-committal
Reviews of *Life*	7	6	3	16	7	6	3
Men´s recollections	10	15	2	27	10	16	1
Women´s recollections	8	7	1	16	14	1	1
Total	25	28	6	59	31	23	5

Table 2. Blanco White's reception by his contemporaries.

The Unitarian reviews are overall positive, highlighting his personal consequence. His suffering is considered praiseworthy. The Anglican are overtly negative. Poor Blanco's ordeal cannot be considered edifying in Christian terms.

The same dichotomy is present in the diaries and books of memories written by men. Dissenters, progressive thinkers and scientists take sides with the Anglo-Spanish heterodox stressing the braveness and rational integrity of his personal stand in religion. Geologist Charles Lyell went as far as to call him: "St. Blanco the Martyr" (1845, 92). On the other hand, the Anglicans and Catholics criticized his confusion of ideas, his tormented personality and his infidelity. Thus, for Erksine Neal, he was (in capitals): "... a waverer" (1848, 102).

The comments written by women denote a different sensibility as a group. In practically all cases Blanco's decision is respected and his personal integrity sustained while the rumours about his mental health are lamented or not mentioned. Thus, both Unitarian Harriet Martineau (1870) and Trinitarian Sara Coleridge (1873) praise his humanity and the honesty of his pursuit although they disagree with his final philosophical deism.

Blanco's popularity was ephemeral, as he was a singular, isolated case. There was no second edition of the autobiography.

The analysis of the textual evidence supports, therefore, the research hypothesis that Blanco's chronic illness was an essential component of his religiosity. It also helps to understand the reception of his work by his contemporaries and to grasp its potential interest and attractive for contemporary readers.

7. CONCLUSIONS

The suffering, pain and loss of self-awareness produced by his chronic illness and the medication he took play a key role in Blanco's religious life. From the perspective of holistic medicine, his evolution could be considered a progressive logical and theological simplification to articulate a rationalistic response to his suffering. His heterodoxy seems to be the result of his spiritual quest and physical struggle rather than of theological elaboration.

Textual analysis confirms this view as those lexical items related to pain and discomfort are used in a gestalt to refer both to illness and to religious strife, depicting a state of prostration that can only be overcome by zealous rational monitoring to protect his sense of identity.

While his chronic disease conditioned his life and activity it did not affect either his behaviour or his reasoning. The way he expresses himself in the autobiography is bleak and resentful at times, but it is coherent.

The controversy about his mental derangement seems to exemplify the abusive recourse to the argument of insanity to control people, invalidating or discrediting their dissenting ideas on religion or politics. It is tempting to think of a new kind of medical and psychiatric Inquisition based on orthodox thinking and conduct. Blanco White himself, no doubt, would have favoured this view.

His autobiography produced a deep impression on his readers. This study shows that religious orientation, ideology and gender are instrumental to classify the different opinions about his figure. Blanco White's case symbolizes the clash between the two main religious sensitivities and orientations that was taking place in the Anglo-Saxon religious context of the first half of the 19th century: the traditional views and practices of the established churches and the new trends. Taking sides with the dissenters, he sides with mental freedom, with heterodoxy and with tolerance.

Blanco's was a singular, exceptional and, to a certain extent, exotic case. His views soon fell into oblivion. However, to the eyes of a contemporary reader, the interest of his autobiographical writings increases as it is clearly an early manifestation of a modern and existential spirituality, highly conditioned by pain, suffering and loneliness. Seen from this perspective, his religious testimony becomes more humane and valuable and the reasons of his heterodoxy understandable.

These first results call for further and more detailed research on a topic that is essential in Blanco White studies.

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X. Natureculture and Australian Indigeneity: An Analysis of Arborglyphs in Inga Simpson's *Where the Trees Were*[15]

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Abstract

This paper analyses arborglyphs in *Where the Trees Were* with a threefold purpose: to explore the current turn to Indigenous worldviews on the part of non-indigenous Australian authors like Inga Simpson; to situate this interest within the global cultural paradigm shift known as transmodernity; to demonstrate that the ancient insights of Indigenous wisdom predate and endorse the concept of "natureculture."

Keywords: transmodernity, appropriation, Indigenous culture, post-Mabo Australian literature.

1. INTRODUCTION

This paper analyses Simpson's third novel, Where the Trees Were (2016) as encouraging a fruitful dialogue between transmodernity and decolonial Indigeneity. The story features a female protagonist, Jayne, and is partly an account of her coming-of-age on the family farm in New South Wales. Simpson interlaces chapters on Jayne's teenage years in the late 1980s and early 1990s and her adult life in Canberra as a museum conservationist in the 2000s. The analysis homes in on the figure of the arborglyph —a ceremonial tree carved by some groups of Indigenous Australians to mark a sacred place— in conversation with the concept of "natureculture." The ultimate aim is to explore the implications of the current turn to Australian Indigenous knowledges and worldviews on the part of some non-Indigenous authors and to highlight how Indigenous wisdom both anticipates and provides a solid foundation for some state-of-the-art western theoretical constructs like natureculture.

2. TRANSMODERNITY AND DECOLONIAL INDIGENEITY

According to a substantial group of scholars —Rosa María Rodríguez Magda, Marc Luyckx, Irena Ateljevic, Susana Onega, Jean-Michel Ganteu, Jessica Aliaga-Lavrijsen and José María Yebra-Pertusa, among others— postmodernity is no longer the dominant cultural paradigm. It has been succeeded by transmodernity, a revision and rehabilitation of some modern tenets after the intense and healthy scrutiny of postmodern thought. In an effort to counterbalance the pernicious effects of postmodern radical skepticism, relativism and navel-gazing solipsism, the transmodern paradigm promotes a return to ethics, foregrounds relationality and the importance of the community and opens the

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door to the reenchantment of the world. Especially significant for the purpose of this paper is the fact that transmodernity expands its gaze to include aspects of pre-modernity previously discarded as primitive and unscientific. To put it in graphic terms, in transmodernity, elements of the pre-modern, modern and postmodern re-emerge and intermingle, as successive inscriptions sometimes do on the surface of a palimpsest.

Luyckx and Atejievic put forward a rather hopeful view of transmodernity, endorsed by Jeremy Rifkin's monograph *The Empathic Civilization*: *The Race to Global Consciousness in a World in Crisis*. As Luyckx sees it, transmodernity is a global mind change, still very much in the offing, characterised by values such as "respect for Mother Nature, care for communities, for family relations, for internal growth, for other cultures" (Luyckx 2010, 40). Significantly, this interest in other cultures has brought with it an attempt to redress the balance in the dissemination of knowledge so as to contest the protracted dominance of the West over the Rest. Enrique Dussel regards transmodernity as a project involving "the development of the potential of those cultures and philosophies that have been ignored, upon the basis of their own resources, in constructive dialogue with European and North American modernity" (2009, 514). The starting point for this task, Dussel asserts, is "that which has been [...] devalued and judged useless among global cultures, including colonized or peripheral philosophies" (514).

I would here like to argue that the transmodern turn to traditionally marginalised cultures and philosophies can work in synergy with decolonial Indigeniety and its endeavour to restore "Indigenous practices, languages and connection to ways of being" (Decolonizing and Indigenizing 2023). In my opinion, the current turn goes beyond New Age exoticism and folklorism, criticised by Indigenous peoples as appropriation of their cultural heritage (Grieves 2008, 383). The practice of cultural appropriation is, precisely, a common danger associated with the interface between western cultures and Indigenous lores. Susan Scafidi defines cultural appropriation as "taking intellectual property, traditional knowledge, cultural expressions, or artifacts from someone else's culture without permission." As she notes, this phenomenon is "most likely to be harmful when the source community is a minority group that has been oppressed or exploited in other ways or when the object of appropriation is particularly sensitive, e.g. sacred objects" (quoted in Layman 2021, n.p.). This is definitely the case with white settler colonies like Australia, where First Australians still face the injurious legacy of colonialism, for instance, the destruction of sacred sites and the removal of meaningful artifacts. Justifiably, Indigenous voices in Australia and elsewhere have denounced cultural appropriation as a veiled form of neocolonial exploitation (Jennifer 2023).

In Simpson's novel these sensitive matters take centre stage. I defend, however, that *Where the Trees Were* provides a new perspective on Indigeneity by white Australian authors like Simpson, which can be better understood in the light of transmodernity. This perspective strives to avoid the pitfalls of cultural appropriation, takes on responsibility for past and present damage done to Indigenous Australians and their culture and acknowledges the pain of unbelonging lurking behind some forms of apology and attempts at reconciliation. The next quotation reproduces Simpson's words in her memoir *Understory: A Life with Trees*, where she explains her journey from western scientific knowledge towards Indigenous culture and lore. A descendant of German settlers and the daughter of a farmer, Simpson is aware of the danger of cultural appropriation. Besides, she sees herself as an implicated subject, in Michael Rothberg's seminal phrase, that is, someone who benefits from inherited regimes of domination (2019, 1):

> I come across the Wiradjuri word for ironbark, magga. [...] I could learn the vocabulary of Wiradjuri country, where I grew up, and of Kabi Kabi country where I ended up. Not with the intention of trying to speak the language, or to claim anything more than I really have that isn't mine, but to at least learn the proper names for these trees and plants and birds and animals. It makes a whole lot more sense than Latin. (Simpson 201, 194)

Significantly, this interest in Indigenous worldviews is currently being met with the desire on the part of some First Australians to share their traditional knowledge. Indigenous scholar Vicki Grieves considers it "imperative that Australian intellectuals, Aboriginal and non-Aboriginal, recognize the importance of developing knowledge from [an Indigenous] ontological and epistemological base" (2008, 386). She testifies to the turn to Indigenous law and philosophy by non-Indigenous scholars (384) and quotes from recognised Aboriginal voices like David Mowaljarlai's, highlighting the willingness to pass on their cultural understanding:

> What we see is, all the white people that were born in this country and they are missing the things that came from us mob, and we want to try and share it. And the people were born in this country, in the law country, from all these sacred places in the earth. And they were born on top of that. And that, we call wungud—very precious. That is where their spirit come from. That's why we can't divide one another, we want to share our gift, that everybody is belonging, we want to share together in the future for other generations to live on. (quoted in Grieves 2008, 383)

What Mowaljarlai is keen to share is the gift of pattern thinking (Grieves 2008, 371), the insight that people, wildlife, landforms and, in reality, everything that exists, is inextricably interconnected. A powerful reason for passing on their traditional knowledge is to help contain the destruction of the environment associated with western forms of exploitation imported by settlers (Grieves 2008, 384).

This takes me to the crux of my paper: the analysis of *Where the Trees Were* as a node where Indigenous knowledge and western theory can creatively meet. Under the cover of her museum job, Jayne helps Ian, her Indigenous childhood friend, to return arborglyphs removed from their original locations and now featuring as exhibits to secret natural spots. This is, to a great extent, the protagonist's way of making up for a terrible incident that marked her childhood: her father's destruction of a grove of arborglyphs so as to retain the legal title to his farmland. After the passing of the Native Title Act in 1993 granting Indigenous Australians some rights over their traditional lands, her father sees ceremonial trees as a threat to the family property. Jayne's smuggling of arborglyphs from museums also aims to remedy in some measure historical mistreatment and neglect of Indigenous Australians and their ancient culture.

3. NATURECULTURE AND THE ARBORGLYPH

I believe that Jayne's commitment to preserving arborglyphs provides a cue for studying how the insights of Indigenous wisdom predate some western cutting-edge concepts like natureculture. Coined by Donna Haraway in 2003, the term natureculture attempts to overcome the dualistic dynamics at the basis of much western thought, stressing continuity between the two poles and questioning their hierarchical relationship. Rosi Braidotti also speaks of "a 'naturecultures' continuum" in the process of dismantling the either/or tenets of anthropocentrism. In Australia, the philosopher and ecofeminist critic Val Plumwood

takes a more nuanced view of the relationship between the two terms, as she advocates the right balance between difference and continuity. Plumwood suggests moving towards an ethics that allows for "both continuity and difference and for ties to nature which are expressive of the rich, caring relationships of kinship and friendship" (1991, 16). For her, it is not simply a question of reversing the power dynamics in the binary of opposition but of acknowledging the connections between the two terms and appreciating their distinctive value: "There is the problem of how to reintegrate nature and culture across the great western division between them and how to give a positive value to what has been traditionally devalued and excluded as nature *without* simply reversing values and rejecting the sphere of culture" (1993, 10–11; emphasis in original). Plumwood's stance is based on a "relational account of the self, which clearly recognises the distinctness of nature but also our relationship and continuity with it" (1991, 29). In this, she takes inspiration from Indigenous thought worlds highlighting "the connections between people and parts of the natural world in bonds of mutual life-giving" (Rose, James and Watson 2003).

The arborglyph, a carved living tree that is at the same time culturally significant and integral to the natural world, provides a complex signifier of the mutually enriching relationship between nature and culture. In the words of Rob Thomas: "tree carvings can be found dotted throughout Australia but they are quintessentially of NSW origin —specifically the work of Gamilaroi and Wiradjuri artists" (2011, ii). Ronald Briggs explains that "the Wiradjuri people of central NSW carved complex designs into trees to mark the burial site of a celebrated man whose passing had a devastating effect on the community. It has been suggested that the carvings [...] were thought to provide a pathway for his spirit to return to the sky world" (2011, 8). Ceremonial trees are a very tangible and literal examples of living heritage, defined by UNESCO as "the living expression of oral traditions, craft skills, artistic, social or ritual customs, knowledge and know-how handed down to us by previous generations" and acting as a bridge between "traditional and contemporary cultural values" (Cities and Living Heritage 2023). Carved trees retain the vital force of the natural world, or *zoe*, but, being cultural artifacts, the vital force of life is meaningfully blended with bios, explained by Braidotti as "the prerogative of Anthropos" (2018, 5).

Arborglyphs occupy an ambivalent position in Where the Trees Were, which can be read as representative of colonial and neocolonial attitudes to Indigenous peoples and cultures but also as resonating with the transmodern mindset. A group of them is cut off and burnt by Jayne's father to cover up the usurpation of traditional lands by European settlers. At the same time, they exert an ambiguous attraction on white Australians, who covet them as exhibits. In the Author's Note at the end of the novel, Simpson provides some important information:

> Many arborglyphs were destroyed as part of the initial dispossession and clearing of Kamilaroi and Wiradjuri land for farming. Some were later cut down and removed for display in gardens, museums and galleries. There were still many in place as late as the 1960s. While some would have been lost to natural causes, as a child of the 1970s and 1980s, I remember some of the conversations around the introduction of Native Title. I can imagine what happened to the rest of those trees. (300)

Since they are rather ephemeral cultural objects, carved trees echo the vulnerability of nature and of all living forms. Once uprooted from their natural spaces, the vital force of life is lost forever even if they still preserve their cultural connotations. The removal of the arborglyphs from the land dissolves the smooth continuity between nature and culture appreciated by their Indigenous artificers and stands for the imbalance of the two terms in the western divide. In Simpson's novel, Jayne and her teenage friends are mesmerised by the copse of arborglyphs they come across on her father's farm:

> They leaned over the raised mound of earth, as if protecting it. A section of each trunk had been cut away, in the shape of a shield. There were designs carved inside, curved and straight lines that were not quite pictures and not quite words but told some sort of story. They had been there for a long time. You could still see rough tool marks, and where the trees had kept on growing, bulging out over the carvings. [...] We couldn't look away. (11)

Ever since, the arborglyphs become an important feature of the natural landscape of their childhood games and they take an oath to protect the trees and each other (13). The trees become fully significant when Ian, whose mother is Aboriginal, explains that it is a burial place for one of their ancestors and that they should not be playing there: "The carvings say who he was, and show the way to the Dreamtime" (130), the rough English translation of eternity in Aboriginal spirituality (Grieves 2009, 8). As an adult working in museum conservation, Jayne learns that burial trees are not regarded as particularly worthy exhibits, despite their undeniable value for Indigenous Australians. For her, in contrast, the arborglyph she helps smuggle is "more than a tree": "artefact, artwork, sacred object, part of a sacred site. It was worth a hell of a lot to the right people" (17).

The lack of interest of the gallery's director-general mirrors Dussel's words on the lack of value assigned to non-dominant cultures (514). It also resonates with Jayne's thoughts at high school on how official history neglects Indigenous Australians: "Despite doing every history unit available, [...] there was nothing about the people who had been here before us, or those who were here still —Ian, right here in our classroom" (235). Conversely, Jayne's concern for arborglyphs and her collaboration with Ian in returning them to nature, even at the risk of her job, align her with the transmodern mindset. A visit to the natural location where the smuggled tree now is, with special permission from the elders, further fuels her involvement in recovering arborglyphs.

4. CONCLUSION

Simpson's *Where the Trees Were* is important on three accounts: first, it demonstrates the intrinsic value of Indigenous culture and its attending philosophy. The arborglyph challenges western dualistic thinking and reveals the connections between nature and culture, in line with current theory and critical constructs like natureculture. Second, it proves the emergence of a paradigm shift occurring at a global scale known as transmodernity, which, in its current stage, is turning to pre-modern worldviews that can help deal with contemporary crises.

Third, *Where the Trees Were* shows a growing sensibility in Australian letters, which takes the cue from Indigenous Lawmen such as David Mowaljarlai (see also Indigenous author Melissa Lucashenko's 2016 Barry Andrews's address). Simpson's novel is an instance of what Geoff Rodoreda calls "post-Mabo fiction," fiction that "seeks to critically scrutinise colonialism in Australia and the often-violent dispossession of Indigenous peoples from

their lands" (4). The "Uluru Statement from the Heart," issued by Aboriginal and Torres Strait Islander Delegates in 2017 shows that there is still a long way ahead but novels like *Where the Trees Were* shine a light towards recognition and reparation.

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XI. Resilience Patterns in Canadian Literature

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Abstract

This roundtable draws on the work carried out in the framework of the research project "*Narrating Resilience, Achieving Happiness? Toward a Cultural Narratology*" (PID2020-113190GB-C22; NARESH) to ponder whether the resilience paradigm is opening new avenues in creative writing and literary criticism. Departing from the hypothesis that there is a new strand of literature from Canada that emphasizes the trope of resilience as an alternative to narratives of trauma and victimization, this roundtable aims to identify potential thematic and formal patterns in a selection of recent Canadian writing in English that foregrounds resilience-building around the axes of environmental, decolonial, and humanitarian concerns. Animating our analyses is the question of the potential agency of literature as a guide to navigate the current cultural context of risk, vulnerability, uncertainty, and precarity connected to the era of *liquid modernity* (Bauman), as well as to imagine new, hopeful ways to face the future and enable social and cultural transformation.

Keywords: Eco-criticism, eco-feminism, decolonization, indigeneity, refugees, resilience.

In Catherine Panter-Brick and James F. Leckman's definition, resilience is "the process of harnessing biological, psychosocial, structural and cultural resources to sustain wellbeing" (2013, 335). The focus on resilience as a process highlights *relationality* to repair or improve personal, social, or environmental circumstances (Fraile-Marcos 2020). This roundtable posits that the trope of resilience underlies both the creative writing emerging from Canada and the discipline of Canadian Literature. As Ella Soper and Nicholas Bradley have argued, early writing in Canada —as well as theorizations thereof— problematically sought to understand the environment as a place of threat and danger, calling for human resilience. Resilience as constitutive of a key strain in the Canadian literary imagination is also crucially centered in Margaret Atwood's seminal book *Survival* (1972), where the author argues that settler Canadian literature coheres around the struggle to live in a frequently hostile (natural) environment. Logically, survival and refusing to become a victim, the two tropes highlighted in Atwood's book, require adaptation, creativity, renewal. However, we posit that the understanding of resilience as survival ingrained in the orientation of thematic criticism needs to be reassessed in the light of the current literary production that mobilizes resilience as a trope for resistant activism, social transformation, healing, and hope. This take on resilience potentially offers readers new ways to understand and position themselves in their current moment in history. It may also help envision new avenues for action in the face of climate change crises affecting the stability and wellbeing of human societies and bringing the planet's ecological balance to a tipping point.

Offering reworkings of the notion of resilience as an alternative critical prism to look at narratives of crisis, trauma, risk, and victimization, this roundtable draws attention to thematic and formal patterns in recent fiction from Canada by focusing on the work of Nina Munteanu, Lee Maracle, and Lawrence Hill.

1. REPRESENTATIONS OF RESILIENCE IN ANTHROPOGENIC CLIMATE CHANGE NARRATIVES FROM CANADA: NINA MUNTEANU'S *A DIARY IN THE AGE OF WATER.*

Ana María Fraile-Marcos

This section highlights anthropogenic climate change fiction that engages in the representation of the socio-cultural impact of global warming and ponders the various forms of resilience and adaptation it triggers. Therefore, my analysis heeds literary representations of the complex network of interrelations between nature and culture which draw attention to the fact that climatic forces are "as much social, cultural, and economic as they are environmental, natural, and physical" (Badia, Cetinic and Diamanti 2021, i). One such text is Nina Munteanu's novel A Diary in the Age of Water (2020). I argue that resilience is at the core of this novel, which imagines a future, centuries from now, in which the lack of water as a result of anthropogenic climate change has brought humankind to the brink of extinction.

Munteanu's novel centers resilience while posing the questions, whose resilience? And at what cost? It also exemplifies many of the characteristics of resilience narratives about climate change from Canada: namely, an engagement with the apocalyptic genre to convey the risk of destruction, but also the hope of rebirth and renewal; a pedagogic orientation to stir a sense of response-ability (Barad); a structure devised to convey a temporality that spans geological eras in order to apprehend the current climate change emergency as a crucial moment for the future survival of humanity and the planet; a focus on knowledge that emphasizes the relevance of connecting modern science with other undervalued epistemic systems; and an emphasis on challenging the ontological divide between nature and culture, human and nonhuman by highlighting the entanglement of multispecies histories.

I suggest that by mobilizing the notion of "naturecultures" (Haraway 2016) through notions of resilience in the face of climate change, Munteanu displaces the idea of human exceptionalism and illuminates new ways of thinking about agency and power, difference and sociality, ontology and epistemology.

2. INDIGENOUS ECO-FEMINISM? DECOLONIAL PRACTICES AND INDIGENOUS RESISTANCE IN LEE MARACLE'S FICTION.

Lucía López-Serrano

Having identified a tendency within Western ecofeminisms to idealize and appropriate certain elements of Indigenous cultures, disconnecting them from decolonial claims and thus re-producing exploitative practices, I look at the works of Lee Maracle to pinpoint the intersections between feminism, decolonization, and non-human ecological thinking. Basing my argument on Nishnaabeg scholar Leanne Betasamosake Simpson's theories on Indigenous radical resurgence, which assert that a cultural resurgence (such as a revalorization of Indigenous ecological knowledge) cannot take place without a political resurgence (such as the acknowledgment of Indigenous sovereignty), my conclusion is that Maracle's portrayal of natural elements and her imagining of human-nature relations is inextricably linked to a decolonizing perspective foregrounded on Indigenous feminism.

It is my argument that Maracle's works reflect a tension between fighting for survival within the settler state, and a move towards radical resurgence that would imply the dismantling of settler colonialism and capitalism as its economic model. Although works like *Ravensong* recognize the terrible precarity experienced by the Indigenous peoples of Turtle Island, pointing at the control and over-exploitation of natural resources on the part of the settler

state as a source, and depict an unrelenting fight for the survival of the Indigenous communities and their cultural practices. Maracle's writings arrive at the notion that for resilience to be possible, a radical resurgence must first take place. The radical resurgence project proposed foregrounds duty and responsibility to one another and the natural work as the basis for relationality, thus decentering anthropocentric and patriarchal organizations. For Maracle, there is no Indigenous feminism without de-colonization, and there is no de-colonization under capitalism.

3. PSYCHOSOCIAL RESILIENCE IN LAWRENCE HILL'S *THE ILLEGAL.*

Sara Casco-Solís

Psychological resilience studies conceptualized resilience as the capacity of individuals to adapt successfully in the face of adversity. Accordingly, the responsibility for coping with life-threatening experiences is virtually placed on individuals themselves even though the capacity to overcome adversity is very often beyond the individual's control (Rutter 1993, 626). This conception of resilience —which is arguably unethical— has been reworked by contemporary scholars (Ungar 2012) who understand resilience as a dynamic process in which both personal attributes and external resources become essential in the quest to cope with adversity, survive, and thrive (Fraile-Marcos 2020, 2). In this section, I explore this strand of resilience thinking in Lawrence Hill's *The Illegal*, published in 2015, coinciding with the Syrian refugee crisis.

The novel recounts the life of the main character, Keita Ali, a marathon runner who is forced to flee his home country as a result of state repression. Keita arrives in a new country, Freedom State, where he is rejected and categorized as "illegal." My analysis explores the resilience mechanisms developed by Hill's main character in order to survive and thrive in a hostile context. It shows how Keita's survival not only depends on his individual isolated strategies, but is rather determined by his interaction with the environments that surround him. Moreover, this paper demonstrates the potential of vulnerability as a relational characteristic that helps the main character to build reciprocity bonds, which become essential to maintain autonomy and forge resilience. Thus, this paper's analysis of *The Illegal* paves the way towards a new understanding of resilience that goes beyond adaptation and survival to a process of transformation and renewal that endows vulnerable subjects with agency.

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XII. Honouring Mothers in 21st c Greek-Australian Literature

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Abstract

The purpose of this paper is to explore the way the second generation of Greek migrants acknowledge, respect and honour the first-generation migrants, especially their mothers. Contrary to the characters depicted in many fictional texts (Charalambous's *Furies*, Papaellinas's *No* or Tsoulis's *Between the Ceiling and the Sky*, for example), these texts evoke their older and elder family members and are generous towards them. The tools used to present the first generation, that is, photographs and videos, and recipes and food, can have a healing effect and, thus, ease the feeling of exile migrants may feel. "Exile," Edward Said defined, "is life led outside the habitual order" (2000, 186) and oftentimes migrants start a phase in their lives under conditions they have not chosen and are alien to them, which add to the difficulties they experience. This is the case of the ancestors presented in Kouvaros's and Papagiotopoulos's texts, which will be analysed.

Keywords: Greek-Australian literature, migration, representation of mothers, food, photography.

Greek-Australian Literature started to be studied academically, as a distinctive part of Australian Literature, in the 1980s. Most of its writers had migrated to Australia in the 1950s and 1960s, many of whom joined existing communities created in previous migrations. In fact, the first documented Greeks who arrived in Australia did so in 1829, then during the years of the goldrush hundreds more migrated and, by the "late 1890s, formal Greek Orthodox Communities were established in Melbourne and Sydney" and "the Greek Orthodox Church was officially founded in Australia" (Alexakis and Janizsewksi 1998, 21). Those migrants of the turn of the 20th century mainly published newspapers and magazines in Greek language. However, those migrants who arrived after World War II and wrote literary works took a while to get them published. In fact, it was not until the 1970s when the first publications by Greek-Australian authors can be found: they are the collection of poems *A Tree at the Gate* written by Aristides George Paradissis, and published in 1971, and *Other Earth: Four Greek-Australian Stories* written by Vasso Kalamaras and published in bilingual edition in 1977 (it had already been published in Greece in a monolingual Greek edition). Both authors, among many others, received numerous awards, but the first Greek migrant to be recognized with a literary national award was Dimitris Tsaloumas, who got the National Book Council Award in 1983 and the Patrick White Award eleven years later, in 1994.

The main topics in Greek-Australian Literature relate to the experiences of migration; the difficulties of life in Australia; missing Greece, their families and friends; traditions, food and dishes for special occasions; life in their villages; the traumas of the past; belonging, identity, interpersonal relations, filial piety. Their offspring, raised in Australia during the policy of Multiculturalism, included other topics such as alternative identities and families, breaking stereotypes and expectations, wondering about their identities and questioning

the expectations others have about them, exploring feelings of betwixt and between, family relations, bullying, and many others.

In the 21st century, when forty or fifty years have passed since the arrival of many of these authors, who are now retiring or dying, different texts by their offspring pay tribute to them: to their lives, their sacrifices, their dreams, and their understanding of life. Some of these texts include the two I present today: George Kouvaros's *The Old Greeks. Photography, Cinema, Migration*, published in 2018, and Olympia Papagiotopoulos's *Beneath the Fig Leaves: A memoir of food, family and Greece*, published in 2020.

1. GEORGE KOUVAROS'S *THE OLD GREEKS*

George Kouvaros reflects on the role that photography and film have for migrants to communicate feelings, emotions and states of mind that sometimes are difficult to explain with words. Moreover, he introduces some family members and biographical events and critically analyses their relation to some photographs and films. A characteristic of the book is that the reader only learns the name of his mother, Andrea Panayiota, because he makes reference to her identity card a few times over the 198 pages of the book. All the other times he refers to her or to any other family member is by his family relation to them, so he talks about his mother, his father, his grandmother, his grandfather, his uncle, his great-grandmother and mentions his sister, his wife and their daughter. Another characteristic is that the only voice we listen to is the author´s: he shares the knowledge he has of his family and his memories and opinions, but we do not listen to their voices. The following analysis focuses on his mother.

The main biographical facts we learn about Andrea, and which I provide in chronological order, are the following: she was born in a rural family in Cyprus. Her mother was very young when she married her father and they had 8 children; of the daughters, Andrea was the eldest, so, according to Cypriot culture, she was to inherit the family home. When she turned 16, she moved to the town of Paphos and "lived with her eldest brother in a small apartment at the back of the building that housed one of the town´s two cinemas" (Kouvaros 2018, 65). In the town she attended Kyria Nafia´s academy to become a seamstress with other Greek and Turkish girls, thus, she followed another custom: the eldest daughter was taught how to sew. She lived in Paphos for two years and during the weekends the two siblings went back to the village. When she was 18, she moved to Johannesburg (South Africa), with her great-uncle, a decision her father regretted (Kouvaros 2018, 73). She got married to a man 20 years older than her and whom she did not love. She worked as a seamstress, saved enough to get divorced and migrate to Cyprus again in the spring of 1957, when she had just turned 22. Her courage was admired by people in her village, but "when they spoke about her they would invariably use the term… kaymeni", that is, the one who has suffered (Kouvaros 2018, 78).

She got married to her second husband, had a daughter and, when she was 2 months old, they migrated to London, where George was born, and lived there for two years. Not long after that, they decided to move back to Cyprus and lived with Andrea´s parents in her family home. While her husband worked in many jobs, Andrea worked as a seamstress. In 1966 they migrated to Australia. In the new country, her husband worked two full-time jobs, so "[a]s well as making sure that we were properly fed and clothed, she had sole responsibility for setting the limits on our behaviour and ensuring that nothing we did reflected badly on the family´s reputation" (Kouvaros 2018, 48).

Now that she is older, "she has fashioned a life that is common to migrants of her generation: for roughly half the year she lives in Sydney with my father. For the other half she lives in Cyprus in the house in which she grew up" (Kouvaros 2018, 52). She is now the family matriarch and every Sunday she hosts the family lunch with her seven brothers and sisters, thus, maintaining an extraordinarily close relation among them. When she dies, she wants to get buried close to her parent´s grave.

In Kouvaros's opinion, this life was not unusual. Indeed, "it was the custom in Cypriot families for the eldest daughter to be taught to sew" (Kouvaros 2018, 64), there was a Greek community in South Africa, "[a]cross Europe, hundreds of thousands of young men and women were undertaking the same journey" (Kouvaros 2018, 74); approximately 220,000 Greek migrants arrived in Australia between 1952 and 1974 (Tamis 2005, 61).

However, the details of her life, how she had concealed her years in South Africa, and her strength and determination in the decisions she made all her life make her son want to understand her, honour her and show his respect towards her. He wonders:

> Who is this person, really? What is it that I have failed to see or understand that has been there all along? These questions imbue our relationship with an unsettling sense of contingency – a sense that what has always seemed essential or permanent could have been otherwise (Kouvaros 2018, 18).

To tell the truth, I find the fact that we do not get to listen to her voice puzzling. We do not know who she is, what she thinks. We know some biographical facts and can just guess some opinions or attitudes because of the memories her son shares. It seems she did not have much say in decisions regarding migration or leaving her parents. Nonetheless, she was intelligent, determined and hard-working and managed to change the circumstances she did not like. We can just guess she is generous, sensible and empathic, has a high sense of duty, loyalty and family. I imagine Andrea being herself, the matriarch of the family, in Cyprus, and being "the wife of" or "the mother of" in Australia. The first one active and even talkative, the second one more silent, observing, although not quiet.

It is true that sometimes having open conversations with family members is harder than with strangers because the roles of the interviewer and interviewee are there; the information affects their family, so it is sensitive; and if the concepts of duty, obedience and filial piety are culturally relevant, as they are in Greek culture, crossing these bridges is a feat. George Kouvaros considers this difficulty. With his reflections and analyses of migration in films and photographs, he wants to (1) understand his beloved ones, (2) understand conscious and unconscious memories we have of our beloved ones and (3) be aware that both –our memories and the people– are equally important. In his words:

> To grasp the people and places to which we are closest as no more essential or permanent than the memories that pass in and out of our consciousness: this is the feeling of displacement that defines the story of migration told in this book. The films and photographs that I discuss provide a platform from which to grasp this feeling. They also serve to pose a question that animates so many stories about migration: how should the figures that initiated the journey be remembered? What obligations arise as a result of their passing? (Kouvaros 2018, 19)

Marianne Hirsch in her *Family Frames: Photography, narrative and postmodernity* (2012) explores the relevance of family photographs to construct family narratives: "Text and image, intricately entangled in a narrative web, work in collaboration to tell a complicated story of loss and longing" (4).

As in the case of the author of *The Old Greeks: Photography, Cinema and Migration*, who is also an academic, Hirsch reflects on the fact that

> Increasingly, family pictures have themselves become objects of scrutiny. Contemporary writers, artists, and filmmakers, as well as contemporary cultural critics, have used family photographs in their work, going beyond their conventional and opaque surfaces to expose the complicated stories of familial relation –the passions and rivalries, the tensions, anxieties, and problems that have, for the most part, remained on the edges or outside the family album. Artists and writers have thus attempted to use the very instruments of ideology, the camera, the album, and the familial gaze, as modes of questioning, resistance, and contestation. They have interrogated not only the family itself, but its traditions of representation. They have shown that in disrupting their own documentary authority and their use as evidence –the burden of Barthes´s "ça a été" – photographs can become powerful weapons of social and attitudinal change (Hirsch 2012, 7–8).

"Families", Hirsch explains, "are shaped by individual responsiveness to the ideological pressures deployed by the familial gaze" (2012, 10), thus, their roles within their families are affected by them. "The conventions of family photography, with its mutuality of confirming looks that construct a set of familial roles and hierarchies, reinforce the power of the notion of 'family'" (Hirsch 2012, 47). Kouvaros and Hirsch share the same approach to photography and family relations: the bonds between the family members and the understanding of a person's beloved ones can benefit from analysing photographs, as they can provide information that otherwise would be incomplete. As Hirsch suggests:

> Photographs in their enduring "umbilical" connection to life are precisely the medium connecting first- and second-generation remembrance, memory and postmemory...They affirm the past's existence and, in their flat two-dimensionality, they signal its unbridgeable distance (2012, 23).

2. OLYMPIA PAPAGIOTOPOULOS'S *BENEATH THE FIG LEAVES*

The second book I want to talk about today is Olympia Papagiotopoulos's *Beneath the Fig Leaves: A memoir of food, family and Greece*, published in 2020. This one is completely different: Olympia tells the story of her parents, especially of her mother, and we listen to her mother´s voice, Giannoula´s, from the prologue and throughout the whole book, which has two sections: the memoir and a recipe book of Greek dishes. The memoir is mainly written in form of diary entries, explains the story of the author´s parents, especially of her mother, their migration to Australia, some moments or anecdotes of the past, but mainly the time Olympia enjoys with her mother, as her father is already dead. This present time, between 2009 and 2011, and just one entry in 2013 when the fig tree gives its first fig, is spent mainly in her mother´s garden and cooking with her. Tending the garden, with the different plants, herbs, fruit trees, and the animals (chickens, birds, bugs) gives them peace and time to bond, relax and just be. Also cooking is a way to connect with Greece, with her mother and with herself. The author talks to her mother and listens to her and, while doing so, they bond in a way the author has not experienced before. She says:

> My Greek and Australian lives meet, overlap and sometimes collide. There are similarities between the two. My life is neither more of one or the other, but somewhere in the middle. I am graced with the wisdom of two worlds, blessed with the opportunity to draw on two cultures that offer balance, harmony and insight. I haven´t always felt this way, mind you. I haven´t always had the wisdom (2020, 191).

In fact, this book is an example of love, generosity, melancholia and respect, a way of honouring her parents, and especially her mother, and her heritage. To keep this respect, some questions are not asked, in Olympia´s words:

> I was never certain whether my parents regretted their decision to move to Australia. I never asked; in truth, I didn´t want to know. I felt it was dishonouring all they had sacrificed, disrespectful to open up that wound. If it were so, they never spoke of it. Some things were best left alone. I often thought of the courage and strength it took for them to leave Chrysochori, believing that this, and much more, was needed for them to stay (Papagiotopoulos 2020, 18).

During the conversations, Olympia´s mother tells her about her childhood, her beloved mother, gives little information about the horrors of the war, talks about the famine and being poor, her marriage to her husband and having twins and then their sister and their brother, the different jobs she had, their migration to Australia in August 1955, their first jobs and houses, helping others and being helped, their first trip to Greece 26 years after their departure... This memoir has so much love in it. Olympia and Giannoula go through the main moments in her life and each entry is accompanied by information on the changes the garden experiences through each season and the dishes they cook.

The fig tree deserves special attention: Olympia´s father planted it and it grew until it was so big as to provide shade and have a bench to sit under it. Here it is that Olympia feels "at home", exactly at this spot. She feels the energy and love of her father and here it is when her mother still teaches her to pick up the figs without breaking them and the birds and these two women see who are the quickest to pick the best figs and eat them.

In the last lines of the first part of the book, the author explains that through this project she has got to know her mother and her ancestors but also herself: "Through understanding where my parents came from, the essence of who I was unfolded before me" (Papagiotopoulos 2020, 272). And this was done through listening and asking, cooking and respecting and observing nature:

> When my mother talks about food, her eyes are bright with memories of her childhood; of village life and the hundreds of little ways in which its people loved and respected the land and its harvest. "In Greece, if we didn´t have a herb or vegetable growing in our garden or fields, we would do our best to find a substitute," she says as we cook our way through her treasured recipes, a reminder that most were born from a time when food was scarce and one´s quality of life was proportionate to one´s ability to be resourceful and creative. Each time I watch Mother knead bread, pick herbs, gather seeds and share her priceless garden knowledge, I think about the ways in which food connects us –to one another and to moments in time. Like perfume and old tunes, it reaches into our hearts and rekindles the past (2020, 277).

2. CONCLUSIONS

Papagiotopoulos uses food and tending the garden as the means to connect with her mother, while Kouvaros uses photography and film. These languages appeal to memories and feelings, and they are material objects which can be perceived by the senses. These authors try to understand their parents and feel closer to them, and with their books they aim to honour them, voice their experiences and give them recognition so they will not be forgotten.

Edward Said says that "collective memory is not an inert and passive thing, but a field of activity in which past events are selected, reconstructed, maintained, modified, and endowed with political meaning" (Said 2000, 185). The memories Kouvaros and Papagiotopoulos choose to be included in their biographical texts are testament to the lives their mothers experienced and the relation they had: more or less close, with more or less secrets, but together.

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XIII. From Washington to Trump: Revolutionary Literature, Contemporary Politics, and the Myth of the Un-American Monster

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Abstract

The aim of this paper is to examine how monstrosity has been instrumentalized within both revolutionary and contemporary political propaganda as a privileged site for the articulation of an emerging politics of fear, founded upon a markedly populist bias, and directed towards the legitimation of a nationalistic project. By adopting a comparative methodology of analysis, this paper endeavors to evince how revolutionary poets and pamphleteers, on the one hand, and contemporary pundits and commentators, on the other hand, aim to rally popular support for their respective causes by appealing to an eminently monstrous imagery in which the absence of "Americanness" is equated to the absence of numerous basic human traits. Ultimately, this paper proves how revolutionary and contemporary propagandists in America appeal to a set of traditional monstrous motifs to advance their particular political and social agendas, rendering a collection of groups and communities, within and beyond national borders, as the dehumanized foil of a contrarily idealized American people.

Keywords: monstrosity, self-construction, other-configuration, revolutionary literature, contemporary politics.

1. INTRODUCTION

In his introduction to *Monster Theory: Reading Culture* (1996), Jeffrey J. Cohen provides a most thought-provoking picture of contemporary culture when he asserts that "[w]e live in a time of monsters" (vii). For a variety of reasons, the fact that we live in a time of monsters comes across as something of a given for anyone who has actively consumed mainstream films, TV series, and books at some point between the twentieth and the twenty-first centuries. Monsters, as Cohen accurately claims, stand as a somewhat ubiquitous presence in contemporary popular media. Examples abound, ranging from the predatory antagonists of countless TV series and movies to the nightmarish creatures that populate Stephen King's latest collection of short stories. It seems difficult to deny that monsters permeate most of the popular media we are all daily invited to engage and address. Notwithstanding the remarkable popularity from which they certainly benefit at present, however, it should be noted that monsters are not a defining feature of the contemporary scene alone. Rather than living in a *time of monsters* as Cohen claims, one is tempted to suggest a slight rewording of his phrase to better appreciate the fact that we have lived among monsters *for as long as we have lived.*

2. MONSTROSITY AND/IN REVOLUTIONARY LITERATURE

That monsters enjoyed a privileged position in the popular media consumed by the revolutionary generation should not really come as a surprise. For contemporary and late-eighteenth-century audiences alike, the figure of the monster stands as a powerfully resonant trope, whose cultural appeal, to use Benedict Anderson (2016)'s phrase, lies in its potential to express how we all collectively "imagine" (6) what defines our sense of identity. In his introduction to *The Ashgate Research Companion to Monsters and the Monstrous* (2012), Asa Mittman argues along these lines when he claims that "[m]onsters do a great deal of cultural work [...] They not only challenge and question; they trouble, they worry, they haunt. They break and tear and rend cultures, all the while constructing them and propping them up" (1). To some extent, as Mittman suggests, monstrosity functions as a unique site for dialectical construction and, one would add, re-signification. It is a site where we can, indeed, "challenge," "break," and "rend" the categories of self and other. As the embodiment of our fears, anxieties, and insecurities, monsters provide us with a cathartic space from which we can problematize the dynamics that govern the configuration of identity and alterity in our society. If we consider that the American Revolution, hence, was not only a military event but also a cultural phenomenon in which thirteen colonies were trying to re-signify their sense of self, how then should we be surprised to learn that monsters populated the press and, as some would have it, the streets of North America?

As in the case of the contemporary scene, examples of monsters in late-eighteenth-century American popular culture abound. From Paul Revere's pre-revolutionary engravings, where British supporters are usually depicted in the company of demons and beasts, to Alexander Hamilton (as Publius)'s warnings in the *Federalist papers*, where violent mobs tend to be referred to as "hideous monsters" (424), late-eighteenth-century American popular media brims over with monstrous representations of the many threats that, presumably, loomed over America and her people. As Jeremy Engels explains in *Enemyship* (2010), in the late-eighteenth-century American literary scene, monsters operated as part of a burgeoning rhetoric of fear or, following Engels' use of the term, as part of a rhetoric of "enemyship" (13). In this rhetoric, monstrosity gradually came to serve as a productive sign for the political, social, and cultural "Other"—a figure more often than not conjured within early national writing as a means to warn the allegedly virtuous and enlightened American ingroup against the predatory pretensions of a hostile, un-American outgroup.

Identifying a monstrous foe or, rather, "Other," real or imagined, remained one of the primary rhetorical maneuvers used by the first generation of Americans to secure social cohesion: monstrous others always seemed to lurk close to the American people. "Monsters," in the plural, comes across as a fitting term. Notwithstanding its centrality to revolutionary rhetorics, monstrosity remained a highly ambivalent or, rather, polyvalent category. During the Revolutionary War, as a case in point, the British were often presented as monstrous and hostile predators in patriot circles. This is not surprising considering how the patriots were trying to rally popular support against Great Britain, which was accordingly rendered as a lair of monstrous creatures. In 1776, Thomas Paine warned his readers against "the cruelty of the monster," that is, "England," from which the American people's forefathers had "fled" (23). In 1781, Philip Freneau, the "Poet of the Revolution," urged his audience to take arms "['t]ill not one monster of that race remains" (92). Even as late as 1825, reminiscing the war years, Joel Barlow called for "vengeance" against those "rude soul-selling monsters" (275) the American people had defeated in the armed conflict. Despite their prevalence in patriot war propaganda, the British were not the only

monsters revolutionary Americans conjured up. In 1782, Mercy Otis Warren, fearing the mobocratic spirit that presided over the United States as the war came to a close, cautioned against that "Many Headed Monster," that is, the Constitution, and its potential to destabilize the republic. And in 1799, as white Americans increasingly moved deeper into the West, Charles Brockden Brown attacked the "monstrous and infernal" (870), "brawny and terrific figures" (790), that is, the Native Americans, who seemed to hinder the republic's expansionist pretensions.

In revolutionary rhetorics, as these examples evince, monstrosity functioned as one of many terms defined by that semantic and conceptual unsettledness Mihail Bakhtin (2017) would have referred to as "heteroglossia" (249). Monstrosity, indeed, functioned as an open-ended category, the symbolic crossroads where a cacophony of conflicting needs and interests coalesced as competing groups of Americans, to use a phrase from Carroll Smith-Rosenberg (2010), "developed their own image of what the nation should look like, how it should be governed, and who could claim the identity of the true American" (15).

3. REVISITING THE MYTH OF THE MONSTER: CONTEMPORARY VISTAS

This last point invites further commentary, no doubt, especially when one considers how monstrosity has remained central to American political rhetorics from the Revolution to this day. Ever since the founding period, as Debbie J. Williams and Kalyn L. Prince (2018) explain, monsters have been a primary "means of piecing together a narrative that might offer understanding to the cultural anxieties being felt in the nation" (24). These anxieties include the need to legitimize the former colonies' sense of collective belonging—a need that highly problematized the revolutionary generation. They include the civil, cultural, and political turmoil the United States experienced during the Civil War, the Second World War, and the Cold War, three contexts where American propagandists, not coincidentally, discovered a plethora of monstrous others. But they also include the struggles that contemporary Americans express, too, through monsters that, as Andraž Teršek (2021) puts it, they often present as "devastating for the future of the rule of law and constitutional democracy" (96). Like the revolutionary generation, numerous political and social commentators, from left to right, conjure at present monstrosity as a way of articulating distinct spaces of collective belonging, and discriminating those entitled to remain part of the broader national community from those who remain, it would appear, a threat to the same.

One does not need to look far to be able to locate examples that can help us realize the centrality that monsters play in contemporary political discussion and debate. On June 16, 2015, as he announced his presidential bid, for instance, Donald Trump insistently depicted Mexico as a monster-zone, populated only by "drug [dealers]," "crim[inals]," and "rapists," who had to be isolated, for the benefit of the United States, through "a great wall." On July 11, 2021, Paul Gosar posted a highly polemical video on Twitter where Alexandria Ocasio-Cortez was depicted as a monstrous figure, which he seemed to slay, as part of an anti-immigrant campaign to which he referred as "Attack on Immigrants." And Matt Walsh, in attacking pro-LGTBQ+ activists, pro-abortion policies, and, more generally, the liberal media, concluded on July 13, 2022, that "[w]e cannot share a country with these people. There can be no unity. They are lunatics and monsters." Much like the far-right, commentators and pundits on the liberal faction frequently deploy monstrous imagery to attack their political rivals. As Donald Trump toyed with the possibility of reelection, indeed, on June 11, 2022, Maureen Dowd condemned the former president as a "callous monster" and as "the Emperor of Chaos," a figure who stood as "a debilitating and corrosive influence for the country." On June 17, 2016, in discussing the increasing political

corruption and moral decay that seemed to define contemporary republicans, Eugene J. Dionne elaborated on an interesting monstrous rhetoric as he argued that, "[b]y animating the anxieties and conspiracy theories of the ultra-right, GOP leaders turned their party into Jurassic Park." And Bernice King, reflecting on the pressing threat posed by neo-Nazi groups for the American people, invited her audience to take action against "the horrors and myriad of monstrous manifestations of white supremacy and racism".

Arguably, when contemporary Americans like Trump, Gosar, Walsh, Dowd, Dionne, and King use the figure of the monster to rally support for their respective agendas, they are calling up a tradition that dates back to the revolutionary period. Like revolutionary poets and pamphleteers, contemporary pundits and commentators appeal to an eminently monstrous imagery, indeed, and they do this, like their forebears, to depict their rivals as the symbolic embodiment of the absence of "Americanness." Monstrosity, no doubt, played a key role in the mythopoetic project that Paine, Brown, Freneau, Barlow, Warren, and Wheatley, among other writers, engaged—a project that aimed to discern who could (and who could not) lay a claim to the emerging American communal identity, that is, who got to be a part of the decision-making group, and who seemed to pose a threat to its stability. With slight variations, this is the same discriminatory function that monstrosity continues to play today.

4. CONCLUDING REMARKS

The search for viable representational models for the American people was one of the prime concerns underpinning the writings of early national poets, playwrights, and novelists. But this concern, however obliquely, informs still American society, which explains why the monster, too, remains such a central part of American political and literary production. Together with the American Adam and New Jerusalem, the American Aeneas and New Troy, Manifest Destiny and American Exceptionalism, the monster stands as one of the most influential myths that have persisted from the founding period to the present—one of the many myths the first generation of Americans fabricated to understand (and negotiate) the nature and scope of Americanness itself. We have so far studied the myths that the founding generation produced for the American people. But the American identity was not only articulated through a positive rhetoric, one that emphasized what the American people was. It was also articulated through a negative rhetoric, one that emphasized what the American people was not. To understand the cultural foundations upon which the American identity came to be formulated by the founding generation, to understand how these foundations, in turn, inform the terms in which the American identity continues to be brokered and conceived in the twenty-first century, we need to try and study the myths early national Americans produced for the Other, and how these have come to be renegotiated up to our days. A good example of these myths for the Other is the myth of the "un-American" monster that dominates the writings and thought of both revolutionary and contemporary authors who, in their effort to advance their particular political, propagandistic, and sociocultural agendas, exploit monstrous imagery to render a collection of groups and communities, within and beyond national borders, as the dehumanized foil of an idealized American people.

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XIV. Un imaginario transnacional: el Oeste norteamericano en la literatura española

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[Mesa redonda]

El principal objetivo de esta mesa redonda fue el análisis de la representación del Oeste norteamericano y su mitología en la literatura española. La mesa redonda respondía, en primer lugar, a la creciente atención crítica hacia la dimensión transnacional del Oeste de los EE.UU. y su literatura (ver, por ejemplo, el número monográfico que la revista *Western American Literature* dedicó en 2019 a la proyección global del Oeste norteamericano en la literatura). Nuestro análisis comenzó con una visión panorámica a cargo de David Río sobre la presencia del Oeste norteamericano en la literatura española, una literatura que fue pionera en representar este territorio. En efecto, no debe olvidarse que los primeros testimonios escritos sobre el Oeste nos los proporciona Álvar Núñez Cabeza de Vaca en su célebre crónica colonial *Naufragios y comentarios* (1542). A pesar de esa temprana vinculación entre el Oeste norteamericano y la literatura española y del impacto indudable que el mito del Oeste tiene entre los autores españoles de los siglos XX y XXI, tanto en el ámbito de la narrativa popular como entre autores canónicos como Ramón J. Sender o Camilo José Cela, hasta fechas bien recientes no se ha prestado mucha atención ni por parte de la crítica ni por el mundo académico a la representación del imaginario del Oeste en la literatura española. Posiblemente una de las causas sea el hecho de que hasta fechas bien recientes la versión literaria del Oeste se ha identificado en España casi exclusivamente con las novelas de aventuras de bolsillo, orientadas a un consumo masivo y caracterizadas por la repetición de argumentos, temas y escenarios del universo wéstern más estereotípico. Este protagonismo de la novela del Oeste en su versión más popular en España hasta la década de los setenta no puede hacernos caer en el error de considerar que el Oeste en la literatura española se reduce únicamente a un período concreto o a un género determinado. En efecto, el Oeste ha conocido múltiples versiones y representaciones en la literatura española, y algunos de estos ejemplos, tanto en su vertiente clásica como en su dimensión revisionista, fueron precisamente el objeto de atención de esta mesa redonda.

Así, el siguiente participante en esta mesa redonda, Aitor Ibarrola, realizó una exposición acerca de la novela Los hijos del desierto (1876) de Esteban Hernández y Fernández y su vinculación a distintas formas de colonialismo. Descrita por algunos como el primer wéstern escrito en la península por un autor español, esta novela representa un claro contrapunto a algunos de los rasgos que van a definir este género en épocas ulteriores. De hecho, la novela se asemeja más a un diario de viaje y aventuras que a las típicas ficciones de conflictos entre indios y vaqueros, *outlaws* y sheriffs que dominan el paisaje del wéstern. No sólo eso, sino que puestos a decidir de qué lado se decantan los afectos del autor con respecto a la contienda que están librando las tribus nativas y el gobierno de los Estados Unidos –así como las oleadas de pioneros que se lanzan a la conquista del oeste–, es evidente que Hernández y Fernández se alinearía más con los intereses e inquietudes de los primeros que con las conductas mostradas por los segundos. Y, sin embargo, a pesar de la indudable preocupación que el autor muestra por el devenir de

los pawnis, los delaware o los comanches, resulta también evidente que los dos protagonistas españoles de la novela y sus acompañantes hacen gala durante sus aventuras de unas actitudes y comportamientos que no difieren, en lo sustancial, de los mostrados por otros colonos de ascendencia *anglo*. Apoyándonos en las ideas de teóricos de este fenómeno como Nancy Shoemaker, Patrick Wolfe o Roxanne Dunbar-Ortiz, la novela de Hernández y Fernández, a pesar de mostrarse más afín a algunas de las inquietudes de los pueblos nativos, sigue mostrando elementos y dinámicas fácilmente reconocibles como pertenecientes a distintos paradigmas de colonización (desde el extractivo y el comercial hasta el romántico y de asentamiento). En último término, es un relato que muestra algunos rasgos atípicos e innovadores en la narrativa sobre el oeste norteamericano, pero también sucumbe a los preceptos sobre la colonización (ver Cooper o Audubon) que emergen en buena parte de las novelas que tienen lugar en la frontera americana.

A continuación, la mesa redonda se centró en la literatura española contemporánea, comenzando por el análisis de Ángel Chaparro de *Nocilla Dream*, obra escrita por Agustín Fernández Mallo en 2007. Se trata de una novela compleja y con impacto en la tradición literaria española más reciente. En su momento, fue celebrada por su capacidad de innovación, y en particular, por el rigor académico que se advertía en algunos pasajes de la novela, destacando, por ejemplo, las referencias a la teoría del rizoma de Gilles Deleuze y Felix Guattari. Ese mismo rizoma que inspira la trama literaria de *Nocilla Dream* también evoca las exploraciones más recientes y revisionistas del Oeste norteamericano como mito y arquetipo. En otras palabras, la referencia al rizoma nos traslada hasta Neil Campbell y su idea de un Oeste rizomático.

Al mismo tiempo, la novela de Fernández Mallo contiene otras referencias, más superficiales, quizás, que igualmente permiten esgrimirla como un buen ejemplo para observar la larga tradición de diálogo creativo entre el Oeste norteamericano y otras culturas foráneas. De hecho, Fernández Mallo aprovecha el paisaje y la realidad del desierto de Nevada, la ciudad de Las Vegas y otras localizaciones en el mencionado estado, de manera recurrente y significativa. La novela de Fernández Mallo revela las implicaciones que comporta la elección del espacio y el empleo de ciertas referencias culturales en la ficción, así como suscita una serie de matizaciones sobre el diálogo entre culturas, la tensión entre los extremos o el enredo posmoderno de la identidad.

La parte final de la mesa redonda abordó la representación de las mujeres del Oeste en la literatura española contemporánea, centrando Amaia Ibarraran su análisis en *Pioneras* (2020), de Silvia Coma. Esta novela narra la vida de María Ferrer, joven catalana que en el año 1863 emigra a Nuevo México con su familia en busca de las oportunidades que brinda el "Nuevo Mundo". Sin embargo, a su llegada, y tras la masacre de su familia y el rapto de su hermana por (aparentemente) los indios comanches, María decide salir en su busca con un grupo de buscadores.

La novela, cuyo hilo argumental evoca al wéstern clásico de John Ford, *The Searchers*, sin embargo, presenta un Oeste en el que la vida de las mujeres se encuentra condicionada tanto por los mandatos de una sociedad en la que la frontera entre lo público (lo masculino) y lo privado (lo femenino) está claramente establecida, como por la propia esencia del Oeste, y en particular de la frontera: es un lugar hostil en el que la supervivencia es ardua, y por lo tanto, no apto para mujeres.

Pioneras, impregnada de numerosos estereotipos relacionados con una representación clásica y pseudo-mitológica del Oeste, de sus habitantes y de su espacio propone, no obstante, una revisión del papel de la mujer en el Oeste de mediados del siglo XIX. Para ello, presenta unos personajes femeninos que tratan de romper con los roles asignados y forjar su futuro en un espacio sociogeográfico predominantemente masculino. Algunos de estos personajes, tales como las mujeres nativo-americanas y Rosa, hija de María, que se convertirá en una fugitiva, experimentan una verdadera vida en libertad, consciente y elegida. Ellas se convertirán, así, en las pioneras de la revisión del mito del Oeste que propone la autora en su novela.

La mesa redonda concluyó con un debate crítico en torno a la interacción entre la mitología fronteriza y una tradición literaria distinta a la norteamericana, estimulando la participación de la audiencia con referencias y preguntas en torno a la huella del Oeste en diferentes autores españoles y al proceso de revisión del imaginario del wéstern clásico. Se trata de un proceso que incluye una serie de trasvases temáticos y formales con otros géneros literarios y el creciente protagonismo de grupos, temas y minorías habitualmente relegados al olvido en la literatura del Oeste más convencional.

Keywords: oeste norteamericano, literatura española, mitología fronteriza, revisión, transnacional.

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XV. "These adventitious accents": Accent and Prosody in William Kenrick's *A New Dictionary of the English Language* (1773)

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Abstract

This paper aims to contribute to the growing body in the study of the standardisation of spoken English in the Late Modern English period by exploring William Kenrick's notions of accent and *prosody* in the prefatory materials of *A New Dictionary of the English Language* (1773). Pronouncing dictionaries thrived during the second half of the eighteenth century, a time when the social value of proper pronunciation was at its highest, and the careful depiction of spoken English provided in these works offers insights which help us to trace variation and change in historical phonology. In this light, Kenrick's work is here examined from the perspective of phonology and rhetoric in order to better understand the context in which norms for spoken English were codified.

Keywords: accent, Late Modern English, pronouncing dictionaries, prosody, William Kenrick.

1. INTRODUCTION

Grammatical correctness and rhetorical propriety go hand in hand in the search for a standard of the English language in the eighteenth century, a core theme of study in the field of historical sociolinguistics. Good, proper pronunciation became a social marker and pronouncing dictionaries with instructions and guidance about it were in high demand (Mugglestone 2003). One of these dictionaries is William Kenrick's *A New Dictionary of the English Language*, published in London in 1773. In the introduction to the work, the author argues that a good speaker "will never mix the distinguishing *tones* of different languages together, any more than he would mix the words of one language with another", and he continues, if the good speaker "cannot do this, he cannot speak both languages with propriety; how great a master soever he may be of their construction or phraseology" (1773, 6, italics added). In other words, Kenrick is placing emphasis on the *tone* of the language, together with the appropriate pronunciation of vowels and consonants. With this in mind, the aim of this paper is to explore Kenrick's notion of *accent* and *prosody* in relation to spoken English in the late eighteenth century, paying attention as well to the notation system he developed for readers to succeed in learning good pronunciation.

The paper is structured as follows. Section 2 presents the context of the importance of pronouncing dictionaries in the eighteenth century. Section 3 introduces the work under study. To this, the analysis of Kenrick's dictionary follows in section 4. Finally, some concluding remarks are offered in section 5.

2. HISTORICAL BACKGROUND

The chronological proximity of the eighteenth century with regard to the present day has kept it underrepresented in research concerned with the history of English phonology. Yet, in recent times scholars such as Joan C. Beal, Charles Jones and Raymond Hickey have brought to light the relevance which this period has had to the codification of standard spoken English. In fact, as observed by Mugglestone (2003, 3), the second half of the century witnessed five times as many publications of works on elocution and rhetoric as had been printed before 1760. This "sea-change", to cite Jones (2006, 117), was favoured by the instability of the social and political structures characteristic of the Georgian era, and thus new concerns appeared as a result of the new social-class division replacing social strata based on nobility. The need for uniformity in language had been voiced by early writers and lexicographers, such as George Puttenham (1589) and Robert Cawdrey (1604), but it was not until the mid-eighteenth century when these efforts were consolidated. The new middle classes were in need of guidance to improve their pronunciation, pressed by a feeling of "linguistic insecurity" (Beal 2008, 23), standing between the lower classes, whose mispronunciations should be avoided, and the higher ranks of society, who spoke the target variety. This would eventually foster the publication of metalinguistic works such as pronouncing dictionaries, which provided detailed descriptions of themes such as rhetoric, orthoepy and the nature of English sounds, and gave advice to readers in order to promote a standard pronunciation.

Until recently, pronouncing dictionaries have received little attention in the field of historical sociolinguistics and historical phonology, mainly because of the difficulty to decipher their idiosyncratic notation systems (Yáñez-Bouza 2020). However, they have proved to be "a very valuable source of information on the pronunciation of [Late Modern] English" (Beal 1999, 69), and also "of fundamental importance in furthering [...] notions of 'proper' speech" (Mugglestone 2003, 30). Most of these works include prefatory materials in which the authors explain their views about the philosophy of language in general and about the English language in particular. This not only makes them valuable as dictionaries, but also as direct sources for the study of language ideology.

Pronouncing dictionaries tend to include remarks on prosodic and phonological features such as tone, accent and syllabification, as well as descriptions of the articulation of sounds. In previous works, attention has been paid mostly to the description and prescription of vowels and consonants (cf. Beal 2012, Sturiale 2012, Beal et al. 2020), but more can be gleaned from these sources. In this light, my research aims to draw attention to the notions of accent and prosody as documented in the prefatory materials of the pronouncing dictionaries, thereby contributing to the growing body of research on eighteenth-century spoken English. In particular, my study focuses on William Kenrick's *A New Dictionary of the English Language* (1773) for the following three reasons. First, his preface provides us with insightful comments on prosodic features, a topic usually overlooked at the time. Second, Kenrick presents a critical view of the understanding of elocution and rhetoric by contrasting his opinions to those of other contemporary and earlier authors. Finally, his dictionary is relatively less explored in the literature compared, for instance, with John Walker's (Trapateau 2016), Thomas Sheridan's (Hickey 2008) and Thomas Spence's (Beal 1999).

3. KENRICK'S *A NEW DICTIONARY* (1773)

William Kenrick (1729/30–1779) was born in London, where he worked as a writer, reviewer and translator. He was known by his satires and periodicals, among which are the farce Fun: *A Parodi-tragi-comical Satire* (1752) and *The Pasquinade* (1753), before he published *A New Dictionary of the English Language* (1773). This was designed as a lexical dictionary modelled on Samuel Johnson's successful *A Dictionary of the English Language* (1755), but Kenrick wisely includes metalinguistic comments on pronunciation, accent, syllabification and prosody, thereby contributing to the thriving interest in the codification of spoken English. He argues against the idea of a spelling reform in the introduction to his dictionary, and instead proposes a transcription system based on superscripted numbers to indicate the appropriate vowel sound in each syllable. Thus, although Kenrick's dictionary is not particularly rich in terms of phonetic transcription in the sense of one sound being represented by one symbol, it does provide useful insights into rhetoric(see section 4 below). Besides, it served as a model for John Burn to elaborate his *Pronouncing Dictionary of the English Language* (1786), which follows the exact same notation system with numerals (Beal 1999, 73–74).

In this paper, the analysis of Kenrick's work is based on a critical reading of the comprehensive prefatory materials in his dictionary, namely a short introduction (pp. i–viii) and a "Rhetorical Grammar", the latter of which is divided into two chapters: "On Languages in general, and the English Tongue in particular", consisting of six sections (pp. 1–23), and "On the Orthoepy of the English Tongue", with eight sections (pp. 23–57).

4. ANALYSIS

The introductory pages in Kenrick's dictionary present a general view of his ideas on language, among which he mentions that "[w]ith respect to accent [...], we have in English two modes of laying a forcible *stress* on particular syllables: the one by pronouncing them sharp and quick, the other by pronouncing them flat and slow" (1773, iv, italics added). This duality in the treatment of accent and its relationship with prosody was a controversial issue at the time, and Kenrick's views on the matter provide a reflection on the different opinions in this debate. Notice here that Kenrick uses the term *accent* as a synonym of what we understand nowadays as *stress*.

The notion of *accent* is discussed further in Section IV of Kenrick's Rhetorical Grammar, entitled "Of the Combination of Syllables in the Formation of Words" (pp. 8–17). Here Kenrick draws a parallelism with the written language and argues that the same as written words are separated by blank spaces, such separation is also necessary in spoken language. In his own words, "it is customary in most languages, and particularly in the English, to distinguish words from each other by *emphasis* and accent" (p. 9, italics added). By *emphasis*, also referred to as "oratorial accent", Kenrick has in mind how forcibly a word is pronounced in relation to others at the sentence level "in consequence of their dignity and importance" (p. 10). He highlights this again in Section V, claiming that this "forcible stress on particular words in a sentence, or parts of a sentence" allows for great variation, and he sees this as "nothing more than a spirited aspiration" (p. 19). Kenrick believes that emphasis can be learned only by imitation of the speech of the "best speakers" (p. iv), but insists on the idea that the oratorial accent functions at the sentence level: the speaker must "consider first the simple meaning of each sentence, according to its grammatical construction", and, therefore, one "must ever perfectly enter into the sense and spirit of what he is about to say" (p. 21). Thus, in Kenrick's dictionary oratorial accent or emphasis

is tightly linked to matters of prosody, especially of intonation, a topic which is addressed later in the preface.

While the mastering of the oratorial accent —i.e. emphasis— is left "to the taste and particular powers" of each language user (p. 21), Kenrick's description of what he understands as *syllabic accent* is more complex. He describes this particular feature in meticulous detail, aware that his understanding differed from and counter-argued Thomas Sheridan's (1719–1788), one of the main authoritative figures in elocution and orthoepy in the mid- and late-eighteenth century (Benzie 1972). Kenrick defines a *syllabic accent* as the marking of "the most significant syllables of a word, by a greater stress of voice, in order to make it more audible and understandable" (p. 10), a definition with which Sheridan (1780, 39) seems to concur. However, while Sheridan believed that there could only be one accent in a word, Kenrick claims that polysyllabic words can —and usually have— several accents, as pointed out above. He is aware that there tends to be a particular syllable which is more forcibly realised than the rest, but argues that this is not always the case, and harshly criticises Sheridan's "vicious practice" of "huddling the significant syllables of a word together, in order to lay a single accent on one, perhaps the most insignificant of the whole" (p. 15). In Kenrick's view, compound words such as *earthquake* and *hailstone* have two accents which ought to be equally sounded, since "they each contain the meaning of two words" (p. 10). He continues the discussion by acknowledging that there is no consensus in earlier works on whether a particular syllable ought to carry a *syllabic accent*, but admits that in monomorphemic items "the accent should in all words be brought forward as possible" (p. 11), with the only exception of contexts in which there is an etymological constraint.

Another key aspect in Kenrick's understanding of *syllabic accent* is the duality which this entails in terms of tone. Kenrick criticises contemporary authors such as Sheridan for the use of one single orthographic representation of accent —the acute accent [´]— as a means of indicating stress in particular syllables, which in his view makes it "[confusing] to foreigners" (p. iv). To improve this, he proposes the use of the acute accent in accented syllables which are pronounced "sharp and quickly" —i.e. short-accented vowels— and the additional use of the grave accent [`] in accented syllables which are pronounced "flat and slowly" —i.e. long-accented vowels and diphthongs. Besides, the author remarks on the peculiarities of each type of accent in that the acute accent concerns closed syllables only, while syllables with a grave accent are always open (p. vii).

Kenrick further argues for the benefit of this dual notation on the grounds that it would provide the reader with a more visual representation of *accent* within a word, since, in his view, polysyllabic items could have "two, three, or even more accents" (p. iv), a perspective that was contrary to the popular belief that words only have one accented syllable. By way of example of his model of accentuation, Kenrick provides the transcription of *fascination* as [FA´SCINA`TION], remarking that while the first syllable ought to be pronounced sharp and quickly, the third syllable is notably flatter and slower but accented, nonetheless.

Turning to Kenrick's understanding of *prosody* in Section VI of Chapter I "Of Prosody and Versification" and Section VI of Chapter II "Of English Prosody", he begins by defining it as the rhythm which results from the interplay of the oratorial and the syllabic accents. Still today, *prosody* is connected to notions such as stress, accentuation and prominence; in Kenrick this link is strongly made. In these sections, he delves into the contemporary practice of applying rules of the ancient languages to English, which he deems "absurd and ridiculous" (p. 21) because "[w]e have not indeed the same chaunt of accent, which

rendered the Greek tongue in particular so very melodious" (p. 22). He claims that more modern definitions of *accent* and *prosody* must be developed parallel to their classical sense, that is, the understanding of the ancient authors who, according to Kenrick, resorted to melody and poetry. In order to address this, he presents a new definition of accent, exclusively conceived for the English language. Moreover, an understanding of prosody by classical authors involved a change of pitch or, as Kenrick puts it, the "elevation or depression of the voice on particular syllables" (p. 46), a feature he considers insignificant for the correct pronunciation of English, hence diverging from our modern concept of intonation.

Another key concept in the notion of *accent* held by the Ancient Greeks is quantity. Here Kenrick questions to what extent his modern understanding of accent replaces the concept of quantity, concluding that the terms are not interchangeable since, in his view, defining vowel quantity in English entails knowing whether a particular accent is acute or grave. Thus, he claims that unlike in the ancient tradition, not every accented syllable in English is necessarily long, which in turn establishes a strong connection between the rules of prosody and the role of accent. In sum, with the target of correctness in mind, Kenrick rejects the adoption of the prosodic rules of ancient languages and advocates for a model based on "the actual practice of the best speakers; men of letters in the metropolis" (p. iv).

After his discussion of core themes about pronunciation such as accent, prosody, and quantity, Kenrick ends with a reflection on the connection between English prosody and poetry, and how the two interplay with each other. He states that the oratorial accent "should never counteract the harmony of the verse" (p. 50), and so it is this harmony that prevails above everything else in a poetic composition. We should recall that by oratorial accent Kenrick means emphasis, and by "harmony" he is referring to "a pleasing diversification of long and short, accented and unaccented syllables, conformable to the arbitrary rules laid down in the particular species of verse" (p. 52); to such conventions must the oratorial accent be accommodated so that the rules of versification are not breached.

5. CONCLUDING REMARKS

The critical discussion prefaced to William Kenrick's *A New Dictionary of the English Language* (1773) presents a model for the study of spoken English that diverges from those of his contemporaries, Thomas Sheridan among them.

Adopting a novel perspective, Kenrick proposes a binary understanding of the representation of the orthographic accent and of the notion of accent itself. He differentiates between two types of accent: oratorial and syllabic. The former works at sentence level and interplays with emphasis and prominence in a particular grammatical structure; the latter functions at word level and refers to highlighting a particular syllable by means of stress. The syllabic accent is further split into two sub-categories in the dictionary transcriptions: the acute accent [´], which is used to indicate a particular syllable realised "quickly and sharply", and the grave accent [`], which refers to syllables pronounced more "slowly and flat", thereby conceptualising vowel quantity in a way that challenged the general approach at the time. An accurate understanding of both types of accents is crucial to deliver "proper" and "correct" English, since prosody is strongly dependent on these two concepts.

Attaining a good, proper, standard pronunciation modelled after the speech of the educated society of London is Kenrick's ultimate aim for the users of his dictionary, and in order to do so it is vital to understand his views on English prosody. His precise rules, described in detail in the introductory materials, must be adhered to with only one exception: oratorial accent —i.e. emphasis— loses prominence in poetic composition. Here, formal features of a particular lyrical structure are prioritised over the rules of emphasis; hence the value of poetry is found in the interplay between formal structure and a correct use of the conventions of oratorial accent.

Overall, Kenrick's views are generally characterised by a solid opposition to the traditional approach to the study of the English language, and in particular of English elocution, based on the rules of Latin and Ancient Greek. Further studies on Kenrick's dictionary in relation to other orthoepic works by his contemporaries will undoubtedly shed more light on the extent to which this opposition is present and how authoritative his views on pronunciation were in shaping what we understand today as standard spoken English.

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XVI. A corpus-based analysis of the enriched interpretation of why-fragments in contemporary British English[16]

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Abstract

This study undertakes a corpus-based analysis of *why*-fragments in contemporary English. *Why*-fragments (e.g. Why *why*-fragments?) are independent linguistic expressions that lack an orthodox clausal design but denote a propositional meaning equivalent to that of their corresponding complete sentences. *Why*-fragments can nonetheless express additional modal (i.e. *Why* deal with why-fragments? ~'*Why* should you deal with *why*-fragments?') and exclusiveness (i.e. *Why* why-fragments? ~'*Why* why-fragments and not other types of fragments?') nuances, which point to a potential conventionalisation of the construction. Adopting a non-ellipsis-based approach and using data from the British National Corpus 1994, we carried out a multivariate analysis of potential linguistic proxies for the enriched interpretation of why-fragments. The results revealed that their meaning is sufficiently explained by the category of their remnants, with verbal remnants (e.g. *Why bother?*) being more prone to denote enriched nuances than those consisting of pronominal and adverbial phrases (e.g. *Why this? Why now?*).

Keywords: fragment, *why*-construction, ellipsis, *British National Corpus.*

1. INTRODUCTION

This paper presents a corpus-based analysis of why-fragments (e.g. why this study?, why on why-fragments?) in contemporary English with data from the British National Corpus 1994 (henceforth, BNC1994) (BNC Consortium 2007). Why-fragments can be equivalent in propositional meaning, force and communicative function to their corresponding complete clauses, but they can nonetheless denote additional nuances which cannot be directly derived from the fragment itself or from the complete why-interrogative sentence. Adopting a non-ellipsis-based approach (see Section 2.2), this investigation aims at exploring the potential influence of a set of linguistic factors in the conventionalisation of this enriched interpretation of why-fragments by means of multivariate statistical techniques.

The paper is structured as follows. Section 2 presents a definition of 'fragment' and outlines the formal and semantic properties of *why*-fragments. Section 3 describes the data retrieval procedure (§3.1) and the statistical analysis (§3.2), and discusses the results of the case study (§3.3). Finally, Section 4 presents some concluding remarks and lines for further research.

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2. ON WHY-FRAGMENTS

2.1. Definition of 'fragment'

Fragment is taken here as in Fernández-Pena (2021): a constituent which, despite being structurally non-canonical, is semantically felicitous (i.e. conveys the propositional meaning of a full sentence). This definition restricts the concept of 'fragment' to only those constituents which are functionally standalone and syntactically and prosodically independent, as well as semantically, discursively and pragmatically equivalent to their corresponding complete clauses in propositional meaning, force and communicative function. This is the case of the utterances in (1)–(4):

1. How about your wife? (Biber et al. 1999, 1100)

2. Strange memories on this nervous night in Las Vegas. Five years later? Six? (Biber et al. 1999, 225)

3. I mean, it was a lot of trouble to return it. **WHY DO IT?** [BNC1994: 1427 H8B]

4. A: I'll need to borrow your car.
B: **Why so?** he asked. [BNC1994: 423 CDY]

The interpretation of a fragment is often identical to that of the corresponding complete clause, as in (1) and (2). Some fragments, however, may express additional nuances that cannot be directly derived from the fragment or its corresponding complete clause. This is the case of *why*-fragments, such as those highlighted in (3) and (4). The next subsection elaborates on the enriched interpretation of these fragmentary utterances.

2.2. *Why*-fragments: Formal aspects and enriched meaning

Why-fragments consist of the *wh*-proform *why* and an overt non-*wh* remnant. The remnant may be nominal (5), adjectival (6), adverbial (7) or prepositional (8) (see Kim and Abeillé 2019). Passive participles (9), Complementiser Phrases or CPs (10) and non-finite clauses (11) can also occur as focal remnants of a *why*-fragment (Collins 1991; Duffley and Enns 1996; Bhatt 1998; Huddleston and Pullum 2002, 835, 874).

5. A: John danced with Mary.
B: **Why Mary?** (Kim and Abeillé 2019, 369)

6. A: All she wanted to do was sit alone in her close.
B: **Why so gloomy?** (Kim and Abeillé 2019, 369)

7. A: Here? In the church?
B: I am afraid so
A: But why here? [BNC1994: 1383 HTX]

8. A: John was talking to Mary.
B: **Why (to) Mary?** (Kim and Abeillé 2019, 371)

9. John was fired, but I don't know **why fired** (rather than fêted). (Weir 2012, 6)

10. A: Another day he said that trolls exist.
B: **Why that trolls exist?** (Yoshida et al. 2015, 328)

11. A: I feel like asking questions.
B: Then, **why wait?** (Kim and Abeillé 2019, 369)

In line with Kim and Abeillé (2019), we adopt a non-ellipsis-based interpretation of *why*-fragments. That these fragments cannot be reconstructed as instances of ellipsis or sluicing is evident in:

1. their restriction to main clauses (see (5)–(11) above) (sluicing can also occur in embedded clauses, e.g. *John ate something, but I don't know* **what** ~~John ate~~)

2. their tolerance to connectivity violations of

a. connected prepositions (e.g. Robin's body had been found *at the golf course* [.] **Why on the golf course?**; Kim and Abeillé 2019, 377)

b. case (e.g. *They say that Saddam*$_{\text{NOM}}$ is a dictator, but **why him**$_{\text{ACC}}$?; Kim and Abeillé 2019, 378)

c. category (e.g. *What are these white men* [*so angry*]$_{\text{Adjective Phrase}}$ *about*? [...] ***Why [the anger]***$_{\text{Noun Phrase}}$?; Kim and Abeillé 2019, 379)

3. the selection of synonyms instead of lexical items that are identical to the remnant (e.g. *We've got to get over to your apartment fast.* ***Why the hurry?***; Kim and Abeillé 2019, 379)

4. the remnant being extracted from a complex syntactic environment ('island') in the preceding context, which results in an ungrammatical elliptical sentence but a perfectly felicitous why-fragment (e.g. *Well, I think what's happening is both risky and immoral*. ***Why immoral?***; Kim and Abeillé 2019, 378)

In terms of meaning, as any other type of fragmentary utterance (§2.1), all *why*-fragments may convey a propositional meaning which is equivalent to that of the complete *why*-interrogative clauses. This 'orthodox' or 'canonical' reading is illustrated in (12). Some *why*-fragments, however, may also denote additional nuances. The fragment in (13), for instance, involves a modal nuance comparable to that of *should* or *would* (see Gordon and Lakoff 1971, 481; Johnson 1975, 487; Huddleston and Pullum 2002, 835, 874; Zaitsu 2018, 1–3), while examples like (14) have an added "presupposition of uniqueness" (Weir 2014):

(12) Why deal with *why*-fragments? (~ 'Why do you deal with *why*-fragments?')
(13) Why deal with *why*-fragments? (~ 'Why should we deal with *why*-fragments?')
(14) Why *why*-fragments? (~'*Why* why-fragments and not any other type of fragment?')

The enriched meaning expressed by why-fragments such as (13) and (14) cannot be derived directly from the fragment itself or the canonical complete *why*-clause, which points to the conventionalisation of the specific design of the *why*-fragment as a unique construction and also its so-called "conversational postulate" (Gordon and Lakoff 1971). We thus suggest that *why*-fragments with enriched interpretation may be taken as special pairings of form and meaning, i.e. 'constructions' (Goldberg 2006).

3. CASE STUDY: THE INTERPRETATION OF *WHY*-FRAGMENTS IN CONTEMPORARY BRITISH ENGLISH

This study aims at exploring the potential linguistic proxies for the enriched (versus canonical) interpretation of *why*-fragments in contemporary British English. To this end, we carried out a multivariate statistical analysis of several factors concerning the remnant and the antecedent of the *why*-fragment (§3.2).

3.1. Data retrieval

The data for this study were extracted from the written and spoken components of the *British National Corpus* 1994 (BNC Consortium 2007), which contains 96,986,707 words from the period 1960s–1993. The examples were retrieved via the CQPweb interface[17] with the following four queries:

- why + \?
- why + + \?
- why + + + \?
- why + + + + \?

These patterns look for the *wh*-proform *why* when followed by a minimum of one word (+) and a maximum of four words before a question mark[18]. A qualitative analysis of the instances that contain five or more words between why and the question mark confirmed the negligible incidence of *why*-fragments.

A total of 14,145 instances were retrieved from BNC1994. For practical purposes, the analysis was restricted to only those examples that showed a token frequency higher than 4, which amounted to 3,467 hits. These data were then manually pruned to exclude irrelevant cases such as canonical non-fragmentary main clauses (15) and instances where *why* is followed by interpersonal or textual material (16). Instances where *why* occurs either alone or followed by *not* (17) were also discarded because they do not allow for constructional variation.

(15) Why should this be? [BNC1994: 1122 CR5]
(16) Why not use a neutral term like 'parenting'? **Why indeed?** [BNC1994: 473 CGF]
(17) Is this the right venue? **Why not?** he wrote. [BNC1994: 13 A08]

After the manual pruning, the number of valid hits was 181.

[17] https://cqpweb.lancs.ac.uk.
[18] The backslash (\) is used to 'escape' the metacharacter (i.e. the use of the question mark as a wildcard) and, therefore, to match the literal character (see https://cqpweb.lancs.ac.uk/doc/cqpweb-simple-syntax-help.pdf).

3.2. Statistical analysis

Since this study aims at determining which linguistic factors favour the enriched interpretation over the canonical meaning of *why*-fragments, the dependent variable of our model is the meaning of the *why*-fragment (i.e. canonical or enriched). As discussed above, these fragmentary utterances may have a canonical interpretation, as in (18), or may convey an enriched meaning, either modal (19) or with a uniqueness nuance (20).

18. A: I know I felt guilty sort of sat inside [...]
B: **why guilty?** that's a curious word.

19. If you can't expect much, why bother? (~ 'Why should you/we bother?')

20. Why me? Tough guys are ten a penny. (~ 'me vs ten-a-penny tough guys')

The four independent variables that were taken as potential proxies for the enriched interpretation are the following:

1. 'category (of the remnant)': whether the remnant was pronominal (e.g. *why me*?), verbal (e.g. *why bother?*) or adverbial (e.g. *why now?*)

2. 'lexical (mis)match: whether there is semantic divergence (lexical mismatch; e.g. *You didn't deny it last night.* **Why now?**), or semantic correspondence (lexical match; e.g. A: *Why don't you take Victoria*i? B: **Why heri?**) between the remnant and its antecedent.

3. 'categorial (mis)match': whether there is a categorial mismatch (e.g. *You didn't deny it last night*$_{NP}$. **Why now**$_{AdvP}$**?**) or a categorial match (e.g. W*hat do you reckon to her*$_{proNP}$? **Why her**$_{proNP}$**?**) between the remnant and its antecedent.

4. 'case (mis)match': whether there is a case mismatch (e.g. A: *What do you*$_{NOM}$ think? **Why me**$_{ACC}$**?**) or a case match (e.g. *What do you reckon to her*$_{ACC}$? **Why her**$_{ACC}$**?**) between the remnant and its antecedent.

Table 1 lists the variables analysed, their levels and the number of instances per alternative. To establish the reference levels for each predictor, either frequency or theoretical unmarkedness were considered.

Lexical (mis) match		Categorial (mis) match		Case (mis) match	
No mismatch	110	Mismatch	110	No mismatch	146
Mismatch	71	No mismatch	71	Mismatch	35

Category		Meaning	
Pronominal noun phrase (pronp)	93	Canonical	103
Adverbial phrase (adv)	29	Enriched	78
Verbal phrase (vp)	59		

Table 1: Summary of the dataset

To determine the relative weights of these variables, we fitted a fixed-effects binomial regression model. Prior to that, we checked for potential (multi)collinearity in the model and the data were found to lack significant mutual collinearity (i.e. 1.43 – 2.829)[20]. Finally, we applied backward stepwise elimination to find the model that best explains the variation in the data[21]. This process resulted in a drastic reduction of the number of variables in the initial model, as only 'category (of the remnant)' was found out to have significant explanatory power of the interpretation of *why*-fragments.

The summary statistics for the model confirmed its good fit: the C-index was 0.793, which indicates an outstanding fit and predictive power, and the Nagelkerke R^2 value was 0.439, thus indicating a very good fit and a sufficient level of explained variance in the data.

3.3. Discussion of the results

Table 2 reports the output of the binominal regression model. The reference level of the dependent variable is 'enriched (meaning)'. The results confirm the contribution of the independent factor 'category (of the remnant)' to the interpretation of *why*-fragments: verbal remnants were found to be more likely to express enriched meanings (p<0.001).

Coefficients	Estimate	Std. Error	z value	Pr(>|z|)	
(Intercept)	-1.2947	0.2524	-5.130	2.90e-07	***
Category: adverbial phrase (adv)	0.1496	0.5020	0.298	0.766	
Category: verbphrase (vp)	3.1471	0.4564	6.895	5.37e-12	***

Table 2: Fixed-effects binomial regression coefficients[22]

Figure 1, which shows the effects plot[23] for 'category (of the remnant)', confirms the results of the output and further illustrates the trends attested for the three levels of the variable. In the graph, the y-axis represents the predicted probabilities for enriched meanings (high on the scale) and canonical interpretations (low on the scale). The effects plot thus corroborates the significant correlation between verbal remnants and enriched meanings, and reveals that both pronominal and adverbial remnants are very unlikely to receive an enriched interpretation.

[19] The model was fitted with the functions glm() from the 'stats' package (R Core Development Team 2022) and 'lrm' from the 'rms' package (Harrell Jr 2022) using the statistical software R (R Core Development Team 2022).
[20] Potential (multi)collinearity was explored with the function 'vif' from the 'car' package (Fox and Weisberg 2019).
[21] Backward stepwise elimination was carried out with the function 'step' from the 'MASS' package (Venables and Ripley 2002).
[22] Significant codes: 0 '***'; 0.001 '**'; 0.01 '*'; 0.05 '.'; 0.1 ' '; 1.
[23] Function 'predictorEffects' from the 'effects' package (Fox and Weisberg 2019)—95% error-bar confidence.

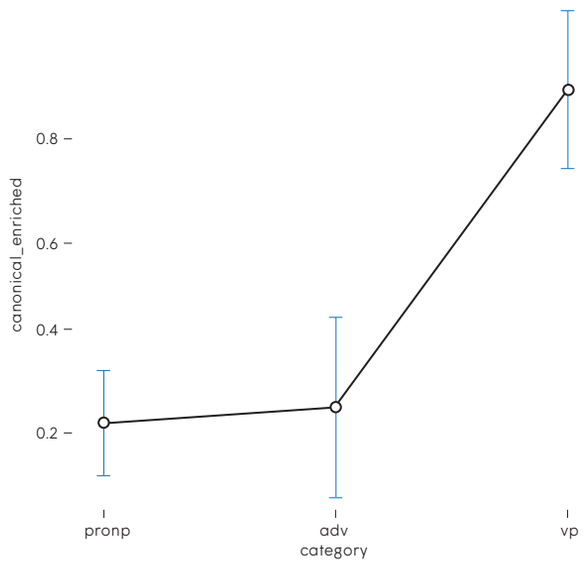

Figure 1: Effects plot (95% confidence interval) of the variable 'category (of remnant)'

4. CONCLUDING REMARKS AND AVENUES FOR FURTHER RESEARCH

This study undertook a corpus-based analysis of why-fragments with data from the *British National Corpus* 1994 with the aim of determining the potential linguistic proxies for the enriched (versus canonical) interpretation of *why*-fragments. A multivariate statistical analysis revealed that the meaning of these fragments can be explained by the category of their remnants: verbal remnants were found to be significantly more prone to convey enriched nuances, while *why*-fragments which comprise pronominal and adverbial phrases are more likely to receive a canonical interpretation, comparable to that of the complete *why*-clause.

The data are still preliminary and further research is needed, but the results seem to point to a conventionalisation of the enriched interpretation of *why*-fragments and verbal remnants. This observation would support the idea that *why*-fragments, at least those with a verbal remnant, could constitute a case of a special pairing of form and meaning, that is, a 'construction' (Goldberg 2006). Such a claim, however, needs further exploration and support. To that end, in future research we will refine our analysis of the potential linguistic proxies for the enriched meaning of these fragments, broaden the scope of the study by incorporating data from the *British National Corpus 2014* (Love 2017; Brezina et al. 2021) and apply more sophisticated statistical techniques that allow us to confirm or reject the preliminary conclusions of this study.

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XVII. Screening Colloquialisation Strategies in Recent Diachrony

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Abstract

Recent sociolinguistic research focuses on the spread of terms typical of spoken discourse into written registers where they were once considered inappropriate, a process investigated as 'colloquialisation' and 'popularisation', among other labels. However, the avoidance of typically spoken devices, such as phrasal verbs, in speech-like registers have also been accounted for as 'decolloquialisation' and 'monologisation'. This study investigates whether the variation attested in the literature maps a single process of stylistic change which describes a growing proximity between the style of speech and that of writing. To that end, a set of twenty linguistic features have been analysed in samples of spoken and written discourse with data from the two editions of the *British National Corpus*, BNC1994 and BNC2014. The results suggest that the frequency difference of stylistically marked linguistic items between speech and writing has become more balanced over time, a process termed here 'register levelling'.

Keywords: *British National Corpus*, colloquialisation, diachrony, stylistic change, register levelling.

1. INTRODUCTION

Linguistic structures typical of spoken discourse, such as contractions, have been increasingly adopted in formal written contexts where they used to be considered inappropriate, a phenomenon labelled 'colloquialisation' (Mair 1997). However, not only do writers opt more often for speech-like structures, but they have also been avoiding informal devices such as phrasal verbs (Rodríguez-Puente 2014). In previous literature, this trend has been accounted for by many processes of language change (e.g. democratisation, stylistic levelling), which provide different sociocultural explanations for similar diachronic changes in the frequency of stylistically competing variants.

Despite the large number of processes of language change proposed, movements away from informal features in speech have been attested but remain unaccounted for in the literature. This study intends to fill these gaps by analysing recent linguistic variation through a comprehensive list of linguistic proxies for stylistic change without adhering off-the-cuff to previous theoretical accounts. By comparing the diachronic distribution in speech and writing of linguistic items which were found to show variation in prior studies, I identified a mirror distribution in the data: the frequency difference of stylistically marked linguistic items, which previously defined the style of either speech or writing, has become more balanced and, thus, less distinctive over time, a phenomenon for which the term 'register levelling' is proposed here.

The paper is organised as follows. Section 2 reviews sociolinguistic theories proposed in the literature. Section 3 describes the aim of this study, the linguistic items selected for analysis and the data retrieval procedure. Section 4 summarises the patterns of variation observed. Finally, Section 5 presents some concluding remarks and avenues for future research.

2. STYLISTIC CHANGE IN THE LITERATURE

Differences over time in the frequency of linguistic features conventionally linked to either speech or writing have been investigated as evidence of at least seventeen sociolinguistic phenomena describing stylistic change. These phenomena include Americanisation, (de)colloquialisation, democratisation, conversationalisation, informalisation, stylistic levelling, monologisation and grammaticalisation, among others[24].

Due to the large number of phenomena proposed in the literature, they overlap in the linguistic changes they explain. The correlation between each linguistic feature attesting stylistic change and the sociolinguistic explanation provided in prior literature is not one-to-one. For example, variation in the use of modal verbs has been attributed to Americanisation, colloquialisation, democratisation and grammaticalisation (Collins 2008). These processes, however, are not identical. To start with, Americanisation refers to a situation where American English is ahead of British English (BrE) with respect to a given process of language change (the 'follow-my-leader' trend in Leech et al. 2009, 43, or the 'British lag' in Baker 2017, 238). Colloquialisation, however, refers to the growing convergence of writing and speech in terms of style, which is evident in the higher occurrence of informal items typical of speech in writing (Mair 1997, 204). Democratisation avoids face-threatening expressions marking power inequality by encouraging the use of more democratic devices (Farrelly and Seoane 2012). Finally, grammaticalisation involves the reanalysis of lexical (or already grammatical) items into elements with new (or more) grammatical, syntactic and morphological functions (Traugott 1995, 32). Therefore, previous research has provided different sociolinguistic explanations for identical diachronic changes and, thus, more than one phenomenon of language change may be applied to a specific instance of linguistic variation (Baker 2017, 244).

Even though more than one phenomenon may be at work, the relationship between the different processes of variation proposed in the literature remains unexplored. Baker (2017, 244) argues that "they work in concert and are best thought of as larger components of a greater driving force in terms of language change". Other scholars, by contrast, advocate for a hierarchical relationship, often describing democratisation as the upper-most level from which the other phenomena derive (see Hiltunen and Loureiro-Porto 2020). For example, a greater familiarity between writers and readers to make the text more reader-friendly, i.e. informalisation (Leech et al. 2009, 239; Farrelly and Seoane 2012, 395), is treated in the literature as, first, a near-synonym of colloquialisation, second, a 'bridge' between democratisation and colloquialisation (Baker 2017, 242) and third, a subtype of democratisation and 'stylistic levelling'—which describes the spread to formal registers of linguistic items formerly restricted to informal language (Schützler 2020). Moreover, opposite relations are also possible, since colloquialisation coexists with processes such as 'decolloquialisation' (Rodríguez-Puente

[24] See (synthetic) personalisation, tabloidisation and pseudo-democratisation (Hiltunen and Loureiro-Porto 2020), densification and analyticisation (Leech et al. 2009, §11.4), technologisation and globalisation (Baker 2017, 246–52) and popularisation and economy (Biber and Gray 2012).

2014), which involves a decline of informal linguistic items such as phrasal verbs in both speech and writing.

All in all, what these observations reveal is that the relationship between the different phenomena is yet to be determined.

Prior literature on stylistic change has also failed to provide a comprehensive inventory of linguistic items that contribute to or resist a growing speech-like style. Iosef (2013), for instance, explores only three linguistic features as determinants of colloquialisation, namely contractions, quotative *like* and phrasal verbs with *up* and *out*, none of which is addressed by Xu and Xiao (2015). Even though both studies focus on colloquialisation in BrE, the latter only deals with relative clauses and preposition stranding.

Apart from the lack of a comprehensive inventory of features, a reduced register scope has also characterised earlier investigations on stylistic change, particularly the underrepresentation of spoken data in prior studies. This is particularly relevant for two main reasons. First, speech is the register most open to linguistic innovations—i.e. the register where new linguistic features arise and/or existing items become more productive—and from which these innovations spread through written discourse and reach registers like scientific writing, which has been described as 'uptight' or "prone to retain conservative forms" (Hundt and Mair 1999, 234). Second, most processes describing changes in the opposite direction to orality arise from spoken language, as is the case of monologisation, which counteracts conversationalisation[25], both being processes restricted to spoken language.

In sum, a review of recent sociolinguistic change reveals an excessive number of terms that have been coined to account for similar lexical and grammatical innovations spreading to formal writing. As a result, researchers apply more than one of these phenomena to the linguistic variation found, overlooking the potential discrepancies between theories. This study builds on previous theoretical accounts without adhering to any of them to provide insight into stylistic variation by analysing a comprehensive list of linguistic proxies for stylistic change in both speech and writing.

3. METHODS AND AIMS

This investigation explores a series of linguistic items which showed stylistic variation in previous research in order to identify similarities in their distribution that would justify a reduction of the excessive number of sociolinguistic processes in the literature. In fact, I hypothesise that the variation attested in prior research evinces a single process of stylistic change. This process, for which I propose the term 'register levelling', describes a growing proximity between the style of writing and that of speech, and vice versa. Unlike colloquialisation, register levelling situates frequency changes away from informal language in speech in relation to the variation attested in writing.

To prove this hypothesis, I analysed the distribution of twenty linguistic devices taken as evidence of the sociolinguistic phenomena reviewed in Section 2. The inventory of linguistic features for investigation was compiled based on two factors: stylistic variation

[25] Monologisation repels the use of linguistic devices that promote interactivity (Kruger et al. 2019, 190), whereas conversationalisation favours the simulation of face-to-face conversational style in public spoken discourse (Hiltunen and Loureiro-Porto 2020).

and automatic retrieval. Stylistically, features surveyed in previous sociolinguistic research were selected based on their increase in frequency in the case of typically spoken devices, or their decrease, if the linguistic item was predominantly used in writing. Methodologically, only features that could be retrieved automatically in unparsed electronic corpora were included in the analysis. Furthermore, a distinction can be drawn between features whose variation suggests a replacement of formal items with their informal variants—compared in percentages—and features that lack a formal alternative but whose acceptability in formal writing has also grown in recent decades—analysed by normalised frequency per million words. Thus, the following fifteen variationist pairs (i.e. 1–8, 11–17) and five linguistic items without variants (i.e. 9–10, 18–20) have been surveyed, the first ten features being typical of speech and the last ten of writing:

Features	Examples
1. Semi - versus core modal verbs	The Jews, who were about to face catastrophic dispossession (AcaPleBk15)
2. *Not* - versus *no*-negation	I *don't intend any offence* by this (FictMis158)
3. Phrasal versus non-phrasal verbs	The car that hit me *carried on* driving (NewMaDam998)
4. Contracted versus uncontracted forms	*I'm drinking* a lovely wine (Sp2m2f21)
5. *Let's* versus *let us*	Now *let's* consider the second line
6. *Get*- versus *be*-passive	and they *get got* in at quarter to seven (Sp0m2f35)(AcaHumRa206)
7. Present versus past tense	I *love* it so much, you know.
8. Interpersonal versus non - interpersonal pronouns	but I thought *we* should go
9. Fillers	*Yeah*, these teachers, standing up for their rights (ElanForumRun7)
10. Conjunct *though*	No one seems to mind, *though.* (FictSci89)(MagCla1422)(WtsDra277)(AcaHumRa 206)
11. Modal versus finite verbs	they *can* put all that heartache behind. (NewsMaSue599)
12. *Who* versus *whom* relativisers	if you tell me *who* exactly you are. (WtsTvs219)
13. 's-genitive versus *of*-possessive	interventions on *participants' argumentation skills* (AcaSocRa186)
14. Nominalisations versus other nouns	they call coexistence, *confrontation* and co-ignorance. (AcaPleRa123)
15. Pre- and post-modified versus non-modified Noun Phrases (NPs)	*The end objective is* to shift the funding to (AcaTecBk19)
16. Passive versus active voice	a contract *was* given (OffComm1)
17. Long versus short passive	it *can be mitigated by* alternative governing law (AcaTecBk19)
18. Conjunction *for*	Consider all the good news. *For there is a lot of it.* (NewSeTim216)

Features	Examples
19. Titles	direct to *Sir* James Harris or rather (AcaPleBk13)
20. Degree adverbs	it's *pretty* bad (Sp0m2f75)

Table 1. List of features analysed and examples from the BNC2014

The frequency rates of the linguistic features selected were retrieved from the two editions of the *British National Corpus*, BNC1994 (BNC Consortium 2007) and BNC2014 (Love et al. 2017; Brezina et al. 2021). To maximise comparability, the subregisters 'other' and 'formal speech' were not included in the analysis, since they were deliberately disregarded in the compilation of the BNC2014 (Brezina et al. 2021, 610). The corpora are available through the software #LancsBox X (v.1.1.0; Brezina and Platt 2022) and grammatically annotated with the CLAWS tagging system (C7 tagset; Leech et al. 1994). The twenty linguistic items selected for analysis were retrieved by means of combinations of part-of-speech (POS) tags. Random samples of 300 instances from the results were manually examined to measure the precision of every query (with a mean of 95%).

4. DISCUSSION OF THE RESULTS

The twenty features listed above (§3) were analysed together with the aim of determining whether the recognition of various phenomena is justified or whether they can be accounted for by a single phenomenon. The analysis of the diachronic evolution and stylistic distribution of these twenty linguistic items revealed three main trends: 'convergence', 'orality' and 'further differentiation'.

First, convergence accounts for those features that reveal opposite diachronic trends in writing with respect to speech, which contributes to a more balanced frequency difference between the two registers (Biber and Conrad 2009) that is illustrated in Figure 1. On the one hand, features that are typically more productive in speech than in writing decrease in frequency in spoken registers over time but an increase in written language: *not* versus *no*-negation (2), phrasal versus non-phrasal verbs (3), contracted versus uncontracted forms (4), interpersonal versus non-interpersonal pronouns (8), 's-genitive versus *of*-possessive (13) and participial clauses versus infinitival and relative clauses as NP post-modifiers (15). On the other hand, the rate of features predominantly found in writing declines in written registers but grows in speech over time: nominalisations versus other nouns (14), post- versus non-modified NPs (15), passive versus active voice (16), long versus short passives (17) and conjunction *for* (18).

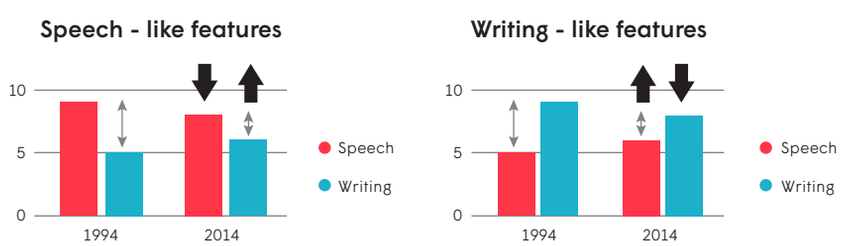

Figure 1. Illustration of the convergence trend

Second, a trend towards orality is observed in seven features that follow the same diachronic trend in both registers. As was the case with convergence, the linguistic items typical of speech —semi- versus core modal verbs (1), *let's* versus *let us* (5), *get*- versus *be*-passives (6), present versus past tense (7), fillers (9) and conjunct *though* (10)— behave differently from those more commonly found in written language, i.e. modals versus finite verbs (11), *whom* versus *who* (12) and titles (19). While the former undergo a diachronic rise in both spoken and written BrE, the latter become increasingly less frequent in both registers. Although this trend suggests that the difference between speech and writing holds across time, the change is more prominent in the register where the feature is less common, as shown in Figure 2.

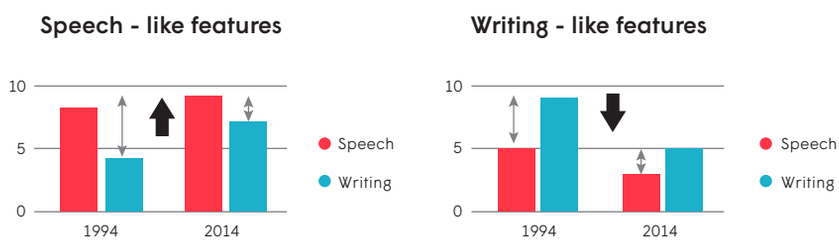

Figure 2. Illustration of the orality trend

Finally, only degree adverbs (20) and pre- versus non-modified NPs (15) follow a distinct path, becoming more widespread in the register where they tend to be more frequent and less common in the other, as shown in Figure 3. Unlike convergence and orality, this differentiation trend widens the frequency gap between speech and writing, which implies that the difference in the frequency of linguistic items stylistically marked as typical of writing or speech becomes larger rather than smaller, if the features contributed to register levelling.

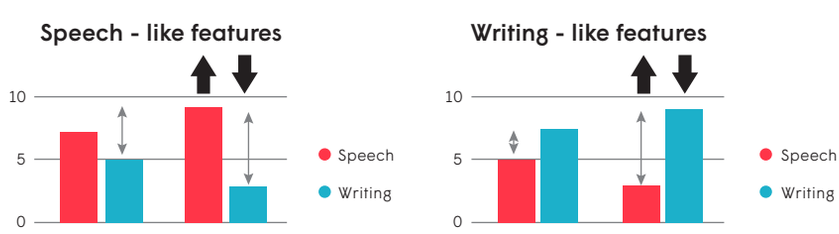

Figure 3. Illustration of the differentiation trend

5. CONCLUSIONS AND FURTHER RESEARCH

To sum up, the study of the variation in the distribution of stylistically marked linguistic features previously accounted for by a number of sociolinguistic phenomena (e.g. democratisation, stylistic levelling) has revealed mirror tendencies in speech and writing which went unnoticed in prior investigations. Such trends can be classified into three categories, labelled here 'convergence', 'orality' and 'differentiation'. Two of these, convergence and orality, involve a diachronic narrowing of the frequency differences shown by the linguistic devices. To account for the resulting phenomena, I propose the umbrella term 'register levelling', which replaces the wide range of labels proposed in prior studies.

My investigation has shown that the determinants of register levelling can be identified by their diachronic and stylistic distribution, particularly by detecting either converging

trends between speech and writing or a movement towards orality in both registers but at different speeds. The only exception attested pertains to the trend towards greater differentiation between speech and writing, shown by degree adverbs and pre- versus non-modified NPs. Future research needs to refine this analysis by, for example, applying statistical clustering analyses across all comparable subregisters or by including linguistic features which could not be retrieved automatically, such as *that* versus *which* relative clauses, and pied piping versus preposition stranding. Further avenues for further research concern the level of formality of the linguistic features analysed and the openness of individual subregisters to these features.

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XVIII. Using audio-visual material in Second Language Acquisition courses: An analysis for English Philology/English Studies

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Abstract

The use of audio-visual material in the second/foreign (L2) language classroom has been the focus of research in many studies to date, with findings generally pointing to benefits for the acquisition of the L2. However, to the best of our knowledge, using audio-visual material to lecture on the contents of *Second Language Acquisition* (SLA) courses in higher education, more specifically, in English Philology/English Studies has not been the focus of published research yet. Hence, the present study delves into the use of film and series excerpts, which showcase concepts in the field of SLA, to analyse and discuss contents in our university SLA classes. From the authors' experience, using audio-visual material in such a context may yield benefits both for students (higher motivation and engagement) and for lecturers (more engaging, dynamic, and integrated lessons).

Keywords: *Audio-visual material, higher education, English Philology/English Studies, SLA courses.*

1. INTRODUCTION

The use of audio-visual material in the second/foreign (L2) language classroom has been the focus of research in many studies to date. Findings generally point to the benefits of its use for the acquisition of the L2, as will be seen below. However, to the best of our knowledge, the use of audio-visual material to lecture on the contents of Second Language Acquisition (SLA) courses in higher education, more specifically, in English Philology/English Studies has not been the focus of published research yet. Therefore, the present study delves into the use of film and series excerpts that showcase issues in the field of SLA to analyse and discuss contents in university courses on SLA.

Using audio-visual material in such a context may yield two main benefits, as we have experienced in our classes. First, from the students' point of view, presenting them with realistic examples of theoretical issues that appear in their syllabus may enhance their motivation because they may establish a link between the university classroom and their daily lives where audio-visual material is part and parcel of it. Second, from the teachers' perspective, the use of carefully selected clips may help them to organize classes where issues belonging to different modules of the course can be integrated in the same class session. Our proposal, therefore, analyses several clips from films and series to be used in SLA courses in English Philology/English Studies and is structured in the following way. Section 2 presents the review of the literature dealing with technology as a pedagogical tool and the effects of audio-visual material in the L2 classroom. After this, in line with most research in the field, the most relevant features of audio-visual material that make it

beneficial for SLA courses are introduced. Section 3 includes the analysis of several clips that we have used to explain SLA issues in our own university classes together with a grid we designed to incorporate all the information for lecturers who might be interested in using the same material or who might want to take it as the starting point for the analysis of their own material. Section 4 collects some of the feedback from students after the experience. Finally, a brief conclusion is presented in section 5.

2. REVIEW OF THE LITERATURE

2.1 Technology as a pedagogical tool and audio-visual material in the L2 classroom

Nowadays technology is present in everybody's life and has gradually been incorporated into education. From a pedagogical perspective, the main advantages that technological tools present are that they allow for the use of teaching materials that can be accessed online for free and that, according to their descriptors, are interactive and dynamic, bring about collaborative work and are user-friendly. However, as already pointed out by Rosen, Carrier and Cheever (2013) several years ago, technology can become a potential distraction for students and may encourage the use of unreliable sources and promote plagiarism, if the adequate references are not provided. As to teachers, technology may sometimes constitute a time-consuming activity when seeking the appropriate material, and especially if they have not had enough training in the use of technology.

Notwithstanding, employing audio-visual material as one of the possible types of input favoured by technological advances has now become essential in the L2 classroom. YouTube videos, TED Talks, and series and film excerpts (as well as recent platforms like Twitch, or apps like TikTok, which are out of the scope of this paper) have been extensively used in classrooms, very often as supplementary material, because they provide appealing learning environments. Research studies have also incorporated such material to measure the acquisition of L2s. In this sense, findings have often point to the benefits of audio-visual material, as in the case of Gesa and Miralpeix (2022) for the acquisition of English as a foreign language (EFL) vocabulary, Pattemore and Muñoz (2020) for EFL grammar, and Pujadas and Muñoz (2020) for comprehension in EFL, to name but a few studies in our context.

More recently, research has also addressed the acquisition of L2 pragmatics with the support of audio-visual material, both inside and outside the classroom context (see Sánchez-Hernández and Herráiz-Martínez 2018, Khazdouzian, Celaya and Barón 2021, Usó-Juan and Martínez-Flor 202, and Barón and Celaya 2022, among others). Furthermore, as claimed by Kramsch (2014) and by Benson (2015), audio-visual material promotes intercultural learning which, from our point of view, should be a relevant objective in pedagogy nowadays.

2.2 Audio-visual material for SLA courses

The description of audio-visual material above leads us to think that films and series may become an excellent tool in SLA content courses in English Philology/English Studies in our context. As stated by Park and Son (2009), audio-visual material presents language input and experiences in meaningful contexts. In relation to films and series, Bruti (2016) claims that they provide contextualized language and offer similarities between fictional and real-life interactions. Besides, it is common knowledge that online audio-visual material of all types is extremely popular among the youth.

However, even if such features make films and series worth considering for courses on SLA, specific research on the way they depict SLA issues is still scarce. An exception is Young-Schotten (2005), who carries out a thorough analysis of how Spielberg's film *The Terminal* depicts adult L2 acquisition in a naturalistic context through the main character (Viktor Navorski), who is forced to live in an airport for political reasons for a year. By means of many illustrative examples, the researcher also compares the way interlanguage is represented in this film to its representation in Curtis' film *Love Actually*, the latter being "simply silly and The Terminal a work of genius in terms of their respective representations of human language" (Young-Schotten 2005, 3). Even if not SLA oriented, other studies such as Han's (2022), where the researcher discusses an instance of translanguaging (in a poem in Portuguese) in the Chinese film *Love after Love*, can also be construed as representative of the analysis of SLA in films.

Despite its numerous advantages, the use of films and series to teach SLA contents at higher education has not been the object of published research yet. This is the reason why the present study explores the educational potential that films and series may bring to SLA courses in English Studies/English Philology, offering thus a new perspective on the use of such material, which, contrary to the case of university content courses, is nowadays a valuable tool in the teaching of L2s.

3. SLA TOPICS IN FILMS AND SERIES: A PROPOSAL

Our proposal (see Table 1 below) presents several clips that depict topics which are part of the syllabi in our SLA content courses, some of which we have already used in class with highly successful outcomes. As can be seen in Table 1, from left to right, each of the seven columns provides essential information for teachers to decide which clip to use and also for students to understand the plot in case they have not seen the film or they are not familiar with the series: 1) title of the film or series; 2) link to the YouTube video, if available; 3) summary of the plot in the scene to be used in class; 4) characters' names; 5) specific area or chunk of language that is the target of analysis; 6) broad SLA topic; and 7) SLA subtopics depicted in the sample.

Title	Clip	Plot in the scene	Character	Target of analysis	SLA Topic	SLA Subtopics
The Terminal	https://www.youtube.com/watch?v=kYVaqB63aaA	Viktor must learn English to survive in the airport.	Viktor Navorski	Vocabulary	Stages of acquisition	Learning methods
Spanglish	Film	Cristina is angry and shouts at her mother (Flor) because Flor does not want her daughter to attend a private American school where she thinks her daughter would lose her Hispanic culture and identity.	Flor Cristina	"Not space between us"	Social models of SLA	The Acculturation Model Culture shock
English Vinglish	https://www.youtube.com/watch?v=wmGVY4T88dc	Shashi learns English to change her situation and her role as an Indian housewife, and as self-improvement.	Shashi Godbole	"The India; the USA" May; can	ELF Context Interaction The L2 ideal-self Cross-linguistic influence	Classroom context Grammar and pragmatics Pragmatic awareness
Eat, Pray, Love	https://www.youtube.com/watch?v=WhjXiyBqIBs	Liz is visiting Italy where she makes some friends. Liz is living in India where she wants to find her inner self.	Liz Gilbert	L2 Italian L2 Sanskrit	Attitude Motivation Language awareness	Integrative motivation Grammar Phonetics Translation

Title	Clip	Plot in the scene	Character	Target of analysis	SLA Topic	SLA Subtopics
Friends	https://www.youtube.com/watch?v=MnxPInyZ-Uc	Phoebe is teaching Joey French to help him get a role in a film.	Joey and Phoebe	Unintelligible utterances in (French)	Imitation Motivation	Instrumental motivation
Breakfast at Tiffany's	1:29:15- 1:31:42	Holly is planning to move to Rio with her lover, so she is learning Portuguese.	Holly Golightly	Audio in Portuguese	Oral input	Affective factors
Emily in Paris	Episode 7: 7:05-8:36	Alfie (a British man) is learning French in a classroom context. He is working in Paris and his company makes him attend French lessons.	Alfie	A written composition	Attitude Motivation	Negative attitude Lack of motivation

Table 1: Analysis of clips in relation to SLA topics

As can be seen above, a short excerpt may exemplify different topics at the same time. For instance, in the case of the last scenes of the film *Spanglish*, the following topics are susceptible to analysis: SLA and affective factors, the naturalistic context, social models of SLA, the use of the first language (L1) in L2 interaction, and L2 pragmatics (socio-pragmatic aspects such as power and social distance). Thus, carefully selected clips may help teachers to organise more integrated lessons where issues belonging to different modules of the course can be part of the same session; the contents thus provide a better representation of what acquiring an L2 involves. In other words, since a short excerpt may exemplify different topics at the same time, lecturers can organize sessions with the clip as the focus for the analysis of several SLA issues. This tends to make the rhythm of the class more engaging and dynamic, as experienced in our own practice. Students' motivation and commitment may also be enhanced since they can easily establish a link between the university classroom and their daily lives where the role of audio-visual material is very relevant. Finally, the analysis of such clips in the classroom may also serve as a model for students to work on the clips that they must choose for their own projects, which can be carried out in pairs or in small groups.

4. STUDENTS' FEEDBACK

This section presents some of the feedback provided by students after the implementation of this approach, both as part of the lesson and as a type of a project that they had to complete as one of the course tasks. The 4 excerpts come from students of English Studies at the University of Barcelona who were in their 3rd and 4th (last) year of the degree (academic years 2019-2020 to 2021-2022). Their ideas point to the advantages of using films and series to lecture on SLA, as can be seen below (please see the items in italics). The first two quotations that follow are on the use of films and series by the teacher in class.

1. "As a literature student, I loved how the lecturer organised the subject and how dynamic the sessions were. The teacher *exemplified* SLA scenarios, contexts, terms, and hypotheses through different media types (videos, audio, texts...), mainly focusing on mainstream videos. For instance, we analysed the sitcom Modern Family (...). These kinds of materials are *engaging*. I think students, even if they are not interested in linguistics, can tune into the sessions, and *enjoy* a subject that is far from difficult when a methodology like this is applied. (...)."

2. "The use of films and series helped me a lot to understand some SLA concepts, since I think that using audio-visual material in class helps us to *contextualize* and *exemplify* the theories and models that we work on. For instance, the teacher used some clips from the film *Spanglish* to explain and analyse the "Acculturation Model".

Quotations number 3 and 4 below are the students' comments on how they used films and series to carry out their own projects and on the benefits of this type of material.

3. "My group and I analysed a TikTok account. The videos posted in the profile were about a father (English as his first language) and his son (English and German as first languages). The dialogues between them were very exemplifying, and SLA terminology, such as code-switching, could be *identified* in these videos. The fact that students work over media of their choice made the task entertaining, easier, and fun. No extra effort was required, and you were given *freedom* in choosing your topic, which gives a lot of personality to the project".

4. "Our group decided to focus on the acquisition of slang for our project; we used clips from *Emily in Paris*. We wanted to design a project where we could analyse the participants, the *context* and so on from the series itself instead of exemplifying SLA topics".

5. CONCLUSION

This paper has presented an innovative proposal for content SLA classes in English Philology/English Studies, i.e., the inclusion of films and series both to lecture on SLA contents and to encourage students to integrate them in their projects. The main objective was to share the material and how to implement it in case other university teachers in SLA find it appropriate and useful. As reflected in the students' quotations above, audio-visual material in SLA content courses can help us to prepare engaging lessons that help to bridge the gap between students' out-of-class practices and formal education contexts. Nevertheless, despite the many advantages of input through audio-visual material for the acquisition of L2s found in research, its effects in university content classrooms, as in the present study, are still unexplored.

It is true that preparing lessons in this way might be more time-consuming, but, according to our experience, once students realize the amount of interesting material in films and series, they become involved in the search for clips to be discussed in class and in their projects and this makes the teacher's task easier. Such collaborative work might gradually lead to the creation of an online database to facilitate lesson planning. We think that the database could be created by both university lecturers and students, and, consequently, shared by all members of the academic community. The format could be like the one presented in the table above, or even include critical annotations and very brief essays relating the clips to the corresponding topics. We suggest that in a second phase the clips could also be selected with the aim of analysing a variety of topics in Applied Linguistics, not exclusively SLA, so that the database would be useful in other content classes (e.g., Teaching methods in EFL).

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XVIX. "Exploring stance constructions in The Coronavirus Corpus: An ecolinguistic approach"

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Abstract

The still contested origin of Covid-19 has raised awareness on the risks entailed by zoonotic diseases and the role played by humans in their origin and spread. Thus, the way such controversy has been managed in public discourse since the beginning of the pandemic is of interest from an ecolinguistic perspective. This study examines epistemic stance adverbs, i.e. adverbs conveying the "degree to which a speaker or writer is committed to the claim" being made, through the lens of ecolinguistics and using the methodology of corpus-assisted approaches to Discourse Studies (Richardson 2007, 59). The analysis is applied to a selection of online newspapers and magazine articles published from January 2020 until May 2022, extracted from the United States component of *The Coronavirus Corpus* (Davies 2020–2022). The main aim is to assess the frequency of epistemic adverbs and evaluate the degree of writer's commitment.

Keywords: *Ecolinguistics, stance, corpus, zoonosis, Covid-19, online news.*

1. INTRODUCTION

The outbreak of the COVID-19 pandemic has spread awareness of the danger entailed by zoonotic diseases which have been proved to be mostly caused by anthropogenic action (Espinosa et al. 2020, 1023–24), that is, by the action of human activity. In this context, the main aim of this pilot study is to explore from an ecolinguistic perspective how US online news discourse employs markers of stance in relation to the different hypotheses and theories about the origin of COVID-19. Stance is understood here as the set of "personal feelings, attitudes, value judgments, or assessments" (Biber et al. 1999, 966) on the communicative act. The specific markers of stance selected for study are epistemic adverbs (e.g., *likely, probably, definitely, certainly, clearly*), since they reflect the degree of writer's commitment to the proposition being expressed (Richardson 2007, 59). The texts chosen for analysis form part of Mark Davies' *The Coronavirus Corpus* (2020–2022), which contains news strictly related to the pandemic. Finally, the different theories on the origin of COVID-19 that will be explored by means of the set of materials just mentioned are the two summarized below:

1. The so-called lab-leak theory, which contends that SARS-CoV-2 leaked accidentally from the Wuhan Institute of Virology, located in Wuhan, China. Linked to this theory, there exists a hypothesis which claims, namely, that the virus was being investigated to be weaponized; in other words, to be intentionally turned into a weapon.

2. The theory of zoonotic spread or natural theory. According to this, the virus originated in nature and jumped to humans in the Huanan Seafood Market and/or in Hankou's market which contained around 75 different animal species, with a total of 120 animals, some of which were alive (O'Callaghan-Gordo and Antó 2020, 3).

Two main research questions will be addressed:

1. Are epistemic adverbs of doubt and certainty part of the array of linguistic devices which contribute to managing convictions in readers in US online media?

2. Are there any potential consequences from an ecolinguistic perspective?

The chapter is organized as follows. Section 1 discusses the theoretical framework, which relies on ecolinguistics as well as on Critical Discourse Analysis. Section 2 outlines the methodology adopted for this pilot study, namely, corpus linguistics. Section 3, in turn, describes some of the results from the analysis. Finally, Section 4 provides some tentative conclusions and suggestions for further research.

2. THEORETICAL FRAMEWORK

Ecolinguistics is defined by Alexander and Stibbe (2014) as a field "concerned with how language is involved in forming, maintaining, influencing or destroying relationships between humans, other life forms and the environment" (2014, 1–2). Since the 1990s, advocates of the field such as Halliday (2001[1990]) posed that language was an influential factor in our perception of nature, its resources, and other agents such as non-human animals; his ideas promoted the eco-critical analysis of discourse. More recently, Stibbe (2015) has helped to render ecolinguistics into a science which analyzes the capacity of language to create and perpetuate convictions in readers and listeners. Convictions are defined by Stibbe (2015, 129) as "stories in people's minds about whether a particular description is true, certain, uncertain or false."

In this context, the last couple of years have witnessed the emergence of a growing body of studies concerned with how language mediates and construes attitudes toward pandemic issues (see, among others, Curry and Pérez-Paredes 2021; Mahlberg and Brookes 2021; Yang and Wang 2021). The present investigation is in line with these and other studies in the field and draws as well from corpus-assisted methodologies and Critical Discourse Analysis (Fairclough 1995). As already anticipated, the main focus is on the construction of epistemic stance, one of the linguistic phenomena which is of interest from a discursive perspective, and which can be identified by using corpus-assisted methods (Alexander 2017, 203; Poole 2022, 34). Stance has been defined as "the way speakers express points of view, attitudes, feelings and evaluations [...] and position themselves in relation to some proposition (i.e., subjectivity) and to other speech participants (i.e., intersubjectivity) and their particular stances" (Kaltenböck et al. 2020, 1). As mentioned in section 1, epistemic stance, in particular, expresses a type of modality which conveys the "degree to which a speaker or writer is committed to the claim he or she is making" (Richardson 2007, 59). It is usually graded on a scale which ranges from absolute reliability to uncertainty regarding the information expressed in the proposition. This way of aligning oneself has the potential to affect readers' and listeners' perceptions and convictions and to model their commitment and trust by taking a stance on the claim being made. In order to understand how convictions are affected by online media discourse, Fairclough contends that "communicative

events and social practices are contextualized differently depending upon the goals, values and priorities of the communication in which they are contextualized" (1995, 41). In the case of the origin of COVID-19, for instance, epistemic stance markers could potentially provide reliability on one theory (e.g., the weaponized virus theory, as a result of current political tensions) over others (the natural theory), this in order to steer public opinion and restructure people's convictions.

3. METHODOLOGY

Regarding the methodology and data collection procedures, the analysis is based on *The Coronavirus Corpus*, which is, in turn, derived from News on the Web Corpus (NOW; Davies 2010–). *The Coronavirus Corpus* currently contains 1.5 billion words in all. It includes online newspapers and magazines from 20 English-speaking countries from January 2020 to December 2022, from which the US component was selected (Davies 2021, 584). This study, however, is limited to data from January 2020 to May 2022. The software allows to create virtual corpora in which the user can perform queries in a preselected body of texts. Using this option, a virtual corpus was created with texts which included the keyword *origin*. The resulting corpus consisted of 7,618 texts, with a total of 15,164,869 words. The list of epistemic adverbs under analysis was the result of comparing Rozumko's (2017, 76) comprehensive list of adverbs with the adverbs found in the virtual corpus; the matching ones are given in Table 1, which contains adverbs of certainty and of doubt.

	Doubt	Certainty
Epistemic adverbs	allegedly, apparently, arguably, likely, perhaps, possibly, presumably, probably, reportedly, seemingly, supposedly	certainly, clearly, definitely, surely, undoubtedly

Table 1: List of epistemic adverbs

Some of the quotations containing instances of epistemic adverbs occur repeated in the data, but in different sources. This is due to the fact that various newspapers and journal articles made use of the same statements drawn from health authorities, politicians, and other personalities. These repeated instances were retained in the data analyzed because, even though they represented one and the same original example, different newspapers and online journals contributed to their visibility, and sometimes did so from different angles.

4. RESULTS

Once the searches of the preselected list of adverbs were carried out in my virtual corpus, the software yielded a total of 13,297 instances, as shown in Table 2. All the instances were then further subjected to manual pruning which involved the individual inspection of each instance. In order to be considered for analysis, the adverbs had to be found in contexts strictly related to the origin of the pandemic. Due to space constraints, this paper only reviews the most common adverbs of doubt in the data, namely likely and probably, as well as the adverbs of certainty.

Table 2, which shows both raw numbers and percentages, includes a total of 704 tokens of the selected epistemic adverbs occurring in contexts about the origin of COVID-19. The results show that doubt adverbs are the predominant group, so that the use of certainty adverbs might represent a purposeful, conscious choice. The adverbs of doubt *likely* (32.53% of the total) and *probably* (22.42% of the total) are the most prominent ones, which points toward a low degree of commitment toward the origin of COVID-19.

	Adverbs	Total nr	COVID-19	%
Certainty	certainly	1,386	58	8.24%
	clearly	1,250	51	7.24%
	definitely	722	20	2.84%
	surely	216	3	0.43%
	undoubtedly	86	--	--
Doubt	allegedly	335	9	1.28%
	apparently	630	16	2.27%
	arguably	181	4	0.57%
	likely	2,099	229	32.53%
	perhaps	1,572	39	5.54%
	possibly	933	80	11.36%
	presumably	279	3	0.43%
	probably	2,505	158	22.44%
	reportedly	589	15	2.13%
	seemingly	337	5	0.71%
	supposedly	177	14	1.99%
	TOTAL	**13,297**	**704**	**100%**

Table 2: Total instances in the subcorpus and raw numbers and percentages of the epistemic adverbs found in contexts dealing with the origin of COVID-19

The literature on these adverbs (Wierzbicka 2006, 269) suggests that ***likely*** tends to reflect a less factual character than *probably* and is loaded with a subjective assessment which may not be verifiable. This semantic implication seems to be confirmed by examples such as (1) and (2). As regards *probably*, this indicates that the validity of the proposition cannot be proved by the speaker and that it is not possible to demonstrate the origin of the judgment being conveyed (Wierzbicka 2006, 266), as shown in examples (3) and (4). In all, both likely and probably are highly dependent on the contextual information in order to determine the stance they convey (Wierzbicka 2006, 267). In examples (1) through (4), the adverbs support both theories with a very low degree of commitment.

1. House Foreign Affairs Republicans released an August report concluding COVID-19 most **likely** emerged from the Wuhan lab in September 2019. (CORONA: 21-11-27 US washingtonexaminer.com)

2. Two major new studies released Saturday said the novel coronavirus most **likely** originated at a market and "they found no support" for the alternative lab-leak theory [...]. (CORONA: 22-02-28 US politico.com)

3. Sen. Rand Paul, among others, has argued that the pandemic **probably** began with a laboratory leak. (CORONA: 22-05-04 US washingtonpost.com)

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3. Sen. Rand Paul, among others, has argued that the pandemic **probably** began with a laboratory leak. (CORONA: 22-05-04 US washingtonpost.com)

4. A World Health Organization-led team spent four weeks in and around Wuhan with Chinese scientists and said in a joint report early this year that the virus had **probably** been transmitted from bats to humans through another animal — but that further research was required. (CORONA: 21-11-19 US New York Post)

In addition to these two high-frequency adverbs of doubt, the adverbs of certainty are also worth reviewing due to their strong investment weight, that is, the expression of commitment to the event (Kiesling 2020, 4). Their figures are displayed in Table 2, *certainly* (8.24% of the total) and *clearly* (7.24% of the total) being the adverbs which stand out. Although for the purposes of this pilot study they were individually analyzed in context, only their most salient features, according to the main literature, are discussed in this paper. The four adverbs included in this analysis belong to Simon-Vandenbergen and Aijmer's (2008) class of adverbs of certainty and are analyzed according to type of epistemic adverb, scope in the sentence, and surrounding context. *Certainly, definitely,* and *surely* are included in the group of adverbs which express a "high degree of speaker commitment to the truth of the proposition," but do not specifically refer to "modes, sources and matches of that knowledge" (Simon-Vandenbergen and Aijmer 2008, 84), while *clearly* is included in the group of adverbs which are based upon evidence to express certainty. However, these authors (2008, 224) comment on the possible persuasive uses of the epistemic adverb *clearly* since it tends to be found in texts which express unequal access to information. Consider example (5), where no evidence of the claim is found in the scope affected by *clearly:*

5. "I strongly supported looking into the 'lab-leak' hypothesis, which **clearly** is a real possibility," Ford wrote in his Medium post. "But I'm not just saying this now. I said it at the time, too. A lot." (CORONA:21-06-13 US buzzfeednews.com)

The analysis of the individual contexts reveals that the four adverbs (*certainly, clearly, definitely, and surely*) are found in contexts supporting both the natural theory and the lab-leak theory.

4. CONCLUSIONS AND FURTHER RESEARCH

Due to the exploratory character of this paper, no firm conclusions can be drawn. However, it is possible to tentatively answer the research questions which motivated this paper in the first place. First, epistemic adverbs seem to be part of the array of linguistic patterns which create and modify convictions in media discourse. On the one hand, adverbs of certainty can help to steer public opinion due to their strong investment weight, thus creating convictions in the reader through modelling of commitment and trust. On the

other hand, doubt adverbs convey a low degree of commitment but a strong subjective value which makes them dependent on the immediate, surrounding context. They have the potential to perpetuate uncertainty, confusion, and distrust in readers' perceptions.

Second, after having explored the role of epistemic stance adverbs in online US news, it can be determined that the dissemination and reporting of information by media can help to build the connection between anthropogenic action and global health crises such as COVID-19. Language use in online media discourse can both promote or hinder considerations on wildlife trade, meat industry, and meat consumption as major sources of infectious zoonotic diseases in humans, as proven by Espinosa et al. (2020) and Lawler et al. (2021). As a matter of fact, a number of instances supporting the natural theory in my data can be found in contexts relating the origin of the disease with wet markets and intensive farming which may raise awareness on animal welfare in meat industry.

Future research should look deeper into the context of the occurrence of epistemic adverbs and analyze influential newspapers and magazines as case studies to investigate the usage of markers of stance. Furthermore, other markers of epistemicity and evidentiality should be considered for analysis to obtain a more comprehensive view of stance in online news discourse, especially in relation to controversial events like the origin of COVID-19 discussed in this paper.

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XX. Second Person Pronouns in Geographical Varieties of English

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Abstract

The English pronominal system has been the focus of a wide array of studies, both synchronic and diachronic. However, non-standard pronominal forms have not received much attention, and most of the research on the topic has been devoted to periphrastic forms such as *you* all or *you guys*. This preliminary corpus-based study aims to pave the way for further research by exploring several non-canonical, one-word second person pronouns within the context of World Englishes. Based on data extracted from the *Corpus of Global Web-based English* (GloWbE; Davies 2013), these pronouns are studied in relation to their geographical distribution, their number reference, and the contexts in which they are used.

Keywords: *GloWbE,* non-canonical pronouns, second person, World Englishes.

1. INTRODUCTION

The literature devoted to English personal pronouns is not scarce; ranging from diachronic research to synchronic analysis, a remarkable number of contributions have broadened our knowledge on the topic. From a diachronic perspective, studies have mainly focused on questions such as the development of the 3rd person singular female pronoun she (Stanley and Robbins 1978), the replacement of the original Old English 3rd person plural forms by their Scandinavian counterparts (Werner 1991), or the competition between *thou* and *you* in several periods and registers (e.g., Walker 2007). Within synchronic studies, research has been conducted, for example, on the uses of inclusive *we* in some particular registers (Myers 1992) or the emergence of neo-pronouns (i.e, alternative pronominal forms such as *ze* or *xe* developed recently in some communities to avoid the traditional 3rd person singular pronouns) used for identity-marking purposes (Miltersen 2016). Yet, in spite of this wealth of studies, non-canonical personal pronouns have remained an obscure topic for a long time, and they have received little attention in the field of World Englishes. For this reason, this paper aims to serve as a preliminary approach to the study of some of these pronouns, especially those which have barely been investigated. To this purpose, I conducted a corpus-based study and retrieved all the instances of four second-person pronominal forms: *oonu, yous*(e), y*iz/yez* and *yousuns* (all included in Wales 1997). Data extracted from *GloWbE* (Davies 2013) were used to produce a tentative answer to two questions: the number reference (singular or plural) of the pronouns, and the contexts where they appear (based on the two component parts of the corpus). The paper is structured into five parts, including this introduction. Section 2 provides a review of some of the literature on non-canonical pronouns. Section 3 describes the corpus and the methodology followed to retrieve the data. Section 4 presents the results, and Section 5 summarises the main contents of the paper.

2. LITERATURE ON NON-CANONICAL PRONOUNS

Non-standard personal pronouns have not been at the centre of many studies. In fact, they are only mentioned in descriptive grammars which provide an account of the most relevant features of some geographical varieties of English (*cf*. Aceto and Williams 2003). In addition, the scarce research that has been conducted on the topic deals mainly with second person pronouns, since the lack of different forms for both singular and plural for this person seems to have triggered the emergence of new pronouns to fill in this gap in the pronominal system; an example can be found in De Vogelaer (2007), who compares the evolution of alternative second person pronominal forms in English and Dutch and their status within their respective linguistic communities. Other studies on the topic focus, for the most part, on non-canonical periphrastic pronouns consisting of a combination of the standard pronoun you and a quantifier or a noun, thus producing forms such as *you-all*, *you guys*, *you two*, etc. In particular, *you-all*, and especially its probably related variant *y'all*, account for the majority of these studies, perhaps due to their high frequency, remarkably pronounced in the southern states of the US. Lipski (1993), Maynor (1996) and Tillery et al. (2000), among others, have contributed to our understanding of this form, focusing on questions such as its debated origin, number reference, uses in discourse and its spread across the US and the Anglophone world.

Recently, corpora have also been used for the study of non-canonical pronouns.

Valentínyová (2015) provides some much needed data about periphrastic pronouns, including information about the contexts in which they are used, the type of sentences where they are most common, and their number reference. Galiano (2020) constitutes, to the best of my knowledge, the most complete corpus-based study on non-standard pronominal forms. With data extracted from *GloWbE*, she considers different aspects related to these pronouns, such as their geographical spread, their semantic prosody or the pragmatic value that speakers assign to them. With the exception of *oonu*, all the pronouns considered in this paper have already been investigated in Galiano (2020), although the research questions differ. Thus, this preliminary study has been designed to address some of the questions left unanswered by previous research.

3. CORPUS AND METHODOLOGY

As aforementioned, the corpus chosen for this study is the *Corpus of Global Web-based English (GloWbE*, Davies 2013). The reason for its selection is threefold. First, the high number of words included in it is a necessity for a study of this kind. *GloWbE* contains almost 1.9 billion words corresponding to real language used on the internet by speakers of 20 varieties of English. Given the low frequencies of most alternative personal pronouns, smaller corpora would not allow for the retrieval of even a reduced number of instances of these forms. Second, using *GloWbE* ensures that the data are extracted from the same source used in previous studies on the topic, thus turning this paper into a companion piece to said studies, such as Galiano (2020). Finally, and since the corpus consists of two component parts, *General* and *Blogs*, it is possible to make some comparisons between them. The first category includes all types of webpages, such as online magazines, newspapers, forums, etc., whereas the *Blogs* category only contains this kind of webpages. It has been argued, due to this composition, that the language of the General category is closer to written registers, while the Blogs category reflects spoken language quite accurately. However, it is important to highlight that the *Genera*l category also includes blogs, which due to their oral-like features may affect the supposed equivalence between

the components of the corpus and the spoken and written registers.

Searches were conducted manually for each of the four selected pronominal forms: *yous(e), yiz/yez, yousuns and oonu. Yousuns* was not attested in the corpus, although data by Galiano (2020) evinces that there is a reduced number of hits for related forms, such as *you'uns*. The retrieved instances were then pruned to exclude those examples which could have affected the final results. First, I excluded all the instances which were duplicated. Since the corpus contains blogs, it is frequent for sentences to appear multiple times, because in long threads users frequently quote previous comments in their replies. This is the case of example (1), which was included three times in the corpus.

1. *Youse* won't get in if youse don't get back from the desk! (*GloWbE*, New Zealand-General)

Secondly, I also eliminated the examples which corresponded to grammatical descriptions of the uses of the pronouns in certain geographical varieties. These were excluded on the basis that they did not represent actual, productive use of the pronouns, as in example (2).

2. The *youse* you identify in Scouse and Irish vernaculars can also be found in New York. (*GloWbe*, Great Britain-General)

3. Finally, instances which did not actually include any pronoun were also pruned. This was the case of examples with the word *thank you* in the plural form, as in example (3).

4. Spare me the greetings, *thank yous*, regards. (*GloWbE*, United States-General)

Due to the criteria considered for data pruning, as well as the limited number or forms selected for each pronoun (based on Wales 1997), the final results may not correspond to the total number of instances attested by Galiano (2020), who also considered other less common forms of these pronouns.

4. RESULTS

In a first stage, the results for each pronominal form and variety within the corpus were studied in relation to their number reference in order to determine whether they are used with a plural and/or a singular reference. Wales (1997) describes all the selected pronouns as forms with a plural reference used in contrast with the standard form *you*, which may be perceived by some speakers to have a singular reference. A quick search on *GloWbE* actually reveals that *you* is sometimes combined with a verbal form inflected for the singular by adding the traditional –s ending of the present simple, as in example (4).

(4) To stop this, you have to stop thinking when *you goes* to sleep. (*GloWbE*, Jamaica-General)

Determining the number reference of all the instances retrieved from the corpus required taking into account the context in which they are used. For some particularly ambiguous instances it was necessary to locate the initial referent mentioned at the beginning of a

long thread of messages, something especially common with examples from the Blogs category. Table 1 includes the number of hits with a singular or plural reference for each pronoun and geographical variety, as well as the percentage that these instances represent for each form and variety.

		YOUS(E)		YIZ/YEZ		OONU	
		Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
GB	RF	19	87	-	8	-	-
	%	18	**82**	-	**100**	-	-
US	RF	17	71	-	2	1	-
	%	19	**81**	-	**100**	**100**	-
IE	RF	18	108	10	39	-	-
	%	14	**86**	20	**80**	-	-
AUS	RF	11	74	-	1	-	-
	%	13	**87**	-	**100**	-	-
NZ	RF	5	55	-	1	-	-
	%	8.3	**91.7**	-	**100**	-	-
CA	RF	4	11	-	1	-	-
	%	26.7	**73.7**	-	**100**	-	-
JM	RF	1	2	-	-	26	60
	%	33.3	**66.6**	-	-	30	70
IN	RF	1	3	-	-	-	-
	%	25	75	-	-	-	-
BD	RF	3	1	-	-	-	-
	%	**75**	25	-	-	-	-
PK	RF	1	8	-	-	-	-
	%	11.2	**88.8**	-	-	-	-
LK	RF	2	3	-	-	1	-
	%	40	**60**	-	-	**100**	-
HG	RF	2	4	-	-	-	-
	%	33.3	**66.6**	-	-	-	-
SG	RF	1	2	-	-	-	-
	%	33.3	**66.6**	-	-	-	-
PH	RF	1	6	1	2	-	-
	%	14.3	**85.7**	33.3	**66.6**	-	-
MY	RF	1	5	-	-	-	-
	%	16.6	**83.4**	-	-	-	-
KE	RF	-	-	-	-	3	-
	%	-	-	-	-	**100**	-
GH	RF	4	1	-	-	-	-
	%	**80**	20	-	-	-	-
TZ	RF	1	2	-	-	-	-
	%	33.3	**66.6**	-	-	-	-
SA	RF	3	1	2	2	-	-
	%	75	25	50	50	-	-
NG	RF	3	-	-	-	-	-
	%	**100**	-	-	-	-	-

Table 1. Raw frequencies and percentages according to number reference for each pronoun and variety

For the sake of clarity, and to determine the main number reference for each pronoun in each variety, the highest percentage has been highlighted in bold. As can be appreciated, most of these pronouns are used with a plural reference, which might be related to Wales' idea of a contrast with a singular you. Yet, there is also a considerable number of examples with a singular reference. Examples (5), (6) and (7) illustrate this use.

5. The police officer handed back the driver his papers, and said, "*Oonu* go on where yu a go". (*GloWbE*, Jamaica-Blog)

6. I luve *youse, youse* is so clever! (*GloWbE,* Australia-Blog)

7. Finn. What *yez* doin? (*GloWbE*, Ireland-General)

When these pronouns are considered individually, *yous*(e) and *yiz/yez* overwhelmingly have a plural reference, whereas *oonu* is not that extreme in this regard (it is used solely with a singular reference in three varieties, and in Jamaica, the only variety where its presence is somewhat significant, singular uses account for 30% of the instances). This could be attributed to the fact that the first two pronouns originated by the addition of –s in final position, which could make their plural origin less obscure to speakers. It is also frequent for these pronouns to be followed by *all, guys, mates* and similar nouns in a periphrastic referring construction.

African Englishes deserve to be considered separately. The total number of instances is too small to arrive at any conclusion; however, it seems that these varieties tend to favour a singular reference over its plural alternative, contrary to most other varieties: singular reference is preferred over plural reference in Ghanaian, South African, Kenyan and Nigerian English, and it is also present in Tanzanian English. This interesting disparity could point to a separate local origin for some of these pronouns or, more probably, to the effect of areal or substrate influences at work. This possibility, which requires further research, could be supported by the fact that the languages spoken natively in these countries belong in most cases to the Niger-Congo family.

Once the number reference of the selected pronouns had been determined, the varieties exhibiting the highest (raw and normalised) frequencies for these forms were studied more carefully to determine whether the results varied between the two component parts (also labelled as "macrogenres") of the corpus. Table 2 includes these figures.

PRON.	MACROGENRE	GB		US		IE		AUS		NZ		CA		JM	
		RF	NF	RF	NF	RF	NF	RF	NF	RF	NF	RF	NF	RF	NF
YOUS(E)	General	60	0.24	52	0.21	90	1.12	53	0.51	45	0.77	8	0.09	1	0.04
	Blogs	46	0.35	36	0.27	36	1.77	32	0.74	15	0.66	7	0.16	2	0.18
YIZ/YEZ	General	3	0.01	2	0.01	39	0.48	1	0.01	1	0.02	1	0.01	-	-
	Blogs	5	0.04	-	-	10	0.49	-	-	-	-	-	-	-	-
OONU	General	-	-	-	-	-	-	-	-	-	-	-	-	54	1.89
	Blogs	-	-	1	0.01	-	-	-	-	-	-	-	-	32	2.88

Table 2. Raw and normalised frequencies (per 1,000,000 words) of pronouns by country and per macrogenre

As can be observed, in most cases non-standard pronouns are much more common in *Blogs* than in the *General* category, thus suggesting that it is probable that these forms are mainly confined to informal discourse. The normalised frequencies also reveal more information. *Yous*(e) in the Australian, New Zealand and Irish varieties, as well as oonu in Jamaican English, exhibit higher frequencies than other pronoun-variety combinations. This could be attributed to the fact that these pronouns emerged in these varieties (such as *yous*(e) in Ireland), or were imported by a large number of speakers of the variety where they originated, who either migrated or were brought to these places (the case of the population of Irish origin in Australia and New Zealand, and of West African origin in Jamaica). However, a quick look at the instances from these varieties evinces that non-canonical pronouns are not simply used in colloquial contexts with the same meaning as standard *you*. They can actually be used as a solidarity strategy to refer to addressees that belong to the same national or cultural group as the speaker, as shown by example (8), or to chastise members of their same group, as in example (9).

8. *Oonu* all is Jamaican. (*GloWbE*, Jamaica-General)

9. All right *youse* bastards. (*GloWbE*, Australia-General)

Examples such as these counter the idea that non-standard pronouns are features of colloquial speech used simply as alternatives to the standard pronominal form.

5. FINAL REMARKS

The aim of this paper was to conduct a preliminary corpus-based study of some of the particularities of certain non-standard pronouns. Data support the prediction that these second person pronominal forms are mostly used for plural reference. Nevertheless, some African varieties appear to prefer a singular reference for these pronouns, perhaps due to substrate influence. The results also show that non-canonical pronouns are more frequent in colloquial than in non-colloquial contexts, although in some geographical varieties these pronouns are not merely used as informal versions of *you*; instead, they have an added pragmatic value. In spite of these findings, it is necessary to conduct further research on non-standard pronouns to reach definitive conclusions about them and expand our knowledge about this neglected topic.

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XXI. Data and Theory Hand in Hand: Determinants of Post-Auxiliary Ellipsis in Modern English[26]

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Abstract

This chapter analyses Post-Auxiliary Ellipsis in Modern English through the statistical modelling of the variation between its two subtypes: Verb Phrase Ellipsis (VPE), in *We don't want to postpone the conference, but due to the pandemic we will ~~postpone the conference~~*, and Pseudogapping (PG), as in *If you don't tell me, you will ~~tell~~ your mum*. VPE involves the ellipsis of the constituent following the licensor, whereas in PG a remnant is kept after the licensor. The research question addressed here is: what is the nature of the linguistic determinants that trigger either VPE or PG? Every example of VPE and PG in the Penn Parsed Corpus of Modern British English (PPCMBE) was analysed addressing a number of grammatical, semantic/discursive and processing linguistic predictors. A fixed-effects regression model, supported by Random Forests, determined the relative weight of the potential determinants of either VPE or PG in Modern English.

Keywords: *ellipsis, Post-Auxiliary Ellipsis, Verb Phrase Ellipsis, Pseudogapping, remnant, regression, corpus.*

1. INTRODUCTION

The focus in this chapter is on Post-Auxiliary Ellipsis (PAE) (Sag 1976; Warner 1993; Miller 2011; Miller and Pullum 2014), exemplified in (1) and (2), which respectively illustrate the PAE subtypes of Verb Phrase Ellipsis (VPE) and Pseudogapping (PG):

1. I have published a book but he hasn't ~~published a book.~~ [VPE]
2. John called Sarah, and Mary did ~~call~~ Jane. [PG]

In VPE the whole constituent following the licensor is ellipsed, whereas in PG a remnant is kept after the licensor in the ellipsis site.

The case study reported here explores these elliptical constructions through the statistical modelling of the variation between the two subtypes of PAE in a corpus of Modern English. The research question addressed in this investigation is: what is the nature of the linguistic determinants that trigger PAE (VPE versus PG) in English?

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This chapter is organised as follows. Section 2 defines PAE and its main linguistic characteristics. Section 3 describes the data, whose statistical modelling is accounted for in Section 4. Section 5 summarises the study, reports the results and provides the interpretation of the findings.

2. PAE: DEFINITION AND LINGUISTIC FEATURES

PAE involves the ellipsis of verb phrases, adjective phrases, (noun or) determiner phrases or prepositional phrases after main verb *be* or *have*, auxiliaries *be, have* or *do*, modal auxiliaries or after the infinitival marker *to* (also a defective non-finite auxiliary verb in, among others, Pullum 1982; Gazdar et al. 1985; Levine 2012; Miller and Pullum 2014). Such structural choices are illustrated in the following examples of the PAE subtype VPE (adapted from Gandón-Chapela, 2020), which, as pointed out in Section 1, involves the ellipsis of the whole phrasal constituent:

3. I have written a squib but he hasn't [~~written a squib~~]$_{VP}$.
4. John is tall but Sarah is not [~~tall~~]$_{AP}$.
5. John is a doctor and Anne is [~~a doctor~~]$_{DP}$ too.
6. Bill's son is on the beach, although he shouldn't be [~~on the beach~~]$_{PP}$ because he's allergic to the sun.

Unlike in VPE, in PG, the other subtype of VPE, a so-called remnant is left expressed after ellipsis, as in (7):

7. Paul invited Patrick, and Monica did ~~invite~~ Julia.

The first step taken in order to analyse the variation between the two subtypes of PAE was to identify potential factors from the literature. Firstly, as shown in (8), in Present-Day English infinitival marker *to* is licensed in VPE (Levin 1986; Bos and Spenader 2011; Miller 2014) and is not possible in PG. In fact, no instances of PG licensed by to have been reported in corpus studies on ellipsis, as Miller (2014) puts forward. This is instantiated in the following examples from Levin (1986, 54):

8. Speaker A: Van Gogh's work is beginning to impress me.
Speaker B: Well! It's finally starting to ø. [VPE]
*It's starting to ø me, too [PG]

Secondly, whereas VPE can be licensed by more than one auxiliary in Present-Day English (see (9)), as a general rule PG cannot (Levin 1986; Hoeksema 2006; Miller 2014). Levin (1986, 54) reports only one case of PG where there are two auxiliaries involved, here in (10).

9. I saw it and obviously so did Arnold, but nobody else *could have*. [VPE]
10. Speaker A: Cream rinse makes my hair get dirty faster.
Speaker B: ??It may have mine once, too. [PG]

Thirdly, as regards the type of syntactic linking between the ellipsis site and the clause containing the antecedent, VPE has been claimed to have the capacity to occur in both coordination (in (12)) and subordination contexts (as in (13) – versus (11), where the ellipsis and the antecedent clauses are not formally linked). However, the distribution of PG seems to be much more restrictive and the literature on the topic has pointed out that this construction is favoured in adverbial (mostly comparative) contexts (Hardt and Rambow 2001; Nielsen 2005; Bos and Spenader 2011; Miller 2014), as shown in (14) and (15) (examples extracted from the PPCMBE):

11. I can recollect nothing more to say. When my letter is gone, I suppose I shall. [no linking/dependency – VPE]
12. That I had received such from Edward also I need not mention; but I do, you see, because it is a pleasure. [coordination – VPE]
13. that he would not look upon us as Enemies, but do us all the Service he could. [relative-clause subordination – VPE]
14. but did not admire the strain of its poetry in general, though I did its morality. [adverbial subordination – PG]
15. A skilled florist will produce a finer effect with a few inexpensive blossoms than an unskilled one will with a cartload of choice material. [comparative subordination – PG]

Fourthly, instances of voice mismatch have been considered among the determinants of PAE. The importance of checking this variable lies in the fact that in the literature it has been reported that while mismatches in voice between the antecedent and the ellipsis site are possible in VPE (Merchant 2008), as in (16), this is not true with PG, in (17).

16. I wish heartily, said Wyatt, it was in my power to entertainactive your honour as you ought to be ~~entertained~~$_{passive}$. (PPCMBE) [VPE]
17. *Klimt is admired by Abby$_{passive}$ more than anyone does admire Kleeactive. (Merchant [2008, 169–70]) [PG]

Fifthly, the ana- versus cataphoric connection between the target and its antecedent has been claimed to play a role in the variation between VPE and PG since the cataphoric connection is only possible in the former subtype (Levin 1986; Hardt 1993; Bos and Spenader 2011; Miller 2014), as demonstrated in examples (18) and (19), taken from Levin (1986, 54).

18. Although it doesn't always ø, it sometimes takes a long time to clean the hamster's cage. [VPE, cataphoric]
19. *Although it doesn't ø me, it takes Karen a long time to clean the hamster's cage. [PG, cataphoric]

Finally, the syntactic (in number of intervening Inflection Phrases or IPs) and the lexical (in number of words) distance between the antecedent and the target has also been used to characterise VPE (in (20) and (21)) versus PG (in (22)) (Hardt and Rambow 2001; Nielsen 2005; Gandón-Chapela 2020) – see Section 5.

20. I have written a squib but I think that Mary hasn't ~~written a squib~~. [VPE: lexical (or word) distance: 6 words; syntactic (or sentential) distance: 1 IP]
21. John is talkative but Sarah is not ~~talkative~~. [VPE: lexical distance: 4 words; syntactic distance: 0 IP]
22. Peter kissed Sonya, and Beth did kiss Jason. [PG: lexical distance: 4 words; syntactic distance: 0 IP]

3. DATA

The examples of VPE and PG were retrieved from the 102 texts of the Penn Parsed Corpus of Modern British English (PPCMBE; Kroch et al. 2010), a corpus of 948,895 words of written Modern British English, dated 1700–1914. This parsed corpus adopts a syntactic tagset inspired by the Principles and Parameters model. Example (23) illustrates the way in which He *did* is parsed in the PPCMBE, where the covert object of *did* is linked to a ('*'-)trace in initial position.

23. He did.

```
(IP-SUB       (NP-OB1 *T*-1)
                  (NP-SBJ (PRO he))
                  (DOD did)
                  (VB *)))))
(. .))
```

In order to undertake the statistical analysis of every instance of PAE in our data, a query algorithm was designed that relies on the syntactic parsing of PPCMBE (in (24)). This algorithm led to the retrieval of the relevant set of examples of PAE, with successful recall/precision rates that were calculated on a (balanced) pilot subcorpus on 12 texts (112,347 words; see Gandón-Chapela 2020, 75–76). After manual pruning, the database consisted of 976 and 86 instances of VPE and PG, respectively.

24. Query

```
node: *
query: (VB* iDoms \*)
OR (HV* iDoms \*)
OR (MD* hasSister !VB*|BE*|DO*|HV*)
OR ((MD* iPrecedes HV*)
AND (HV* iPrecedes [.,]))
OR ((MD* iPrecedes NEG)
AND (NEG iPrecedes HV*)
AND (HV* iPrecedes [.,]))
OR ((MD* iPrecedes HV*)
AND (HV* iPrecedes BE*)
AND (BE* iPrecedes [.,]))
OR ((MD* iPrecedes NEG)
AND (NEG iPrecedes HV*)
AND (HV* iPrecedes BE*)
AND (BE* iPrecedes [.,]))
OR (BE* iPrecedes [.,])
OR ((BE* iPrecedes NEG)
AND (NEG iPrecedes [.,]))
OR (HV* iPrecedes [.,])
OR ((HV* iPrecedes NEG)
AND (NEG iPrecedes [.,]))
OR ((HV* iPrecedes NP-SBJ)
AND (NP-SBJ iPrecedes [?]))
OR ((DO* iPrecedes NEG)
AND (NEG iPrecedes NP-SBJ)
AND (NP-SBJ iPrecedes [.,?]))
OR (DOI iPrecedes [.,])
OR (CP* hasLabel CP-QUE-TAG*)
OR (BE* iPrecedes PP|ADVP)
OR ((BE* iPrecedes NEG)
AND (NEG iPrecedes PP|ADVP))
```

4. MODELLING THE DATA

This section describes the statistical modelling of the database described in Section 3 and the grammatical, semantic/discursive and processing linguistic predictors listed in Section 2 that allowed us to analyse every example where variation between VPE and PG was potentially at work.

For technical reasons, not every determinant could enter the model. On the one hand, the low number of examples made us modify the predictor reflecting 'syntactic linking', in particular, the subordination subtypes relative-clause, adverbial and comparative subordination. Since we had few examples in some of these levels, we decided to group the subordination options together into one 'subordination' level. On the other hand, on other occasions the distribution of the examples per level was highly or fully categorical; an

example of this is the infinitival marker *to* of the predictor 'licensor', which, as already pointed out in Section 2, is only possible with VPE. Since we did not have full variation here with respect to this variable, we had to get rid of the predictor as a whole. The definitive design of the database is given in (25).

25.

```
      type      aux_licensor          linking
 vpe:976    no :1010      subord        :521
 pg : 86    yes:  52      coord         : 61
                          diff_sentence:480


 distance_ip      distance_word     phoric          voice
Min.   : 0.0000   Min.   : 1.000   ana :1051   same    :1054
1st Qu.: 0.0000   1st Qu.: 3.000   cata:  11   mismatch:   8
Median : 0.0000   Median : 4.000
Mean   : 0.3324   Mean   : 5.113
3rd Qu.: 0.0000   3rd Qu.: 6.000
Max.   :15.0000   Max.   :78.000
```

The database contains the response variable 'type', with the two levels of PAE: 'VPE' and 'PG', and a number of independent predictors:

- The dichotomous 'aux_licensor' (auxiliary before the licensor) predictor with two levels: 'yes' (presence of auxiliary plus licensor) and 'no'
- The different levels of syntactic 'linking': 'coord(ination)', 'subord(ination)' and 'diff_sentence' (no linking/dependency)
- The two distance variables: syntactic distance ('distance_ip'), measuring the number of IPs between the antecedent and the ellipsis site, and lexical distance ('distance_word'), reflecting the number of words between the target and the source of ellipsis
- The 'phoric' predictor expressing the 'ana(phoric)' or 'cata(phoric)' connection between the antecedent and the target of ellipsis
- The possibility of 'voice' mismatch, also dichotomous: 'same' voice and voice 'mismatch'

The data were modelled through fixed-effects binomial regression (functions 'glm'/'lrm' in R), which was responsible for detecting which predictors strongly explain the variation and which do not. Mutual collinearity (through the functions 'alias' and 'vif') proved not to be severe, only moderate (vif < 4.02) between the two 'distance' predictors. The backward-stepwise reduction of predictors, which was used to compare the AIC values of enriched and reduced models, allowed us to discard two variables that did not contribute significantly to the explanation of the variation, namely 'mismatch' and 'aux_licensor'. In other words, the explanatory power of the model with all the variables is not significantly different from the explanatory power of the model without these two variables. Besides, the C-index (0.813) of the definitive model in (26) indicates that the latter is very robust and explains the vast majority of the examples of the variation.

26.

```
                        Estimate Std. Error z value Pr(>|z|)
(Intercept)             -3.26311    0.25163 -12.968  < 2e-16 ***
linkingcoord            -0.61537    0.56072  -1.097 0.272435
linkingdiff_sentence    -1.17075    0.33556  -3.489 0.000485 ***
distance_ip             -2.81724    0.48681  -5.787 7.16e-09 ***
distance_word            0.31249    0.04233   7.383 1.55e-13 ***
phoriccata             -15.26942  643.41257  -0.024 0.981066
---
Signif. codes:  0 '***' 0.001 '**' 0.01 '*' 0.05 '.' 0.1 ' ' 1
```

Random Forests was used to produce the conditional importance graph in Figure 1, with an outstanding C-index (0.852). In a visual way, this graph tells us that out of the four variables that eventually entered the model, two of them, syntactic linking (involving the levels of coordination, subordination and lack of dependency) and the ana-/cataphoric connection between the antecedent and the ellipsis site are close to the '0' level, which means that they are not sufficiently explanatory. Therefore, the only variables that could strongly explain the variation were the distance variables reflecting syntactic distance, measured in number of intervening IPs, and lexical distance, computed by means of the number of words attested between the antecedent and the target of ellipsis.

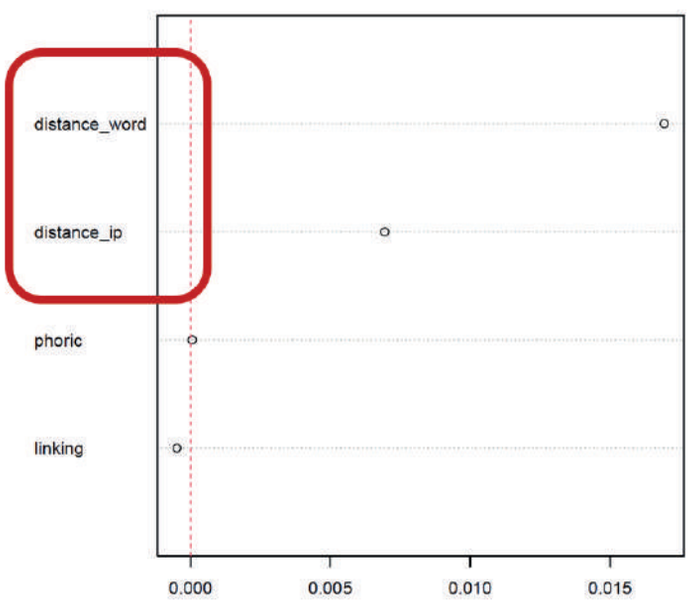

Figure 1: Conditional importance of variables

Let us now focus on, for example, the strong predictor of syntactic distance. The effects plot in Figure 2 shows the behaviour of the (95%-confidence) correlation between the types of PAE, that is, either VPE or PG, and syntactic distance. The vertical axis marshals the continuum between PG, in higher position, and VPE, in lower position. The horizontal axis reflects the number of IPs attested in our data occurring between the antecedent and the target of ellipsis. Moving on from PG (higher position) to VPE (lower position in this axis) is accompanied by an increase in syntactic distance, that is, in the number of IPs occurring between the antecedent and the ellipsis site.

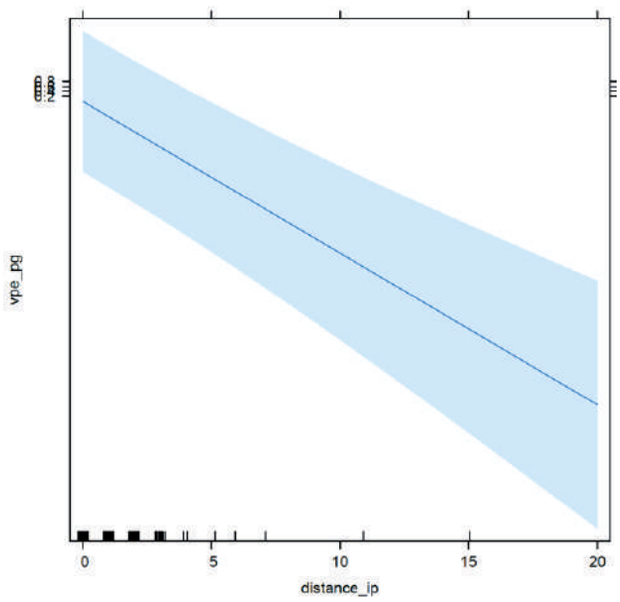

Figure 2: Effects plot of syntactic distance

5. DISCUSSION AND INTERPRETATION OF FINDINGS

Even though we are aware that the major linguistic factor accounting for the differences between VPE and PG is, respectively, the lack or the occurrence of a (commonly contrastive) remnant in the ellipsis site, which has consequences for the way in which, for example, information is structured in contexts of PAE, in this study we aimed at accounting for the contribution of other linguistic variables to the variation VPE versus PG in Modern English.

Adopting a number of quantifiable variables from the literature, we categorised the corpus examples and applied a widely-accepted statistical model to the data. Unfortunately, one of the predictors, licensor to, proved to be categorical with VPE, so it was not considered an alternative of the variation. Other variables were poor factors of the variation, namely the presence of an auxiliary before the licensor, voice mismatch, the ana-/cataphoric connection between the antecedent and the ellipsis site, and syntactic-linking choices (coordination, subordination or lack of formal dependency). Finally, the major contribution in this study was the significant weight of the distance predictors, that is, syntactic and lexical distance, which proved to be very strong contributors to the variation between VPE and PG.

The qualitative interpretation of the facts revealed by the statistical model allows us to claim that the variation between VPE and PG is not strongly subjected to grammatical, systematic, language-internal forces, and is not significantly conditioned by semantic factors either. On the contrary, VPE/PG choice is strongly explained by reference to processing demands. To illustrate this, the model demonstrated that when we have longer distance between the antecedent and the ellipsis site, we have more chances of VPE. When the distance is shorter, we have more chances of PG. Let us bear in mind that the main difference between VPE and PG is that we have a remnant in the latter. This remnant fulfils a specific syntactic function in its clause. In order to reconstruct the syntax (and meaning) of the ellipsis site, that is, in order to associate the remnant with its correct syntactic function, we need to retain the syntactic structure of the antecedent clause. This is

specifically urgent in the case of PG. In VPE we omit the whole predicate, so reconstruction or identification of the syntatic roles of VP constituents is not so urgent as it is in those cases of PG, in which the function of the remnants is mandatory. So, and this is our claim, the preference for shorter distance between the antecedent and the target of ellipsis, in particular in those cases of PG, can be justified by the fact that PG disprefers the insertion of IPs between the antecedent and the target clause. The insertion of IPs is considerably disruptive from the point of view of processing, so we need to ease processing and one way of doing this is by shortening this syntactic distance between the antecedent and the ellipsis site.

As already pointed out, attention needs to be paid to information structure in further research. We should also pinpoint text-type differences, undertake a more fine-grained analysis of turns and of clause type/clause mode (differences between declarative, interrogative, tags, exclamative sentences).

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