

the grove

working papers on english studies

19 - 2012



UNIVERSIDAD DE JAÉN

The Grove

Working Papers on English Studies

19

2012



UNIVERSIDAD DE JAÉN

Research Group HUM 0271 (Andalusian Government)
Grupo de Investigación HUM 0271 de la Junta de Andalucía

**THE GROVE,
WORKING PAPERS ON ENGLISH STUDIES**

EDITORIAL BOARD / CONSEJO DE REDACCIÓN

Editor

Jesús López-Peláez Casellas (University of Jaén)

Associate Editors #19 / Editores nº 19

Cinta Zunino Garrido (University of Jaén)

Primavera Cuder (University of Jaén)

General Editor / Editor General

Carmelo Medina Casado (University of Jaén)

ADVISORY BOARD / CONSEJO ASESOR

John Drakakis (University of Stirling)

Juan Fernández Jiménez (Penn State University)

Felix Martín (Universidad Complutense de Madrid)

Gerardo Piña Rosales (City University of New York)

Fred C. Robinson (Yale University)

James Simpson (University of Cambridge)

Jüri Talvet (University of Tartu)

Rüdiger Ahrens (University of Würzburg)

STYLE SUPERVISOR / SUPERVISOR DE ESTILO

Cinta Zunino Garrido (University of Jaén)

Published yearly (1 vol. per year) by the Research Group Hum.0271 of the Andalusian Government, Department of English Studies, University of Jaén, Spain / Publicación anual (1 vol. al año) del Grupo de Investigación Hum.0271 de la Junta de Andalucía, en el Departamento de Filología Inglesa de la Universidad de Jaén.

Please address subscriptions and submissions to / Las subscripciones y las propuestas deberán dirigirse a:

The Editor / El Editor

The Grove. Working Papers on English Studies

Departamento de Filología Inglesa, Facultad de Humanidades y CC.EE., Edificio D-2, Universidad de Jaén, Campus Las Lagunillas s/n, 23071 Jaén, Spain / España.
grove@ujaen.es; Phone / Tlf. +34 953 21 2609 / +34 953 212136 / +34 953 213564

Copyright©: Grupo de Investigación Hum.0271 de la Junta de Andalucía

www.ujaen.es/dep/filing/web_departamento/grove/grove.htm

Front cover design / Diseño de cubierta: David Medina Sánchez – Servicio de Publicaciones de la Universidad de Jaén / Jaén University Press

Legal Deposit / Depósito Legal: J-1439-2012

I.S.S.N.: 1137-005X

Indexed by MLA, IEDCYT-CSIC, Latindex and DICE

Distribution / Difusión:

Publicaciones de la Universidad de Jaén
Vicerrectorado de Extensión Universitaria,
Deportes y Proyección Institucional
Campus Las Lagunillas, s/n, Edificio D-2,
23071 JAÉN
Phone/Tlf. +34 953 212355 / +34 953 212136 /
+34 953 212609 – Fax. 953 211824
grove@ujaen.es

Printed by / Impreso por:

Gráficas “La Paz” de Torredonjimeno, S. L.
Avda. de Jaén, s/n
23650 TORREDONJIMENO (Jaén)
Tel. 953 571087 - Fax. 953 521207

THE GROVE ***WORKING PAPERS ON ENGLISH STUDIES*** **19**

CONTENTS

Foreword.....	7
---------------	---

LITERARY STUDIES AND CRITICISM

THE SALEM WITCHCRAFT TRIALS IN THE 19 TH CENTURY HISTORICAL FICTION: THE LITERARY CONSTRUCTION OF ALTERNATIVE VERSIONS OF HISTORY Marta M ^a Gutiérrez Rodríguez	11
--	----

LA ALPUJARRA EN LA LITERATURA DE VIAJES: GERALD BRENAN Y OTROS PRECURSORES María Antonia López-Burgos del Barrio	33
---	----

CULTURAL STUDIES

“STAR WARS FOR WOMEN”: INTERMEDIALITY IN THE <i>SEX AND THE CITY</i> FRANCHISE Beatriz Oria Gómez	51
--	----

POETRY IN TWENTIETH-CENTURY AVANT-GARDE CINEMA: H.D.’S CONTRIBUTION TO <i>CLOSE UP</i> AND <i>BORDERLINE</i> Natalia Carbajosa Palmero	71
---	----

BRITISH MUSIC HALL IN THE FIRST WORLD WAR: MYTHS AND REALITIES John Mullen	85
---	----

LINGUISTICS AND APPLIED LINGUISTICS.....

BASQUE-IBERIAN LINGUISTIC SUBSTRATE IN THE MODERN BRITISH LANGUAGES: A LONG TERM HISTORICAL VISION Pedro Javier Romero Cambra	109
--	-----

E-MAIL TANDEM AS A TOOL TO IMPROVE MIXED-ABILITY SECONDARY STUDENTS’ WRITTEN PRODUCTIONS IN ENGLISH Andrés Canga Alonso	121
--	-----

TELEVISION AS A TOOL FOR INTERCULTURAL TEACHING AND LEARNING M ^a Elena Gómez Parra, Ángela M ^a Larrea Espinar, Antonio R. Raigón Rodríguez	141
---	-----

BOOK REVIEWS

ÁNGELES GARCÍA CALDERÓN Y JUAN DE DIOS TORRALBA CABALLERO
(2010). *POESÍA FEMENINA INGLESA DE LA RESTAURACIÓN. ESTUDIO
Y TRADUCCIÓN*.

Carmelo Medina Casado	165
NOTES ON THE AUTHORS	171
NOTES FOR CONTRIBUTORS	175
POEMS BY CHIDI UZOMA	Back Cover

FOREWORD

Dear reader:

A new issue of *The Grove. Working Papers on English Studies* is in your hands. Published under the academic supervision of the Research Group HUM 0271, which is funded by the Andalusian Government and belongs to the University of Jaén, we are proud to note that our journal has become a classic publication in the vast field of English Studies in Spain, maintaining a distinctive quest for quality and excellence, and including work in a diversity of sub-areas such as literary criticism, cultural studies, theoretical linguistics and applied linguistics by scholars coming from different countries. In addition to that, our commitment with literary creation has been traditionally shown through the publication of poetry by different authors, most of them English-speaking, but in some other cases providing the first translation of their work into English. For the present issue, we include some poems by the Nigerian poet and architect Chidi Uzoma.

The section devoted to literary studies and criticism deals with the Salem trials and alternative constructions of history (Gutiérrez), and the Alpujarra in the travel literature of Brennan and others (López-Burgos). Within the field of cultural studies we will be exploring the American series *Sex and the City* (Oria); the relations between H.D.'s poetry and cinema (Carbajosa); and British music hall during WWI (Mullen). And our linguistics section will cover such varied topics as the Basque-Iberian roots of British languages (Romero); e-mail tandem in TEFL (Canga); and the role of television as a tool for teaching English from a multicultural perspective (Gómez, Larrea and Raigón). Finally, Carmelo Medina will review the latest book by García and Torralba on women's poetry of the Restoration(2010).

An important announcement has to do with *The Grove's* imminent transformation into an electronic journal. Although the editorial board

will try to keep the paper —physical— version for a couple of years, we—in line with the rest of journals published by the University of Jaén—will eventually become a 100% electronic journal, which means easier distribution and lower costs, and shows our commitment with actions intended to protect the environment .

As always, we would like to emphasize our gratitude to our referees, the scientific advisory board, our contributors, assistants, the Junta de Andalucía Research Group HUM 0271, the University of Jaén, and the Caja Rural for their invaluable assistance. Without their generous support, enthusiasm and cooperation this journal would not exist.

Jesús López-Peláez
Cinta Zunino
Primavera Cuder
Editors

LITERARY STUDIES AND CRITICISM

THE SALEM WITCHCRAFT TRIALS IN THE 19TH CENTURY HISTORICAL FICTION: THE LITERARY CONSTRUCTION OF ALTERNATIVE VERSIONS OF HISTORY

Marta M^a Gutiérrez Rodríguez
University of Valladolid, Spain

“It is time that literature and the arts should
at least co-operate with history”
(Choate 317)

Abstract

In the year 1692, twenty people lost their lives in Salem Village (Massachusetts) as “supposed” witches. From the day of the first accusations to the present, this historical event has “haunted” the American mind. The enormous amount of both historical and literary works written throughout the more than three hundred years that have elapsed since then, from the writings of Cotton Mather (1692) and Robert Calef (1700) to the recently published new *Records of the Salem Witch Hunt* (2009), pays homage to the effect that these events have had in the North American society. The aim of this article is to show how the Salem Witchcraft Trials have been represented in 19th century literature, with the objective of establishing the way in which these first literary representations have interpreted and introduced this historical event in the fictional sphere.

Keywords: Salem Witchcraft Trials, historical fiction, fields of reference, frames of reference.

LOS PROCESOS POR BRUJERÍA DE SALEM EN LA FICCIÓN HISTÓRICA DEL SIGLO XIX: LA CONSTRUCCIÓN LITERARIA DE VERSIONES ALTERNATIVAS DE LA HISTORIA

Resumen

En el año 1692, veinte personas perdieron la vida en Salem Village (Massachusetts) acusados de practicar brujería. Desde que se produjeron las primeras acusaciones hasta la actualidad, este acontecimiento histórico ha estado muy presente en la mentalidad norteamericana. La gran cantidad de obras literarias e históricas que se han escrito durante los más de trescientos años que han transcurrido desde entonces, entre las que se incluyen tanto las de Cotton Mather (1692) y Robert Calef (1700) como la recientemente publicada colección de documentos originales *Records of the Salem Witch Hunt* (2009), son una muestra clara del efecto que estos acontecimientos han tenido en la sociedad norteamericana. El objetivo de este artículo es mostrar la forma en la que los procesos de Salem se han representado en las obras literarias que en el siglo XIX se escribieron sobre ellos, con la intención de establecer la forma en la que estas primeras obras literarias interpretaron e introdujeron este acontecimiento histórico en el ámbito ficcional.

Palabras clave: Procesos por brujería de Salem, ficción histórica, campos de referencia, marcos de referencia.

Salem Village —currently Danvers (Massachusetts)— was in 1692 the scene of what has been considered the most important witch hunt in colonial North America, i.e. the Salem Witchcraft Trials (SWT for short). What happened was that a group of supposedly possessed girls started accusing their neighbors of being witches. It is generally held that these girls were practicing magic in order to guess who their future husbands would be.¹ Consequently, as they knew that they were going to be severely punished due to their un-Puritan behavior, they began to act in a strange manner that soon was identified with the symptoms

¹ The first person who stated this was Thomas Brattle in his “Letter of Thomas Brattle”, F.R.S., 1692. In it he clearly states that “... two or three girls had foolishly made use of the sieve and scissors, as children have done in other towns” (Brattle, in Burr 181).

of possession.² The result of their accusations was that 19 people were hanged, 4 died in prison, one old man was pressed to death and more than 150 people spent several months in prison.

Despite all the attention this topic has received and the enormous amount of works produced within both the historical and literary areas (see below), not much attention has been paid to the literary versions that have been published over the years.³ Therefore, the aim of this paper is to analyze and to show how 19th century historical fiction has represented this historical event. In order to perform this, we are going to propose and to put into practice a way of analyzing historical fiction based on three elements: *Fields of Reference*, *Frames of Reference* and *referents*. As we will see below, the application of these three concepts provides a systematic way of analyzing the elements introduced in a work of historical fiction, so that it can be clearly seen how an historical event has been transformed when introduced in the literary field.

Two different types of works can be identified in the historiographical field on the SWT, i.e., collections of original documents and historical interpretations. The first compilation of primary sources was published by W. Elliot Woodward in 1864. Since then, many more collections of primary sources have been published,⁴ being the last and the most updated *Records of the Salem Witch Hunt* (2009) by Bernard Rosenthal.

Historical accounts started being written shortly after the accusations began. In March 1692, Deodat Lawson, former minister of the village, attended some of the examinations and recorded them in *A True and Brief Narrative*. Right after the end of the witch hunt, and due to its consequences, many accounts were published, such as Cotton Mather's *Wonders of the Invisible World* (1692). In the 19th century, what

² Four years before the accusations started, there was another witchcraft case in Boston that was documented in writing by Cotton Mather in *Memorable Providences, Relating to Witchcrafts and Possessions* (1689). In this work, Mather included very detailed descriptions of the symptoms that the Goodwin children, the witchcraft victims, endured. Jonathan Hale (in Burr 413) and Charles W. Upham (107) consider this work and its author responsible for the manner in which the events of the Salem witch hunt unfold.

³ There are only four full works focused on this issue: two unpublished dissertations —Willett and Clark—, and two journal articles —Orians and Levin. In all of them, the literary works are presented and widely commented but the interaction between the fictional and the historical elements is not very clearly stated, and most of the time the authors only pay attention to historical alterations of the events or mistakes.

⁴ The most well-known were the ones by Paul Boyer and Stephen Nissenbaum in the 1970s (see works cited).

has been considered the most famous historical account was written by Charles W. Upham, *Salem Witchcraft with an Account of Salem Village and a History of Opinions on Witchcraft and Kindred Subjects* (1867).⁵ Currently, historical accounts and interpretations are still being published, as it is the case of *Death in Salem: The Private Lives Behind the 1692 Witch Hunt* (2010), by Diane E. Foulds or *Salem Witch Hunt* (2010) by Richard Godbeer. Similarly, in the literary field, at the beginning of the 19th century we can find historical novels written on this topic, as it is the case of *Rachel Dyer* (1828), by John Neal. Besides, the interest of the authors of (historical) fiction has reached our days,⁶ as it is demonstrated by the recent publication of *Deliverance from Evil* (2011) by Frances Hill and *Silence* (2011) by Lucia Baker.

The consequence of this great amount of publications is that many opinions can be found on this topic and different disciplines have paid attention to this historical event. Sociologists have argued that people used the accusations to get rid of their enemies (Upham xviii; Nevins 244). In addition to this, Boyer and Nissenbaum (*Salem Possessed* 45–59) stated that there were two different political factions—the Putnams and the Porters—in Salem Village and it is interesting to see that nearly all the accusers belonged to one of them and the accused to the other. Psychology has also dealt with this topic so that when the study of the human brain began in the 19th century, researchers stated that some of the people involved in the proceedings suffered from hysteria or some mental illness (Beard vii; Nevins 244; Starkey 14; Hansen x). Finally, medicine has also paid attention to this historical event. Ergot, a natural substance similar to LSD present in rye, which was very frequently used to make bread at that time, has also been used to explain some of the things that happened (Caporael 21–26; Matossian 357).⁷ Moreover, encephalitis lethargica (Carlson 124) and Lyme disease (Drymon 1) have also been used as an explanation. The result is that there is still not a clear explanation of what happened in Salem, and the interest this

⁵ This work was an expanded version of a series of conferences that the author gave in the year 1832 and that he published under the title *Lectures on Witchcraft*.

⁶ I have been researching and compiling all the literary representations of this historical event for the last eight years and the number of works has exceeded one hundred and it is still increasing.

⁷ However, there was a strong controversy as regards this theory, because other scientists such as Nicholas Spanos and Charles Gottlieb published an article in 1976 in *Science* against this theory.

historical event has attracted takes us to a final conclusion and we agree with Gretchen Adams (1) when she states that “The Specter of Salem witchcraft haunts the American imagination.”

And this haunting began in the 19th century. There are several reasons that explain this. The first one is that it is in this century that a national literature flourished in the United States thanks to the introduction of topics with which the North American readership could be identified (Appleby, Hunt, and Jacob 65, 92, 101–02). The second reason is that what happened in Salem began to be used as a cultural metaphor for persecution, intolerance and bigotry in moments of cultural crisis involving, above all, religion and politics (Adams 3). Finally, the first great historiographical research and publications on the SWT also began in this century. For all these reasons, the 19th century has to be considered the starting point for any analysis of the mythology that has been created around the SWT during the more than 300 years that have elapsed since then.

In order to study the way in which literature has represented what happened in Salem we are going to propose a method of analysis in which both the historical and the fictional elements that are included in the literary works are systematized and related in order to get a general view of how these historical events have been dealt with in the imaginary field.

Our proposal of analysis is divided into three stages. The first one consists in the identification of *Fields of Reference*, *Frames of Reference* and *referents*. The second stage deals with the organization of the narrative world, that is the result of the relationships established among the elements identified in the previous stage. Finally, the last stage deals with the narrators and the point of view from which the information is told.

A Frame of Reference is “any semantic continuum, to which things may refer” (Hrushovski 20). It is what the text is about, it determines the meaning of words and it is made up of referents, which are defined as “anything we can refer to or talk about, may it be a real object, and event, an idea, or a fictional non-existent object” (Harshav, *Exploration* 5). In the same way that a Frame of Reference is made up of a group of referents, a group of frames of reference constitutes a Field of Reference, which is defined as “a large universe containing a

multitude of crisscrossing and interrelated *frs* [frames of reference] of various kinds” (Harshaw 231). These three elements are represented graphically in Figure 1 below.

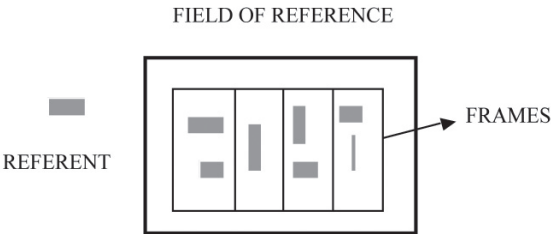


Figure 1. Relations among Fields, Frames and referents (Gutiérrez 31)

Therefore, what we find in a work of historical fiction is a field of reference, made up of different frames of reference, and each of these has different referents.

However, if we want to distinguish in a work of historical fiction between what belongs to the historical reality and what the author adds to that reality, a distinction should be made between two types of fields, i.e., an External Field of Reference (EFR for short) and an Internal Field of Reference (IFR for short) (Hrushovski 20–22; Harshaw 229). The EFR includes references to the real world, while the IFR is the creation of the author and thus, it constitutes the fictional world. Both are absolute requirements in a work of fiction for two reasons. The result of this distinction between the two types of Fields of Reference within a literary work can be seen in Figure 2 below.

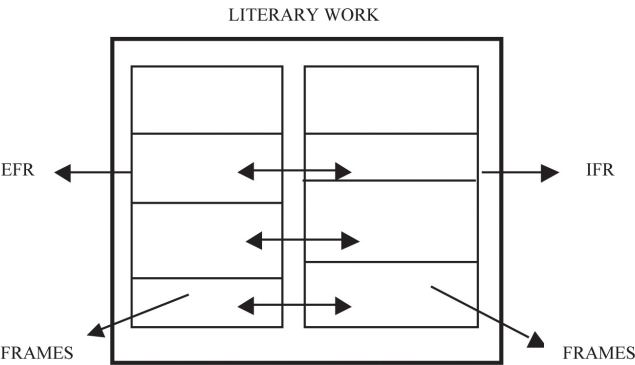


Figure 2. Fields of Reference within the literary work (Gutiérrez 32)

However, we need to make a further distinction due to the different nature of the EFR and the IFR. The EFR is made up of particular texts, while the IFR is formed by what Michael Rifatterre called “universal cultural stock or sociolect” (Rifatterre 1–22). Moreover, the EFR is based on the presence of a text in another text while in the IFR we can see what Jonathan Culler (103–04) called “anonymous intertextuality”. For these reasons, we are going to distinguish between “intertextual frames” and “common frames” (Eco 21). The first ones can be found in another text, while the common ones are in culture. Moreover, intertextual frames are already existing narrative situations, while the common ones are the storage of knowledge and rules for practical life.

So, if we go back to Figure 2 above, and we add the distinction between the two types of frames, we obtain Figure 3 below.

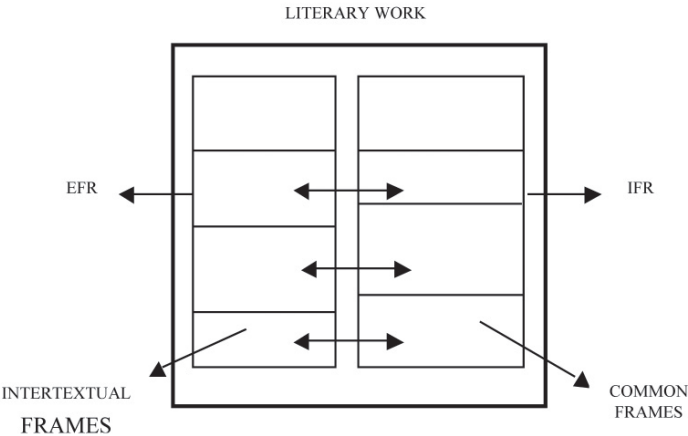


Figure 3. Fields and Frames of Reference within the literary work (Gutiérrez 33)

In the second stage of the analysis, we are going to focus our attention on the modification of and the relation between the elements identified in the previous stage. The modification consists of the manipulation of the information from the historical reality, and thus it involves the analysis of the intertextual frames so that we can see the changes that the historical reality has experienced. As regards the relation between elements, we have to consider the ones within the same field and from different fields. The second case is where we can

clearly see the influence of the fictional elements, i.e., the ones belonging to the common frames, introduced in these literary works.

Finally, the last stage involves the analysis of narrators and point of view, i.e., the analysis of the image of the world that is transmitted in each of the works. The reason is that such image is determined by both the information included and the way of conveying it.

We have identified 22 works of fiction written in the 19th century dealing with the SWT (see Appendix 1). After analyzing all these works, several intertextual frames have been identified. They can be seen in Table 1 below.

LITERARY WORKS	INTERTEXTUAL FRAMES												
	INDIANS	WITCHCRAFT BELIEFS	SWT	PURITANS	QUAKERS	REGICIDES	BIBLE	RELIGION	HISTORY OF AMERICAN COLONIES	HISTORY OF SALEM	HISTORY OF ENGLAND	LITERARY WORKS	HISTORICAL WORKS
<i>Salem Witchcraft: or the Adventures of Parson Handy, From Punkapog Pond, 1827.</i>													
<i>Rachel Dyer, 1828.</i>													
<i>“Alice Doane’s Appeal”, 1835.</i>													
<i>Delusion; or the Witch of New England, 1840.</i>													
<i>The Salem Belle, 1842.</i>													
<i>“Alice”, 1849.</i>													
<i>“Main Street”, 1849.</i>													
<i>“Christian Lacy”, 1851.</i>													
<i>Witchcraft: A Tragedy in Five Acts, 1852.</i>													
<i>“The Tribunal of Witchcraft: A Tale of Olden Time”, 1856.</i>													

LITERARY WORKS	INTERTEXTUAL FRAMES												
	INDIANS	WITCHCRAFT BELIEFS	SWT	PURITANS	QUAKERS	REGICIDES	BIBLE	RELIGION	HISTORY OF AMERICAN COLONIES	HISTORY OF SALEM	HISTORY OF ENGLAND	LITERARY WORKS	HISTORICAL WORKS
<i>Witching Times</i> , 1856-57.													
<i>Lois the Witch</i> , 1859.													
<i>Giles Corey of the Salem Farms</i> , 1868.													
<i>Philip English's Two Cups</i> , 1869.													
<i>Salem: A Tale of the Seventeenth Century</i> , 1874.													
<i>South Meadows</i> , 1874.													
<i>The Witch of Salem. A Legend of Salem</i> , 1882.													
<i>Martha Corey: A Tale of the Salem Witchcraft</i> , 1890.													
<i>Giles Corey, Yeoman</i> , 1893.													
<i>Dorothy the Puritan: The Story of a Strange Delusion</i> , 1893.													
<i>The Witch of Salem, or, Credulity Run Mad</i> , 1893.													
<i>Ye Lyttle Salem Maide</i> , 1898.													

Table 1. Intertextual frames in 19th C fiction about the Salem Witch Trials

In the intertextual frame of the SWT, the most common referents are the accusations and interrogations of the people involved. According

to the amount of information included we have seen that there are two different ways of presenting the historical facts. On the one hand, there is a group of novels that use the events only as temporal or spatial background while, on the other, there are works whose plot is totally included within the development of this historical event. Within the first group, *Parson Handy* (1827) and “Alice” (1849) are cases in point, while examples of the second one are *Rachel Dyer* (1828), *Witching Times* (1856–57) and the novels written in the second half of the 19th century. However, in this last case, it is very common to find one or two characters as examples of what happened to all the people involved in the events. This is the case of Giles and Martha Corey, Rebecca Nurse or the Minister George Burroughs, whose cases are singled out in many of the works. It is important to highlight that when this happens, the individuals selected are also the ones historiography has paid more attention to. Besides, their cases are usually the most shocking because of their reputation, their profession —George Burroughs was a minister—, or the way they found their death —Giles Corey died under the weight of very heavy stones because he refused to plead guilty. Thus, this selection is not accidental and, in all cases, the authors of these works are trying to make the readers realize the injustice that was committed.

As regards the common frames, they have been included in Table 2 below. The love triangle —or love plot— and revenge are the most frequently used common frames in this group of works. The reason is that when a character is rejected by his/her lover, he/she takes revenge by means of a witchcraft accusation. Thus, accusing someone of being a witch becomes a way of taking revenge or achieving certain personal goals. It is clear, then, how the other reasons historiography has given for these accusations have been replaced in the literary field by this “romantic” element that is going to predate the literary representation of this historical event until the present.

LITERARY WORKS	COMMON FRAMES															
	LOVE PLOT / REVENGE	RELIGION	LOST MANUSCRIPT	FLIGHT	QUAKERS	CURSE	EMBEDDED STORIES	PROCESSION	PROPHECY	SLAVERY / RACISM	UNIVERSITY EDUCATION	ORPHANAGE	BOSTON SOCIETY	WOMEN'S SITUATION	DREAM	FAMILY SECRETS
<i>Salem Witchcraft: or the Adventures of Parson Handy, From Punkapog Pond, 1827.</i>																
<i>Rachel Dyer, 1828.</i>																
“Alice Doane’s Appeal”, 1835.																
<i>Delusion; or the Witch of New England, 1840.</i>																
<i>The Salem Belle, 1842.</i>																
“Alice”, 1849.																
“Main Street”, 1849.																
“Christian Lacy”, 1851.																
<i>Witchcraft: A Tragedy in Five Acts, 1852.</i>																
“The Tribunal of Witchcraft: A Tale of Olden Time”, 1856.																
<i>Witching Times, 1856-57.</i>																

LITERARY WORKS	COMMON FRAMES													
	LOVE PLOT / REVENGE	RELIGION	LOST MANUSCRIPT	FLIGHT	QUAKERS	CURSE	EMBEDDED STORIES	PROCESSION	PROPHECY	SLAVERY / RACISM	UNIVERSITY EDUCATION	ORPHANAGE	BOSTON SOCIETY	WOMEN'S SITUATION
<i>Lois the Witch, 1859.</i>														
<i>Giles Corey of the Salem Farms, 1868.</i>														
<i>Philip English's Two Cups, 1869.</i>														
<i>Salem: A Tale of the Seventeenth Century, 1874.</i>														
<i>South Meadows, 1874.</i>														
<i>The Witch of Salem. A Legend of Salem, 1882.</i>														
<i>Martha Corey: A Tale of the Salem Witchcraft, 1890.</i>														
<i>Giles Corey, Yeoman, 1893.</i>														
<i>Dorothy the Puritan: The Story of a Strange Delusion, 1893.</i>														

LITERARY WORKS	COMMON FRAMES													
	LOVE PLOT / REVENGE	RELIGION	LOST MANUSCRIPT	FLIGHT	QUAKERS	CURSE	EMBEDDED STORIES	PROCESSION	PROPHECY	SLAVERY / RACISM	UNIVERSITY EDUCATION	ORPHANAGE	BOSTON SOCIETY	WOMEN'S SITUATION
<i>The Witch of Salem, or, Credulity Run Mad, 1893.</i>														
<i>Ye Lyttle Salem Maide, 1898.</i>														

Table 2. Common frames in 19th-century fiction about the Salem Witch Trials

After the identification of all the frames in the first stage of the analysis, the second step is to see how the intertextual ones have been modified, i.e., the historical deviations, and the relations that have been established among them. However, the main interest of this second stage is to see the influence that the common frames have exerted in the whole literary representation of the SWT.

The introduction of the general beliefs in witchcraft emphasizes the similarity of what happened in Salem to the previous executions in Europe. At the same time, we can see a clear historiographical influence due to the fact that some of the references included in the historical books can also be found in the works of fiction. This strategy is used in order to give more credence to these literary works, because at the beginning of the 19th century, fiction was still being attacked because of its lack of truth and morality.

The introduction of the Indians has a clear explanation from the literary point of view, i.e., the captivity narratives, a kind of diary written by people who were held captive and told their experiences once they were set free (Gurpegui Palacios 32). As these writings are

considered the first literary works among the settlers, it seems natural that this type of literature had a clear influence on the first literary works written in the new world. Moreover, there is a clear duality in the presentation of Indians in these novels, because we can see them both as faithful friends and as the dark enemies who lived in the woods and attacked villages and killed their inhabitants.

Puritans and religion are used as the socio-political background of the works, and the Quakers and the regicides can be considered one of the most important modifications that the intertextual frame on the SWT undergoes in this group of novels. In *Rachel Dyer* (1828), the granddaughters of the Quaker May Dyer are accused of being witches and one of them dies in the gallows. In *The Salem Belle* (1842) the grandchildren of the General Goffe are also involved in the persecutions. Thus, two intertextual frames—the Quakers and the regicides—have influenced another one, the one of the SWT. This shows the importance of examining the intertextual frames which have been included, because although they are true to history, they can be introduced or related in ways that are different from how things happened in actual life.

There is one common frame of reference that stands out in comparison with the others: the love triangle or love plot, that is immediately associated with the “seduction plots” of the domestic and sentimental novel of the 19th century (Barrio Marco 73–75; Fiedler 25). This common frame of reference has replaced the family feuds, the fights among neighbors because of land problems, and the misfortunes, such as the loss of cattle or the ruin of the crops, which have been generally used by scholars to explain the accusations. Thus, the authors of these works have used this common frame to fill out the lack of information about the real causes of what happened in 1692.

Nevertheless, this is not the only common frame that is directly related to the literary trend of the years covered by this group of novels. The flights from prison, something that never happened in the historical reality,⁸ belong to the historical romance of adventures established by Walter Scott in England and James Fenimore Cooper in North America (Dekker 27).

⁸ There were people who escaped to other colonies, but this always happened before they were formally accused and imprisoned. Besides, in the historical records there is no information about any flight from prison.

Besides, the lost manuscript and the embedded stories are very frequently used in these works, in the sense that they provide anonymity, temporal distance from the moment of writing, protection to express opinions, the possibility of introducing different points of view, and it is one of the literary artifacts used by gothic novels, another literary genre also used in these years (Fiedler 137), in which the past becomes the main element, but not in a nostalgic way, but as a way to condemn it. And this is what all these literary works do: they condemn the injustice that was committed adapting it to the historical and literary moment in which they were written.

The curse and the prophecy are related to one of the most frequently used episodes of the witchcraft proceedings and have been used by Nathaniel Hawthorne in his *The House of the Seven Gables*. When Sarah Good, one of the accused, was about to be hanged, one of the ministers, Nicholas Noyes, called her a witch. She reacted angrily and said to him: “You are a liar. I am no more a witch than you are a wizard and if you take away my life God will give you blood to drink (Upham 497).” This is a very clear example of how some elements have moved from history to fiction, and within fiction they have adopted different forms and meanings depending on the work in which they have been included.

The topics of slavery and racism are presented from different points of view, so that we can see planters, indentured servants and slaves that have got their freedom, so that we can see different points of view about this very controversial issue. Both the accused people at Salem and the slaves are the victims of a persecution. Then, the SWT are used in these works of fiction to vindicate tolerance because they are presented as the “dark stain” of the colonial era, in the same way as slavery was the one of the years after the independence from England (Cunliffe 14–15).

The situation of women is also related both to the literary and the historical moment in which these works were written. In the literary field we can find two very different types of women: the “True Woman” of the domestic and sentimental novel of the first half of the century, and the “New Woman” of Realism and Naturalism (Smith, 28–29; González Groba 184; Gray 250). This change was motivated by the new role women adopted after the Civil War, which was not strictly domestic thanks to the development of industry and commerce, and

which allowed women to leave their houses (Smith 28–29; Gonzalez Groba; Gray 250; Shapiro 5). This new role is introduced in the novels by means of “strong women”, either in the literary characterization of some of the historically accused women, such as Martha Corey or Rebecca Nurse, or in the introduction of fictional ones who were not understood at the time in which they lived because they were ahead of their times. In both cases, their new women roles were the main causes of their accusations.

It is clear that the common frames have been used in these works as a way of adapting the historical reality of the SWT to the fictional ways of writing typical of the 19th century. This is very important for the study of historical fiction, a literary genre in which normally only the facts belonging to the historical reality are analyzed in order to detect the biases from what really happened. This proposal of analysis and its application to the SWT has shown the importance that the fictional elements have in dealing with a historical event in the literary field.

Once we have identified and analyzed the common and intertextual frames that constitute both the IFR and the EFR, and the referents included in each of them, as well as their relationship with the intertextual frame on the SWT, we need to move to the third and last stage, i.e., the one focused on how the content is transmitted. In most of the works we find a third-person narrator outside the action of the story. Normally, they are exceptional witnesses of the unfolding of the events and they guide us through them. The result of this is the predominance of omniscience and the introduction of numerous commentaries that supplement the main plot of the story. As much of the information comes through them, they are filters of both the contents and the world model that is transmitted in each of the works. This becomes very important when the narrators are the ones who tell us about the intertextual frame on the SWT because this information does not belong to the internal development of the narrative world. In the later works, the characters are the ones whose voices we hear more frequently, so that in them we find more examples of narrator-characters and, what is more important, more points of view of the same event. Besides, the information we receive from the narrators and the narrator-characters of the last years has a common element: the strong criticism towards what happened, as they are inflexible towards

some of the people involved in them, making them responsible for the shedding of innocent blood.

This way of analyzing works of historical fiction has allowed us to study data regarding the inclusion of elements, both real and fictional. Moreover, it allows either the study of a particular work of fiction or of a group in order to see how reality has been portrayed at a specific time. Besides, the evolution of a certain element can be singled out and studied in works written at different times or within diverse literary trends. Thus, there are many possibilities offered by our proposal of analysis as regards the study of how a particular historical event has been inserted in the literary field.

The identification of the intertextual frames of reference has proved very useful in the construction of a corpus of literary works dealing with a specific historical event. In our particular case, it has helped us to reject works that did not deal with this historical event, but with a more general one such as the witchcraft persecutions in New England. Thus, the distinction between intertextual and common frames helps us to distinguish between works that deal or not with a given historical topic because it is necessary to have an intertextual frame on such topic. In our case, we need to have an intertextual frame on the SWT.

Extratextual information has been considered independently of its accuracy, and this is what distinguishes this proposal of analysis from previous researches on historical fiction. Previously, historical deviations were only pointed out. In our proposal, the alteration of this information is understood as having an underlying explanation related to the literary, social or historical surrounding of the literary work. Thus, it is not treated as an error or mistake of the author, but as part of the specific conception of the world that the work wants to transmit. Then, if only one accusation is presented, or if one fictional character is constructed out of several historical individuals, it should be considered a specific contribution of literature to the fictional representation of the SWT and not a lack of accuracy or a desire to alter the historical reality. Another important element that our proposal allows to examine is not only how historical elements are included but also whether or not they are included. As an example, we can state that the inclusion or exclusion of the intertextual frames on the Indians or the regicides have an enormous influence in the final version of the events that is given,

and this also has to be taken into account. Finally, what we consider the most important contribution of this proposal is the analysis of the fictional elements and the influence that they have in the construction of a specific literary version.

The application of this proposal to 19th century historical fiction on the SWT has uncovered all the elements that the authors of fiction have used in their literary construction of this historical event. What happened in Salem was not an isolated occurrence but part of the way of thinking of the time when they occurred. This same contextualization has been carried out in the literary works we have just analyzed, which can be seen in the introduction of both intertextual and common frames that belong to the 19th century. These frames have served to relate the SWT to other controversial injustices such as slavery, racism and even the situation of women. In this sense, it should be highlighted that none of the 22 works of fiction analyzed justifies or defends the witch-hunt. The introduction of these 19th century issues in novels whose main topic belongs to the 17th shows how the SWT started —and still continued— to be used to denounce persecutions and this is how the term “with-hunt” has become a cultural metaphor for persecution, intolerance and bigotry that can be used at moments of cultural crisis (Adams 3). Thus, in these first literary works we start to see a warning against what can happen in any society that is drawn by delusion and hysteria.

In the case of the common frames, it is evident that they have shaped the historical events to conform to 19th century literary conventions, as it is the case of the introduction of elements from the domestic and sentimental novel, the historical romance of adventures and gothic fiction. The result of this adaptation is that the main motive for the witchcraft accusations was to take revenge for love rejections and disappointments.

The analysis we have presented has plainly shown all the elements that have been added to the historical information. This addition has a clear forerunner in historiography, as when a different discipline pays attention to these events, new interpretations and explanations are implemented and the authors of fiction can —or cannot— incorporate them to their works. That is why history and fiction have to go together in our proposal of analysis, because even though both disciplines present a distinct conception of the world, both should be considered equally

valid. Even elements that have been discarded at a specific moment should be taken into account, because they can be recovered afterwards, and the reasons behind this should be analyzed and examined.

However, this is only the beginning, and since the writing of these works to the present day many other fictional versions have been written. Then, there is much work still to be done on the literary representation of the SWT, as nearly every month new interpretations and new works are being published. Nevertheless, these first literary adaptations should be always kept in mind, as they are the starting point for the mythology surrounding the SWT.

Appendix 1: 19th C. Literary Works on the Salem Witchcraft Trials (in chronological order).

- Anonymous. "Salem Witchcraft: An Eastern Tale." *The New-York Literary Journal and Belles-Lettres Repository* 3 (1820): 329–35, 417–20; 4 (1820): 17–27.
- Neal, John. *Rachel Dyer*. Portland: Shirley and Hyde, 1828.
- Hawthorne, Nathaniel. "Alice Doane's Appeal." *American Gothic: An Anthology 1787–1916*. 1835. Malden and Oxford: Blackwell Publishers, 1999. 106–13.
- Buckminster, Eliza. *Delusion; or the Witch of New England*. Boston: Hilliard, Gray and Company, 1840.
- Hawthorne, Nathaniel. "Main-street." *Nathaniel Hawthorne's Tales*. 1840. Ed. James McIntosh. London and New York: Norton & Company, 1996. 209–30.
- Anonymous. *The Salem Belle, a Tale of 1692*. Boston: Tappan & Dennet, 1842.
- Anonymous. "Alice: A Story of Cotton Mather's Time." *United States Magazine and Democratic Review* 25 (1849): 249–56, 338–44.
- James, George P. R. "Christian Lacy. A Tale of the Salem Witchcraft." *Graham's Magazine* 37 (1851): 17–27.
- Matthews, Cornelius. *Witchcraft: A Tragedy in Five Acts*. New York: S. French, 1852.
- Everett, Eliza J. "The Tribunal of Witchcraft." *Ballou's Pictorial Drawing-Room Companion* 10 (1856): 386–88, 402–03.
- DeForest, John W. *Witching Times*. New Haven (Conn.): College and University Press, 1856–57.
- Gaskell, Elizabeth. *Lois the Witch*. 1859. London: Hesperous Press, 2003.
- Longfellow, Henry W. "Giles Corey of the Salem Farms." *The Complete Poetical Works of Henry Wadsworth Longfellow*. 1868. New York: Buccaneer Books, 1993. 495–522.

- Condit, Eleanor B. (M.B.). *Philip English's Two Cups*. New York: ADF Randolph, 1869.
- Castleton, D. R. *Salem: A Tale of the Seventeenth Century*. 1874. New York: Harper & Brothers, 1967.
- Williams, Espy W.H. *Witchcraft, or, The Witch of Salem. A Legend of Old New England in Five Acts*. 1882. New Orleans: E. A. Brand & Co, 1886.
- Disosway, Ella T. *South Meadows*. Philadelphia: Porter & Coates, 1874.
- Du Bois, Constance G. *Martha Corey: A Tale of the Salem Witchcraft*. Chicago: A. C. McClurg and Company, 1890.
- Musick, John B. *The Witch of Salem or Credulity Run Mad*. 1893. New York and Los Angeles: Funk & Wagnalis Company, 1906.
- Watson, Augusta C. *Dorothy the Puritan. The Story of a Strange Delusion*. New York: E. P. Dutton and Company, 1893.
- Wilkins, Mary E. *Giles Corey, Yeoman*. New York: Harper and Brothers, 1893.
- Mackie, Pauline B. *Ye Lyttle Salem Maide. A Story of Witchcraft*. 1898. Boston: L.C. Page & Company, 1907.

WORKS CITED

- Adams, Gretchen A. *The Specter of Salem. Remembering the Witch Trials in Nineteenth-Century America*. Chicago and London: The University of Chicago Press, 2008.
- Appleby, Joyce, Lynn Hunt, and Margaret C. Jacob. *Telling the Truth about History*. 1994. London and New York: W. W. Norton, 1995.
- Barrio Marco, José Manuel. "Evolución de la Figura Femenina: Autoras y Heroínas en la Literatura Norteamericana del siglo XIX." *La Mujer, Alma de la Literatura*. Eds. Evangelina Moral Padrones and Asunción de la Villa Lallana. Valladolid: Centro Buendía, 2000. 167–87.
- Beard, George M. *The Psychology of the Salem Witchcraft Excitement*. 1882. Stratford: John E. Edwards Publisher, 1971.
- Boyer, Paul, and Stephen Nissenbaum. *Salem-Village Witchcraft. A Documentary Record of Local Conflict in Colonial New England*. Boston: Northeastern University Press, 1972.
- . *Salem Possessed: The Social Origins of Witchcraft*. Cambridge: Harvard University Press, 1974.

- Burr, George L., ed. *Narratives of the New England Witchcraft Cases*. 1914. New York: Dover Publications, 2002.
- Caporael, Linda. "Ergotism: The Satan Loosed in Salem." *Science* 2 (1976): 21–26.
- Carlson, Lauri W. *A Fever in Salem: A New Interpretation of the New England Witch Trials*. Chicago: Ivan R. Dee, 1999.
- Clark, James W. Jr. *The Tradition of Salem Witchcraft in American Literature: 1820–1870*. Unpublished Dissertation. Duke University, 1970.
- Choate, Rufus. "The Importance of Illustrating New England History by a Series of Romances like the Waverley Novels." *The New England Magazine* 23.3 (1987): 309–23.
- Culler, Jonathan. *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. Ithaca: Cornell University Press, 1981.
- Cunliffe, Marcus, ed. *The Penguin History of Literature. American Literature to 1900*. Harmondsworth: Penguin Books, 1973. 1–22.
- Drymon, M. M. *Disguised as the Devil: How Lyme Disease Created Witches and Changed History*. New York: Wythe Avenue Press, 2008.
- Eco, Umberto. *The Role of the Reader. Explorations in the Semiotics of Texts*. Bloomington: Indiana University Press, 1979.
- Fiedler, Leslie A. *Love and Death in the American Novel*. 3rd ed. Harmondsworth: Penguin Books, 1984.
- González Groba, Constante. "Desde la Guerra Civil hasta la Primera Guerra Mundial: El Realismo y el Naturalismo". *Historia Crítica de la Novela Norteamericana*. Ed. José Antonio Gurpegui Palacios. Salamanca: Ediciones Almar, 2001. 129–95.
- Gray, Richard. *A History of American Literature*. Oxford: Blackwell Publishing, 2004.
- Gutiérrez Rodríguez, Marta M^a. "Fields and Frames in Historical Fiction about the Salem Witchcraft Trials: An Analysis of *Salem Witchcraft; or the Adventures of Parson Handy, from Punkapog Pond* (1827)." *Nebula* 7.3 (2010): 27–42.
- Hansen, Chadwick. *Witchcraft at Salem*. New York: George Brazillier, 1969.
- Harshav, Benjamin. "Fictionality and Fields of Reference." *Poetics Today* 5.2 (1984): 227–51.
- . *Exploration in Poetics*. Stanford: Stanford University Press, 2007.
- Hrushovski, Benjamin. "The Structure of Semiotic Objects: A Three Dimensional Model". *The Sign in Music and Literature*. Ed. Wendi Steiner. Austin: University of Texas Press, 1981. 11–25.

- Levin, David. "Essay Review: Salem Witchcraft in Fiction and Drama." *New England Quarterly* 28.1/4 (1955): 537–46.
- Matossian, Mary K. *Poisons of the Past: Molds, Epidemics, and History*. New Haven and London: Yale University Press, 1989.
- Nevins, Winfield S. *Witchcraft in Salem Village in 1692*. 1892. Boston: North Shore Publishing Company, 1994.
- Orians, Harrison G. "New England Witchcraft in Fiction." *American Literature* 2.1. (1930): 54–71.
- Rifaterre, Michael. *Semiotics of Poetry*. Bloomington: Indiana University Press, 1978.
- Shapiro, Ann R. *Unlikely Heroines. Nineteenth Century American Women Writers and the Woman Question*. New York, Westport and London: Greenwood Press, 1987.
- Smith, Christopher, ed. *American Realism*. San Diego: Greenhaven Press, 2000.
- Starkey, Marion L. *The Devil in Massachusetts*. 1949. New York: Anchor Books, 1989.
- Upham, Charles W. *Salem Witchcraft*. 1867. New York: Dover Publications, 2000.
- Willett, Maurita. *Salem Witchcraft in American Literature*. Unpublished Dissertation. Brandeis University, 1958.

Received: 01 June 2011
Accepted: 05 February 2012

LA ALPUJARRA EN LA LITERATURA DE VIAJES: GERALD BRENAN Y OTROS PRECURSORES

María Antonia López-Burgos del Barrio
University of Granada, Spain

Resumen

En este artículo pretendo incidir en tres ideas fundamentales sobre la presencia del viajero e hispanista inglés Gerald Brenan en La Alpujarra, comarca en que éste residió bastantes años alejado del mundanal ruido. Por un lado, intentar encontrar sus lecturas anteriores de relatos de viajes por España durante los siglos XVIII y XIX que pudieron haber influido en su elección de La Alpujarra como lugar donde residir con la intención de formarse intelectualmente; en segundo lugar, determinar hasta qué punto su visión de España y más concretamente de la remota comarca granadina tal y como aparece en *South from Granada* (1957) procede de tales lecturas. En tercer lugar, pretendo también demostrar que, al contrario de lo que muchos piensan, Brenan no fue el “descubridor” de tan pintoresco rincón de la geografía andaluza, pues ya otros viajeros antes la habían incluido y descrito en sus narraciones de viajes. Brenan fue sin embargo, qué duda cabe, el escritor que más hizo para darla a conocer en el mundo anglosajón.

Palabras clave: Gerald Brenan, *South from Granada*, La Alpujarra, Sierra Nevada, viajeros anglófonos del siglo XIX, España.

‘LA ALPUJARRA’ IN TRAVEL LITERATURE: GERALD BRENAN AND OTHER PRECURSORS

Abstract

In this article I endeavour to pay special attention to three fundamental ideas in relation to the residence of the English traveller and hispanist Gerald Brenan in La Alpujarra, an area where he lived

away from it all for many years. On the one hand, I attempt to identify his previous readings of travel accounts in Spain of the 18th and 19th centuries which might have influenced in his choice of La Alpujarra as the place to reside in with the purpose of educating himself; on the other hand, I try to analyse up to which level his vision of Spain and this remote area of the province of Granada in particular as it is depicted in *South from Granada* (1957) are derived from these readings. Thirdly, I also try to demonstrate that, in spite of what it is commonly thought, Brennan was not the “discoverer” of such a picturesque corner of Andalusia, as other travellers before him had already mentioned and described it in their travel narratives. Nevertheless, Brennan was the writer who contributed the most to make it widely known in the English-speaking world.

Keywords: Gerald Brennan, *South from Granada*, La Alpujarra, Sierra Nevada, 19th century English-speaking travellers, Spain.

Aunque para la mayoría de británicos que hoy viajan a Andalucía Gerald Brennan, a raíz de la publicación de su obra *South from Granada* (1957), es considerado descubridor indiscutible de la Alpujarra y también la persona que ha proporcionado a Yegen un lugar de honor en la literatura, no fue él sin embargo quien dio a conocer en el Reino Unido esta comarca cuyo sólo nombre despierta la imaginación de aquellos que lo escuchan.

Desde mediados del siglo XVIII y sobre todo a lo largo del siglo XIX fueron cientos los viajeros extranjeros que, cuadernillo en mano, recorrieron España con la intención de describir las ciudades y pueblos por los que pasaban. Paisajes y gentes, costumbres y lugares recónditos se convierten en tema central de sus diarios de viaje. Intrépidos y audaces, hombres y mujeres que mientras se traqueteaban dentro de pesadas diligencias, o trotaban a lomos de acémilas, se afanaban en comprender y anotar los relatos, verdaderos o ficticios, que guías y muleros les iban contando. Viajeros que avanzan por los caminos levantando acta con esmerada minuciosidad y detalle de todo lo que ven, lo que entienden o medio entienden, lo que sienten, lo que huelen o incluso lo que saborean. Concienzudos notarios de caminos, veredas y paisajes, de monumentos y obras de arte, de calles y plazas. Hombres y

mujeres que recorren palacios y casas solariegas y que van escudriñando hasta el último rincón de ventas, posadas y casas de pupilos. Narradores que, unas veces con esmerada fidelidad y otras con cierta fantasía, describen para lectores ávidos de otros mundos episodios en los que aparecen bandoleros nobles y generosos. Viajeros que en ocasiones nos desvelan sus recónditos e inconfesables deseos de experimentar y sentir en sus propias carnes algún encuentro romántico con apuestos aunque sanguinarios contrabandistas. En los libros de viaje escritos por extranjeros encontramos minuciosos retratos de bellas damas de alcurnia, de jóvenes ataviadas con blancas mantillas mientras pasean por las alamedas de pueblos y ciudades siempre bajo la atenta mirada de sus casamenteras madres. Describen las plazas en las calurosas tardes de toros y el atuendo de los matadores cuando avanzan haciendo el paseíllo entre los gritos y aplausos de los asistentes. Los cantes y bailes o la religiosidad de las gentes también encuentran un sitio de honor en los relatos de viajeros extranjeros. Pero no se detienen ahí los libros de viaje: no había montaña ni valle, risco o cañada, río o torrente, que no quedase descrito. No había pueblo o aldea que no despertase el interés del visitante. Lugares apartados adquieren de la pluma de estos viajeros un gran protagonismo literario. Tal es el caso de la comarca de la Alpujarra, la cara oculta de la majestuosa Sierra Nevada que, aunque no podemos decir que fuese visitada por todos los viajeros que escribieron de Granada durante el siglo XIX, o incluso por los que subieron a Sierra Nevada, sí está presente en muchos de sus relatos.

Cuando Gerald Brenan escribe *South from Granada*, él había leído libros de viajeros románticos por España franceses e ingleses: “Yo cuando era joven no me gustaba la escuela. Yo quería ser explorador y recorrer todos los países de la tierra. Me atraían, sobre todo, los desiertos, y sólo leía libros de viajes”, le manifestaba en una entrevista al periodista Eduardo Castro (41). En su adolescencia Brenan había leído los libros de George Borrow y descubrió la poesía de Shelley, la obra de Hardy y *The Autobiography of a Super-Tramp* (1908) del poeta W.H. Davies, obra que le inspiró a viajar sin dinero para gozar del enriquecimiento que prometía la vida errante. Con sólo 15 años estaba decidido a fugarse y ser vagabundo, y como él mismo apunta a su interlocutor, “Un día se me metió en la cabeza la idea de ir a la China” (42). Con 17 años su mayor deseo era el de huir del futuro que le había programado su padre y de todos los convencionalismos occidentales que tanto le ahogaban.

En este artículo hemos recogido descripciones de La Alpujarra y de Sierra Nevada, de sus pueblos y sus gentes, extraídos de una serie de viajeros ingleses anteriores a Brenan, la mayoría pertenecientes al siglo XIX, que describen aspectos que luego encontramos en la obra de Brenan, y, aunque somos plenamente conscientes de que un estudio riguroso no permitiría establecer el paralelismo de muchos de los libros de viajes por España con el profundo y detallado estudio sociológico y etnológico que nos ofrece Brenan, nos atrevemos a hacerlo basándonos en que *South from Granada* toca aspectos que de forma reiterada habían ido apareciendo en libros de viaje de autores anteriores (López-Burgos, “La otra casa” y “Excursiones”). Brenan recrea todos y cada uno de los tópicos sobre Andalucía y los estereotipos andaluces como ya lo habían hecho y siguen haciendo los viajeros extranjeros que escriben sobre nuestro país. De hecho *South from Granada* presenta una estructura literaria similar a la de la gran mayoría de libros de viaje de épocas anteriores.

Desconocemos los libros que componían la biblioteca de obras de viajes del hispanista o los que pudo haber consultado cuando planificaba vivir en España o cuando al pasar de los años escribió sobre su vida y viajes, pero no sería de extrañar, dada su afición por este género literario, que hubiese leído relatos de autores que en su día habían tenido una gran difusión como los escritos por Samuel Edward Cook, Richard Ford, William George Clark, Peter Townsend, Lady Holland o Lady Tenison entre tantos otros ingleses que visitaron La Alpujarra y que subieron a Sierra Nevada.

Desde luego, si cayó en sus manos la obra de William George Clark, no es de extrañar que decidiera instalarse en la Alpujarra. El autor de *Gazpacho; or Summer Months in Spain* (1850) dice que cuando aún se encontraba en Inglaterra se sintió subyugado por el nombre de la Alpujarra y lo relata en los siguientes términos:

when I first unrolled the map of Spain at home, and projected my future tour, there was one portion of it which, above all, attracted my imagination —the district lying between the Sierra Nevada and the Mediterranean. It was plentifully seamed with those skeletons of sprats which are the geographical symbols for mountain ridges, the round dots which indicate towns were labelled with unheard-of names, and was intersected by none of those double lines which betoken carriageable roads, and, by consequence,

coaching-inns and a modicum of civilization. Finally, the title ‘Alpujarrez’ bestriding the whole tract in capital letters, had something oriental in the very sound, and accordingly, one of my first cares after arriving at Granada was to inquire, not whether a tour in the Alpujarrez were possible, but how the impossibility might be done best, and most comfortably. (139)

Dada su afición por las narraciones de viajeros, otro de los libros que podría haber consultado Brenan podría haber sido *Sketches in Spain during the Years 1829, 30, 31 and 32* (1834) de Samuel Edward Cook. Escritor de temas sobre España y autor de una de las obras más completas de la época sobre la Península Ibérica, Cook visitó la Alpujarra cuando se dirigía desde Almería a Granada, aunque no expresa demasiado entusiasmo por la comarca. Desde Berja siguió camino a lomos de una mula hasta Cádiar. Cook dice que tenía muchas ganas de ver este pueblo ya que opina que debería considerarse como la capital de las Alpujarras debido a que fue el escenario del último intento árabe de recuperar su independencia (49). Cádiar, dice, está situada en un romántico valle pero es un pueblo sucio y mal construido. La posada era horrible y el ruido de un grupo de personas que vigilaban por si había algún fuego le impidieron descansar. No sólo era difícil encontrar alojamiento, sino que cuando se encontraba, este, por regla general, carecía de cristales en las ventanas, las camas estaban llenas de chinches y otras sabandijas y los edificios solían estar a punto de derrumbarse (50).

Las posadas andaluzas eran un tormento. En la mayoría no había camas sino montones de paja. Un siglo más tarde las cosas no habían cambiado mucho. Gerald Brenan, después de instalarse en su casa de Yegen fue a Granada a recoger a sus amigos Ralph Partridge, Lytton Stratchey y Dora Carrington. Llegaron cansados a Cádiar y Lytton pensó que no podía seguir, pero cuando le mostraron en la posada la “mejor” cama que había, la miró y decidió que continuarían camino, nos cuenta Brenan en *South from Granada* (71) De hecho, unos meses antes Brenan, aunque a la sazón enfermo de disentería, se había llegado a recorrer unos treinta pueblos de la zona occidental, los que quedan entre Padul y Órgiva, así como los más inaccesibles que se encuentran más arriba, entre Cástaras y Trevélez, sin encontrar un lugar apropiado donde instalarse. En el único sitio donde encontró una posada sin chinches – dice – fue en Ugíjar; y aunque siguió recorriendo

la zona, sólo había dos pueblos, Mairena y Yegen, donde se alquilara alguna casa (20).

Samuel Edward Cook también describió los valles de la Alpujarra, de los que dice que cuando los visitó se encontraban en estado ruinoso: “The vines are planted amongst the crumbling schist, and afford an excellent wine, where it seems impossible anything should grow” (51).

Por su parte Gerald Brenan, un siglo más tarde, nos ofrece un minucioso y detallado estudio del estado en el que se encontraba la agricultura en toda la zona. En este caso, el haber vivido en la Alpujarra durante tanto tiempo hace que su descripción supere a la de cualquier viajero inglés del siglo XIX, puesto que no solían permanecer en la comarca más que unos cuantos días a lo sumo. En *South from Granada* Brenan nos va enumerando los distintos períodos de siembra y recogida así como otras labores del campo. Describe como comenzaba el año con la recogida de la aceituna y como los campos se llenaban de grupos de alegres mozuelas que trepaban a los árboles y se apresuraban a bajarse si veían acercarse algún hombre:

While the women were busy in this way the men were pruning the vines and fruit trees, after which came the planting of the onions and garlic and the hoeing of the corn. Then early in May the cutting of the barley and soon after the wheat began on the coast. (72)

Brenan también va enumerando los distintos productos que crecían en la comarca: alubias, patatas, tomates, pimientos, berenjenas, habichuelas, melones y sandías. Y, aunque dice que la economía de la Alpujarra no había cambiado desde la época medieval, cuando volvió al cabo de los años, vio que las tierras estaban muy bien cultivadas y que se podía ver agua por todos lados.

Cook visitó Órgiva y Lanjarón. De Órgiva dice que es “a rich and substantial place, well built, with beautiful grounds and gardens” (52). De Lanjarón escribe lo siguiente: “the situation of this beautiful place, which is the glory of Sierra Nevada, may vie for picturesque beauty with any in Europe” (52). Añade que es “a long straggling village, the base on which the village stands is covered with the richest vegetation, and it is embosomed amid the mulberry, chestnut, ilex, and the olive, with the lemon, orange and palm” (52).

De consulta obligada, una obra maestra para viajeros que planeasen un viaje por España, era el *Handbook for Travellers in Spain, and Readers at Home* (1845) cuyo autor, Richard Ford,¹ permaneció en España durante tres años. También él nos ofrece una detallada descripción de su viaje por La Alpujarra realizado en julio de 1833, entre el 19 y finales de mes. De Lanjarón dice que es “a picturesque Swiss town, whose fresh air, fruit, and mineral waters attract summer visitors from the scorching coasts” (397).

Ford describe Órgiva y el buen *brandy* que se hace en Albuñol (398). Aconseja visitar el Barranco de Poqueira y por su pintoresquismo el molino y la cascada de Pampaneira, donde dice que hay una posada decente (398). En Trevélez recomienda que ningún gastrónomo deje de saborear los jamones dulces de las Alpujarras y añade que las truchas del río son exquisitas (398). También se detiene a describir Ugíjar, población de la cual aporta datos tan pintorescos como que cada palmo de terreno del lugar aparece cultivado; que las uvas crecen en paratas tan inclinadas que los campesinos tienen que descolgarse con cuerdas para recogerlas; y que las mujeres con sus mejillas de albaricoque, pelo y ojos negros, miran de forma salvaje al infrecuente extranjero desde sus ventanas como escotillas que son sólo un poco más grandes que sus cabezas (398).

En 1849 William George Clark, autor de *Gazpacho; or Summer Months in Spain* (1850), también expresaba la curiosidad que despertaba. En Mairena, mientras paseaba por las afueras, asegura que vio varias familias trabajando cada una de ellas en su “era” trillando maíz. Su aspecto y cutis norteño parecía atraer su atención. Cuando pasó y se volvió, todos habían dejado de trabajar para mirarle. Que pase un extranjero es algo que no suele ocurrir en Mairena, deduce. De todos modos la curiosidad era mutua ya que Clark también los observó y describe a los hombres ataviados de forma completamente primitiva. Dice que llevaban “a shirt and wide drawers reaching to the knee, which were, or had been white” (148). Luego en la posada describe lo acosado que se sintió por tres ancianas que parecían deleitarse al verlo comer. Le preguntaron si Inglaterra estaba en Francia y qué era lo que le había hecho a su pelo para ponerlo marrón (149). Lady Tenison,

¹ Fue precisamente Gerald Brenan el que prologó *Las Cosas de España*, de Richard Ford, en su edición española, publicada por Turner en 1974.

autora de *Castile and Andalucia* (1853), recorrió las Alpujarras y dejó también constancia del revuelo que provocó su visita. En Pórtugos, dice,

It does not afford very tempting accommodations; but at last we obtained two empty rooms and beds, although not sufficient for all the party. Provisions also were not abundant in this far out-of-the-way place. The villagers in the evening flocked in to look at us, but good-humoured and civil, as Spanish peasants always are; each in turn duly stared at the wonderful strangers who had taken so much trouble to make themselves so uncomfortable. (129)

Por su parte, bastantes años más tarde, Gerald Brenan también se sintió observado y perplejo cuando, recién instalado, y armándose de valor, tuvo que coger una botija y dirigirse a la fuente a por agua. Las mujeres estaban allí chismorreando. Y observa que la conversación se detuvo cuando se acercó. En ese instante las mujeres le cogieron la botija, se la llenaron y se la llevaron a su propia casa. Su asombro no tiene límites: “I realized that an unspeakable breach of village law had been committed by my even touching one of these women’s objects, and that I should probably give almost as serious offence if I ventured to cook for myself” (25). Esa misma tarde se puso a barrer y a limpiar el polvo y se dio cuenta de que había caras que lo contemplaban desde las ventanas de las casas de enfrente y que se escondían cuando miraba (26). Con el tiempo esa curiosidad fue aminorando; de hecho, transcurridas un par de semanas, llegó un día en que de repente fue recibido con sonrisas y palabras de bienvenida. Le empezaron a regalar huevos y frutas y pronto ya era invitado a bodas y bautizos; además parecía que nadie estaba interesado en saber por qué vivía allí y nadie le hizo preguntas.

Gerald Brenan había llegado solo a la Alpujarra. Su viaje desde Málaga lo había hecho caminando en varias etapas, administrando sus fuerzas y sus escasos recursos. Tras caminar desde Yegen a Almería para esperar y recoger a Ralph Partridge y los amigos de éste, también regresó a pie. Era joven y podía soportar largas caminatas a base de pan y naranjas. Su viaje a Granada también lo tuvo que hacer andando. Disponía de veintiocho horas para recorrer setenta y una millas y cinco pesetas que le había pedido prestadas a María, la sirvienta. Yátor, Cádiar, Órgiva, Lanjarón y Granada. Brenan no se podía permitir contratar un guía o sirviente que le acompañase. De todas formas, a veces debió pensar que era mejor andar solo y evitar decepciones como

la que le ocurrió a William George Clark. Este, cuando aún estaba en Granada, estuvo negociando con Miguel, un hombre que alquilaba cuadrúpedos y bípedos. Clark le había pedido que el sirviente que le enviase fuese joven, activo y alegre, capaz de preparar una tortilla, de luchar contra un bandido o contar una historia de acuerdo con lo que se le pidiese..., pero cuando llegó a ver a la luz del día descubrió algo terrible. El sirviente era viejo, sin dientes y sucio (41).

Clark dice tener pasión por subir montes: “I have a great passion for hill-climbing, and never see peak or ridge, however remote, without feeling an insane longing to be on the top of it” (154), asegura, y por supuesto, mientras estaba en Granada no desaprovechó la oportunidad de subir a Sierra Nevada. Llenó las alforjas con provisiones para tres días (como si hubiese sido un antiguo griego que marchaba a una expedición): gallina fría, jamón, queso y pan además de dos grandes botas bíblicas de cuero (llenas de vino), sin olvidar – cosa que dice darle vergüenza mencionar – no sabe cuántos cigarros (155).

Durante todo el camino el guía le iba contando historias que había oído a los pastores. Algunas tenían como tema principal la Laguna de Vacares: un pastor se encontraba cuidando su rebaño a la orilla de la laguna y fue allí a donde llegaron dos hombres vestidos de forma extraña, uno llevaba un libro abierto y el otro una red de pescar. Y el hombre leyó en su libro “Echa la red”, y el la lanzó y sacó un caballo negro. Y el del libro dijo “Este no es, échala otra vez”. Y la echó y sacó un caballo pío. Y el del libro volvió a decir “Este no es; échala otra vez”. Y el otro la tiró y sacó un caballo blanco. Y el del libro dijo, “Este es”, y ambos se montaron en el caballo blanco y se fueron cabalgando y el pastor no los volvió a ver más. Estos pastores creen que algún día la laguna se reventará por la montaña y destruirá Granada. Una noche un pastor, que se encontraba a orillas de la laguna, oyó una voz que decía: ¿Debo golpear y romper el dique? ¿Debo inundar la ciudad de Granada? Y otra voz le contestó, “Aún no” (156). Otra leyenda trataba de un fraile y de como se encontró con el demonio a orillas de la laguna (156).

Gerald Brenan también subió al Mulhacén y al Veleta, y al igual que Clark, incluye en su relato varias de las leyendas que circulaban entre los pastores. Brenan solía acampar en soledad en el valle del Horcajo durante un par de semanas en julio. Se llevaba consigo mantas y provisiones y disfrutaba de esa mezcla de aburrimiento y euforia que produce acampar con el silencio como única compañía:

There are some forty of these tarns strung out along the 10,000-foot level, all of which are regarded by the local peasants and shepherds as being of fathomless depth and even as communicating with the sea thirty miles away. (181)

Sobre la Laguna de Vacares dice que tiene un misterio, el cual pasa a relatar:

Deep under its surface there is a palace built, like everything rare and unusual in southern Spain, by a Moorish king, and in this palace dwells a beautiful woman who suffers from an insatiable lust to sleep with men. This leads her to draw down into the depths any person of male sex who is so foolish as to bathe in it, and, since this must be of a rare occurrence, to appear to shepherds and ibex hunters in the form of a white bird, which tempts them to the edge of the icy waters and then pulls them in. (182)

Por supuesto Brenan quiso probar la veracidad de esta leyenda y en su primera noche en el Horcajo se subió a la laguna con un saco de dormir y dice: “But alas —or should I say happily- no houri-eyed princess appeared or crept between my blankets. I shivered alone and unaccompanied till dawn” (182).

Clark (1850) se había sentido subyugado por la belleza de la Alpujarra desde el pico del Veleta. Las cumbres a las que les daba el sol estaban bañadas por una luz verdosa. En efecto,

At our feet lay the Alpujarrez, a very jumble of mountains, as if in full revolt still; and beyond that the reat sea. A thin haze brooded over its surface, and prevented any reflection of the morning light, so that it looked, not like water, but a nether heaven —starless, colourless, and void. (158)

Brenan, a quien también le apasionaba subir montañas, fue en una ocasión desde Granada hasta Yegen cruzando Sierra Nevada. Salió a las tres de la madrugada. Llegó a Güéjar Sierra al amanecer y desde allí siguió hasta la Laguna de Vacares. No vio ningún pájaro blanco aunque se sentó a la orilla a comer pan e higos secos. Descendiendo hacia el Horcajo vio que los pastores se marchaban y después de perderse entre la niebla durante un rato llegó a los castaños de Bérchules, a eso de las seis de la tarde. Allí se tomó unos huevos con jamón y café, y siguiendo la carretera principal, llegó a su casa a las diez de la noche (183).

Sierra Nevada y la Alpujarra siempre han despertado el interés de los geólogos y los botánicos extranjeros. Durante todo el siglo XIX las

montañas de Granada eran visitadas por gran número de naturalistas. Cook (1834) describe la *Lonicera arbórea* y la *Crataegus granatensis*. William George Clark (1850) por su parte dice que cerca del picacho no crece nada a excepción de un tipo de cojín de monja y la manzanilla enana que es muy apreciada por los que recogen plantas. Sin embargo, continúa, la sierra es rica en tesoros botánicos y apunta que hacía dos años que un alemán² infatigable permaneció en una cueva de la montaña dedicado a recoger plantas durante varios meses (160).

Lady Tenison, autora de *Castile and Andalucia* (1853), también aficionada a la botánica, incluye interesantes descripciones de la flora autóctona de estas latitudes y cita entre otras una pequeña amapola amarilla, *P. pyrenaicum* (130). En Los Peñones de San Francisco dice que durante el mes de junio todo el lugar está cubierto por flores de todos los colores (122).

Más amante de la botánica que de la zoología, Brenan, por su parte se refiere a las veintitrés plantas que se incluyen en el catálogo de Blas Lázaro e Ibiza³ *Compendium of Spanish Flora* que tienen como nombre específico *nevadensis* y otras treinta que sólo se dan en Sierra Nevada y aproximadamente cien más que crecen sólo en las montañas adyacentes. Entre ellas destacan la *Gentiana bory*, que no se encuentra en ningún otro lugar; la *Viola nevadensis*, *Lavatera oblongifolia*, y una madreselva *Lonicera arbórea*, que crece en forma del árbol alcanzando una altura de veinte o treinta pies y que sólo se ha encontrado en el Líbano. La *Artemisia granadensis*, con flores amarillas, que sólo se encuentra a más de diez mil pies y bajo el nombre de *Manzanilla real de la Sierra Nevada* alcanza un precio muy elevado en las boticas ya que con ella se hace una preciada infusión. La *Plantago nivalis* es llamada por los pastores *Estrellita de la nieve*. La *Erinacea pungens* o en español *Piorno azul*, no es exclusiva de Sierra Nevada ya que crece en el sur de Francia y se puede encontrar por muchos lugares del sur de España (184).

El interior de ventas, posadas, casas, cortijos y cuevas queda también reflejado como elemento indispensable en los libros de viajes por España. No hay muro, puerta, ventana, artesonado, corral o establo que no merezca la atención del foráneo viajero. Samuel Edward Cook

² Se trata del biólogo alemán Moritz Willkomm.

³ Blas Lázaro e Ibiza, *Plantas medicinales*, Barcelona, 1910.

regresó a España en 1843 tras haber adoptado el apellido Widdrington, y a su vuelta a Inglaterra publicó *Spain and the Spaniards in 1843* (1844). Cuando describe el balneario de Alhama lo hace en los siguientes términos:

Every room contains an alcoba for a bed, and is intended to serve both for sitting and sleeping; behind each is a very small kitchen, in the middle of which, in close contact, are two erections like antique altars, one of which is the place for cooking, and the other a certain unmentionable and never to be alluded to convenience! (329)

Por su parte Gerald Brenan también se sintió un tanto perplejo ante esta distribución, impresión que refleja al expresar que

The only effective entrance to my house lay through the kitchen. This was a smallish room with an open fireplace, a row of charcoal stoves set into a tiled shelf, and a stone sink. Cupboards of dark walnut wood let into the wall gave it a mellow appearance, and out of it opened the bake room and the jakes. The Romans, as anyone who has visited Pompeii will know, believed in a close association between the preparation of food and its evacuation from the body, and in old Spanish houses the water-closet still opens off the kitchen. (151)

Contigua a la cocina se encontraba la despensa, que Brenan describe con detalle:

There were always one or two of the famous Alpujarra hams. Then came the vegetables —dried tomatoes and egg plants, cut into slices and laid out on the shelves, pimentoes hung from the ceiling, jars of home-cured olives and of dried apricots and figs, chick peas and lentils and other sort of beans in *espuertas* or large frails. And upstairs in the *azotea* were onions, for an *olla sin cebolla, es baile sin tamborin*. (152)

Gracias a este refrán podemos retroceder un siglo, pues nos da pie a introducir un personaje que fascina al viajero: El bandolero. El inefable Richard Ford escribe en *Gatherings from Spain* (1846) que “An *olla* without bacon would scarcely be less insipid than a volume on Spain without banditti” (1846: 201). Es un ingrediente obligatorio en cualquier libro de viajes sobre España (López-Burgos, “De bandoleros”, *Por tierra de bandoleros* y “La bolsa o la vida”). Joseph Townsend expresaba en su obra *A Journey though Spain in the Years 1786 and 1787* (1791) que él y otros viajeros se reunían en el valle para formar

una numerosa caravana con el fin de atravesar las montañas, que era el principal refugio de contrabandistas y bandoleros, encontrando a veces el cadáver de algún pobre viajero a quien habían robado (51). Unos años más tarde Lady Holland, autora del diario que fue escribiendo entre 1802-1805 y 1809-1810 y luego publicado por uno de sus descendientes, el Earl of Ilchester en 1910, a su paso por la Puebla de Osuna escribía: “We there saw a man who had been robbed by 4 men on horseback in the forest through which we were to pass to Arahall” (49). O Sir John Carr, autor de *Descriptive Travels in the Southern and Eastern Parts of Spain and the Balearic Isles in the Year 1809* (1810), que al respecto escribía: “We heard much at Cadiz of the robbers on this road, but saw only the appearance of one, who, however, proved to be a contrabandista or smuggler, mounted on a fine Andalusian stallion” (78). El fenómeno del bandolerismo durante el siglo XIX estaba extendido por toda Andalucía con importantes focos en Sierra Morena, la Serranía de Ronda y en los pueblos de la alta Andalucía, Antequera, Alameda, Écija y Osuna, aunque también hubo bandas dispersas en otras zonas como Alhama de Granada, Sierra Nevada y La Alpujarra. Samuel Edward Cook (1834) ofrece un detallado estudio del bandolerismo español: “... they haunt many districts, especially in upper Andalusia, where they skulk about the outskirts of towns and villages, attacking the unwary traveller in the dusk, generally with a great numerical superiority” (1). Por su parte Richard Ford unía su miedo a una irresistible atracción por los bandoleros personalizados estos en la figura de José María “El Tempranillo”, llegando a presenciar en Sevilla la ejecución de José de Rojas *El Veneno*, un integrante de su banda. George Alexander Hoskins, autor de *Spain as It Is* (1852), se encontró con bandidos cerca de Alhama, quienes no le atacaron al percatarse de que llevaba una escopeta de dos cañones, aunque asegura que: “They are the remains of a band of upwards twenty, whose Captain José has been as celebrated for several years as the famous José Maria” (277). Lady Luisa Tenison (1854) también se sintió subyugada por la figura del bandolero, y aunque expresa cierto temor mientras atravesaba los campos de Osuna a la luz de la luna, deja entrever su anhelo de vivir alguna aventura romántica con bandoleros. De hecho, cuando tiempo después ella y su grupo cabalgaban bajando de Sierra Nevada relata un encuentro con bandoleros vivido de primera mano. Esta intrépida viajera cuenta como hablaron con ellos y como éstos les engañaron cuando se hicieron pasar por agentes de la justicia (293). Con el paso de los años la figura del

bandolero se va modificando en la literatura. El bandolero deja de ser el apuesto y noble caballero del que la propia Lady Tenison había escrito: “There are no more José Marias, who come and visit the great people in Seville and other towns, and interchange civilities when they meet unexpectedly on the road” (136).

A principios del siglo XX el atracador ya no se ve como personaje romántico, aunque los libros de viaje siguen incluyendo referencias a bandoleros, robos en los caminos, secuestros y muertes violentas.⁴ Como no podía ser menos, el atracador o el malhechor también están presentes en la obra de Gerald Brenan. Su primera alusión a la honorabilidad y nobleza de los muleros y seguridad o inseguridad de los caminos la pone en labios de Lytton Strachey:

The evening passed in general low spirits. Everyone's nerves were on edge. Ralph and Carrington were having a lovers' quarrel, and Lytton was gloomy because, though he had been eager to see Spain, he had been most unwilling to come on this expedition. His stomach was delicate, Spanish food had disagreed with him, and he was not feeling in the mood for adventures. (49)

Incluso aquella misma noche se sucedieron las preguntas del tipo: ¿Realmente conoces el camino? ¿Se podía uno fiar de los muleros? ¿Habría camas y comida adecuada cuando llegásemos? (50).

Brenan no podía pensar que su relato sobre España estaba completo sin introducir algún episodio en el que intervinieran malhechores. La aventura la personaliza en un grupo de gitanos y en Dick Strachey, sobrino de Lytton Strachey. Allá por 1927 ó 1928, mientras Brenan residía en Londres, le prestó su casa a este joven novelista, quien con posterioridad desarrollaría un admirable talento para escribir libros infantiles. Estaba paseando por un barranco en Yegen cuando vio a tres hombres bastante mal vestidos a poca distancia que le hacían señas. Al principio pensó en acercarse y practicar su español pero luego cambió de idea. ¿Qué ocurriría si eran bandoleros? España era famosa por sus bandidos y atracadores que llevaban a sus víctimas a las cuevas, les golpeaban y los secuestraban a la espera de cobrar una buena recompensa. Cuando los observó desde más cerca no se sintió tranquilo y

⁴ Para entender la obra literaria de Brenan en el contexto de la literatura de viajeros y residentes de habla inglesa en el siglo XX, consúltese Ruiz Mas (*Libros de viajes, Sibaritas y Guardias civiles*).

echó a correr. Pero los gitanos corrieron tras él empuñando sus cuchillos y le dieron alcance mientras le gritaban ¡*Mantequero!* ¡*Mantequero!* Le ataron las manos a la espalda y mientras le iban pinchando con los cuchillos se lo llevaron hasta Yátor a la casa del alcalde y le dijeron que habían dado caza al ¡*Mantequero!* mientras el tembloroso Dick intentaba explicar en el poco español que sabía que era pariente del mismísimo rey Jorge V. Dick regresó a Inglaterra en cuanto pudo (174).

La referencia a las cruces que jalonaban los caminos y que traían a la mente del viajero muertes a manos de bandoleros sedientos de sangre, una constante en los libros escritos sobre España en épocas pretéritas, también encuentra un lugar en la obra de Gerald Brenan. Este sitúa el episodio en todo lo alto del Puerto del Lobo, donde dice haber visto varias cruces de madera rememorando la muerte de pobres vendedores de pescado que cruzaban la cordillera para vender su mercancía en los pueblos del otro lado, y cuenta cómo en ese mismo lugar se acababa de cometer un crimen del que también aparecen gitanos como responsables (187).

Cuando Brenan vuelve a España en 1949 y viaja en el tren que lo llevaría de Madrid a Córdoba el terror al bandolero aún seguía vivo en su mente. En *The Face of Spain* (1950) rememora una reveladora conversación con un pasajero:

All at once, as we crawled up a little pass, the train began to move faster... In an instant the whole scene had changed from the motionless and classical to the picturesque and romantic. We were in the Pass of Despeñaperros. 'It is true,' I asked, 'that there are bandits in the Sierra?' 'You bet there are,' he replied. 'All these rocks and peaks you see are full of them. Some people call them Maquis, but you can take my word for it that they are nothing else but bandits and murderers. (35)

Hemos visto en este breve estudio cómo los viajeros ingleses de siglos pasados nos han descrito aspectos de La Alpujarra haciendo que esta comarca fuese conocida en la Inglaterra decimonónica. La mayoría de estos no sabían mucha geología, pero sabían describir a la perfección el tono rojizo de las montañas al atardecer. No supieron en ocasiones los nombres de las plantas; Lady Tenison sí parece haber sido una experta, pero los demás las denominaban basándose en la semejanza que podían tener con las que conocían en su país. También confunden algunos términos geográficos cuando escriben *Alpujarrez*, *Llanjaron*,

Ujihar, Arolles o Toriscon en lugar de Lanjarón, Ugíjar, Laroles o Torviscón, pero ya en su famoso *A Handbook for Travellers in Spain, and Readers at Home* (1845) Ford recomienda “los jamones dulces de las Alpujarras” (398). Algunos viajeros no dejan de lamentarse del mal estado de caminos, la falta de provisiones en las posadas y las chinches de las camas. Aunque Clark, sin embargo, en Lanjarón pudo comprobar que sobre sus colchones de paja, las sábanas estaban limpias como la nieve y Lady Tenison lamenta no haber tenido tiempo suficiente para recorrer toda la zona. En cuanto a los bandidos más o menos generosos, también tienen su reflejo en los relatos en los que se narran excursiones a las elevadas cumbres. Pasaban miedo y frío y soportaban tempestades. A caballo, en mulo, solos, con el guía que se comía a escondidas las provisiones..., sus relatos, a veces ingenuos, a veces con un tinte más científico, resultaban siempre interesantes, intensos y coloristas y para los amantes de Sierra Nevada y la Alpujarra siempre conmovedores.

Gerald Brenan llegó a España bien entrado el siglo XX con un bagaje compuesto por aspectos muy contradictorios, pero con gran maestría supo separar el grano de la paja y ofrecer a sus compatriotas una obra llena de sinceridad, donde queda de manifiesto su gran calidad literaria, amalgamando fondo y forma con el saber hacer de un gran escritor, un escritor forjado intelectualmente en la Alpujarra.

OBRAS CITADAS

- Arenas, Andrés., Enrique Girón y C. J. González Motriz, eds. *La Faz de Brenan*. Málaga: Miramar, 1998.
- Brenan, Gerald. *The Face of Spain*. London: Turnstile Press, 1950.
- . *South from Granada*. Harmondsworth: Penguin, 1957.
- Castro, Eduardo y Juan Antonio Díaz López, eds. *Gerald Brenan: Al Sur del Laberinto*. Torremolinos, Málaga: Litoral, 1986.
- Carr, Sir John. *Descriptive Travels in the Southern and Eastern Parts of Spain and the Balearic Isles in the Year 1809*. London: J. Guillet, 1810.
- Clark, William George. *Gazpacho; or Summer Months in Spain*. London: J. W. Parker, 1850.

- Cook, Samuel Edward. *Sketches in Spain during the Years 1829, 30, 31 and 32, Containing Notices of some Districts very Little Known; of the Manners of the People, Government, Recent Changes, Commerce, Fine Arts and Natural History*. London: Thomas and William Boone, 1834.
- Díaz López, Juan Antonio. *Gerald Brenan. Hispanista Angloandaluz*. Granada: TAT, 1987.
- Ford, Richard. *A Hand-Book for Travellers in Spain, and Readers at Home. Describing the Country and Cities, the Natives and their Manners; with Notices on Spanish History. Part I. Containing Andalucia. Ronda and Granada, Murcia, Valencia, Catalonia and Extremadura: with Travelling Maps and a Copious Index*. London: John Murray, 1845.
- . *Gatherings from Spain*. London: John Murray, 1846.
- Hoskins, George Alexander *Spain as It Is*. London: Colburn and Co., 1851.
- Ilchester, The Earl of, ed. *The Spanish Journal of Elizabeth Lady Holland*. London: John Murray, 1910.
- López-Burgos del Barrio, M^a Antonia. “La otra cara de Sierra Nevada: La Alpujarra. Sus paisajes y sus gentes. Descripciones de viajeros ingleses del siglo XIX”. *Sierra Nevada. Conservación y desarrollo sostenible* 4 (1996): 149–66.
- . “Excursiones a Sierra Nevada de viajeros ingleses del siglo XIX”. *Sierra Nevada. Conservación y desarrollo sostenible* 4 (1996): 167–83.
- . *Por Tierras de Alhama-Temple. Alhama de Granada*. Granada: Biblioteca de Temas Alhameños, 1997.
- . “De bandoleros, contrabandistas y maleantes en la Andalucía del siglo XIX: Relatos de viajeros ingleses”. *Actas de las V Jornadas sobre el bandolerismo en Andalucía*. Ed. R. Merinero Rodríguez. Jauja-Lucena, Córdoba: Fundación para el Desarrollo de los Pueblos de la Ruta del Tempranillo, 2001. 113–87.
- . *Por Tierras de Bandoleros / Travelling through a Land of Bandits*. Jauja-Lucena, Córdoba: Fundación para el Desarrollo de los Pueblos de la Ruta del Tempranillo, 2002.
- . *La Bolsa o la Vida: Bandoleros y atracadores de caminos en los relatos de viajeros ingleses en la Andalucía del siglo XIX*. Málaga: Caligrama Ediciones, 2003.
- . *Stand and Deliver! Spanish Bandits of Olden Times*. Málaga: Caligrama Ediciones, 2004.
- López López, Antonio José. Gerald Brenan: *La copla popular española*. Málaga: Miramar, 1995.
- Ruiz Mas, José. *Libros de viajes en lengua inglesa por la España del siglo XX*. Granada: GEU y UNED de Jaén, 2003.

- . *Sibaritas al sol. Aventuras y desventuras de los residentes de habla inglesa en España según sus relatos de viajes*. Granada: GEU y UNED de Jaén, 2006.
- . *Guardias civiles, bandoleros, gitanos, guerrilleros, contrabandistas, carabineros y turistas en la literatura inglesa contemporánea (1844-1994)*. Bern: Peter Lang, 2010.
- Tenison, Lady Luisa. *Castile and Andalusia*. London: Richard Bentley, 1853.
- Townsend, Josep. *A Journey though Spain in the Years 1786 and 1787 with Particular Attention to the Agriculture, Manufactures, Commerce, Population, Taxes and Revenue of that Country*. London: C. Dilly, 1791.
- Widdrington, Captain Samuel Edward. *Spain and the Spaniards in 1843*. London: T. and W. Boone, 1844.

Received: 16 August 2011

Accepted: 13 November 2011

“STAR WARS FOR WOMEN”: INTERMEDIALITY IN THE SEX AND THE CITY FRANCHISE¹

Beatriz Oria Gómez
University of Zaragoza, Spain

Abstract

Sex and the City, the successful HBO show (1998–2004), received a considerable amount of attention on the part of the academia since the very beginning. However, most critical literature on the series tends to focus on its ideological standpoints towards issues like feminism, sexuality, gender, social class or race. This article takes a different approach: it looks at the *Sex and the City* franchise as an intermedial phenomenon, considering its ability to cross media boundaries. From its inception in the written press, *Sex and the City* has expanded through television, film, the internet and the world of fashion. This article aims to analyse *Sex and the City* as a paradigmatic case of intermediality at the turn of the millennium and, more specifically, as the first internationally successful franchise exclusively addressed to women and launched at a global scale.

Key words: *Sex and the City*, intermediality, television, film, fashion, blockbuster..

“STAR WARS PARA MUJERES”: INTERMEDIALIDAD EN LA SERIE SEX IN THE CITY

Resumen

Sex and the City, la exitosa serie de televisión emitida por el canal norteamericano HBO entre 1998 y 2004, ha recibido una considerable

¹ Research towards this article was funded by the Spanish Ministry of Education, project no. FFI2010–15263, and by the Aragonese Governement (Ref. H12).

atención por parte de la academia desde sus comienzos. Sin embargo, la mayor parte de la literatura crítica sobre la serie se centra en los discursos que ésta propone sobre temas como el feminismo, la sexualidad, el género, la clase social o la raza. Este artículo adopta una aproximación diferente: tiene como objeto analizar esta serie como fenómeno “intermedial”, considerando su capacidad para cruzar fronteras mediáticas. Desde su nacimiento en la prensa escrita, *Sex and the City* ha “irrupido” en el mundo de la televisión, el cine, la moda e internet. Este artículo analiza *Sex and the City* como caso paradigmático de intermedialidad en el cambio de milenio y, más específicamente, como la primera franquicia de carácter global dirigida exclusivamente a un público femenino.

Keywords: *Sex and the City*, intermedialidad, televisión, cine, moda, blockbuster.

Sex and the City deals with the romantic vicissitudes of a group of single women living in New York, and it is one of the most successful TV products of the decade. Despite being broadcast in such a limited medium as HBO, an American premium (subscription-only) cable channel, it managed to attain an unprecedented degree of popularity. It is estimated that *SATC*² was religiously watched every week in the US by an average audience of six to ten million viewers, occasionally surpassing the ratings of the four major networks (ABC, NBC, CBS, and FOX) among female viewers between the ages of eighteen and thirty-four (“*Sex and the City* Finale Draws Viewers”).³ The show also received a great deal of critical acclaim. During its six seasons, it was nominated for twenty-four Golden Globes, winning eight times. It was also nominated for fifty Emmy awards, winning seven times and becoming the first cable show to win the Emmy for an outstanding comedy series in 2001. The program’s popularity expanded all around the world thanks to its constant re-runs, and it became so influential that it has been credited as precursor of “edgy” series like *Queer as Folk*, *Desperate Housewives*

² From now onwards, *Sex and the City* will be referred to as *SATC*.

³ These are remarkable figures, especially if we take into account that, at the time of *SATC*’s first broadcasting (1998-2004), HBO only reached thirty-two million homes, in contrast with the networks’ access to at least one hundred million (Sayeau, 2002:30).

and *The L Word*, and straight-forward imitations like *Lipstick Jungle* and *Cashmere Mafia* (Martel; McFarland; Cass; Ryan). Similarly, *SATC* generated a number of local "look-alikes" in countries all over the world, including the UK, South Korea, Russia or China. Lately, its influence is starting to be felt on the big screen as well, with films like *He's Just not That Into You* (2009), which is clearly inspired by the *SATC*'s episode "Pick-a-little, talk-a-little" (6: 4).

All this "buzz" prompts a logical question: how did this happen? How did such a "minority" program become a product of mass consumption? One of the main reasons for its impact is that *SATC* is not just a TV show. Its influence expands through different media, such as TV, film, the internet and the written press, and it is firmly connected with the world of fashion. The show has been extensively talked about both in the academia and the popular press. However, its ability to cross media boundaries has been rarely pointed out. Most critical literature about the show consists in a rather polarised debate regarding its ideological stands towards issues of gender, race, social class and sexuality (Nelson; Arthurs; Greven; Gerhard; Gill; Baird; Jermyn; Escudero-Alías). Another main area of concern in *SATC* criticism is the discussion of its feminist allegiance (Raven; Bunting; Kim; Orenstein; Wolf; Brasfield; Sayeau). Thus, most of the existing *SATC* literature focuses on the show's ideological content. Only a few authors like Jonathan Bignell, Stephen Gennaro, or Deborah Jermyn, have looked into *SATC*'s "form", pointing out its generic complexity. This article aims to show that part of *SATC*'s cultural resonance and popularity lies, not only in its controversial content, nor in the generic richness pointed out by these authors, but in its status as an "intermedial phenomenon" which transcends the limits of the TV screen to become something bigger: a cultural icon, a "brand" in itself.

What Is Intermediality?

Intermediality is a relatively new term which is becoming increasingly spread in contemporary critical jargon as new information technologies gain momentum at the turn of the millennium. Understood in its broad sense, intermediality is an umbrella-term used to refer to the "differing movement of the message through a system of interrelated but different media" (Pennacchia Punzi 10). That is, it

covers all those phenomena which take place *between* media, paying attention to the crossing of their borders. It is therefore different from intramediality, in which references remain within a single medium (Rajewsky), or multimediality, which refers to the storage of different technical codes in the same device (Parascandolo). In intermediality the text becomes “nomadic”, it is translated from one medium into the next, acquiring a “plurality of identities” in the process, to the point of becoming a further expansion of Roland Barthes’s “writerly text” (Pennacchia Punzi 10).

However, if the use of intermediality as a theoretical tool is to be productive, its definition needs to be narrowed down for the purposes of this essay. In this article, intermediality will be understood in two senses: firstly, as “medial transposition”, i.e., “the transformation of a given media product (a text, a film, etc.) or of its substratum into another medium” (Rajewsky 51). This narrow definition will be used to account for *SATC*’s passage through different media, such as film, television, internet and the written page. Secondly, it will also be understood in terms of “intermedial references”, that is, “meaning-constitutional strategies that contribute to the media product’s overall signification” (Rajewsky 52). This approach encompasses the way in which a given medium deploys its media-specific means in order to refer to another medium. With this in mind, I will explore the way in which the TV show “thematizes, evokes, or imitates elements or structures of another, conventionally distinct medium through the use of its own media-specific means” (Rajewsky 53) in order to produce certain discourses.

“It’s Not TV”

The first time *SATC* saw the light was on 28 November, 1994, in the shape of a weekly column written by New Yorker socialite Candace Bushnell for *The New York Observer*. This semi-autobiographical column related the sexual mores and dating protocols of the affluent elite who populated New York’s hottest spots with a cynical and disenchanted attitude. Bushnell’s columns achieved something like a cult status among readers, and they were compiled in a book by Warner Books in 1996. This book has been credited, together with *Bridget Jones’s Diary*

(Fielding), as precursor of "chick lit", a new literary genre of great commercial success (Ferriss and Young 6).⁴

Apart from its crucial role in the inception of this genre, *SATC* is also frequently acknowledged as the starting point for the newly-acquired cultural prominence of an emergent social type: the single girl living in the city. The success of chick-lit and the social figure it portrays have been so remarkable that its impact is felt across a range of media, such as film, advertising and television (Gill 226). Thus, *SATC* constitutes a paradigmatic example in the crossing of media boundaries: Bushnell's book was the basis upon which the TV series was created, but it was not straight-forwardly "translated" from the written page to the screen. The column and its TV adaptation display significant differences. The main one is that Bushnell's rendition of the New York dating scene is consistently bleaker and far more cynical. It basically deals with men and women's deep antagonism, without offering much room for hope for a possible understanding between the two. Bushnell's New York is more like a shallow dating wasteland in which female support, unlike in the series, is completely absent. The TV show's cosy group of friends does not appear in its written counterpart, which is populated by a scattered group of unconnected females in constant competition for the most eligible bachelors, showing little regard for female solidarity. Its TV adaptation brought about, therefore, a much more positive perspective on relationships among women, as the series turns the friendship among its protagonists into the text's main narrative pillar. In this respect, it can be argued that *SATC*'s success in its "intermedial venture" was partly made possible thanks to its self-conscious participation in a cinematic trend very much in vogue at the time the show was first broadcast: the show joined—or maybe took advantage of—a conspicuous cycle of films dealing with female friendship during the 1990s, which celebrated women's solidarity and included movies such as *Thelma and Louise* (1991), *Bar Girls* (1994), *Boys on the Side* (1995), *Moonlight and Valentino* (1995), *How to Make*

⁴ Chick-lit novels in 2002 "earned publishers more than \$71 million, prompting publishers such as Harlequin, Broadway, and Pocket Books to create separate imprints dedicated to the genre. In the same year seven chick-lit books occupied Publishers Weekly best-seller lists for ninety weeks" (Ferriss and Young 2). This success also brought about an unprecedented volume of production within a single genre. In 2004, after the success of *Bridget Jones's Diary* and *SATC*, the number of chick-lit novels published a year swelled to at least 240 (Mazza 24).

an American Quilt (1995), *Now and Then* (1995), *Waiting to Exhale* (1995), *The Baby-Sitters Club* (1995) or *The Incredibly True Adventures of Two Girls in Love* (1995) (Hollinger 236).

The “medial transposition” of *SATC* also entailed a remarkable alteration of its original “storylines”. Bushnell’s columns constitute a set of apparently disconnected pieces which, put together, provide a much darker view of life in the city than the TV series would have us believe. As Mandy Merck argues, “Bushnell’s Manhattan is a heterodystopia, a heterosexual hell” in which men are better positioned in the power struggle (50). Darren Star, creator of the TV show, must have suspected that Bushnell’s gritty cynicism would be a bitter pill to swallow for TV audiences, as he replaced her “dark satire of metropolitan misogyny” (Merck 52) with poignant comedy and a glossy surface. With a more amiable and humorous tone, *SATC*’s adaptation to TV retains social commentary, doing away with Bushnell’s disheartening view of relationships and replacing desolation with laughter, thus offering a much more empowering view of single women (Jermyn 18). *SATC*’s transposition to a new medium also entailed a more conventional narrative style, as storylines tend to follow each of its four protagonists in every episode in a clear, linear way, thus dispensing with the sense of alienation and narrative complexity which characterised its written counterpart’s fragmented narratives.

Darren Star was the creator and executive producer of the hit series *Beverly Hills 90210* (Fox, 1990–2000) and *Melrose Place* (Fox, 1992–1999), but when he set his eyes on Bushnell’s column, he was aware that he could not realise such “risky” material in network television. Star finally managed to have the project green-lighted by HBO and *SATC* first saw the light in its televisual form in 1998. HBO proved to be the perfect home for a series like *SATC*. As a premium, subscription-only cable channel, it does not depend on advertising or on satisfying the tastes of a mass audience. Throughout the years, HBO has carved out a brand identity associated with quality, cutting-edge products, and has prided itself on giving its creators an unprecedented degree of freedom (Sikes 37). As its most famous marketing tagline (“It’s not television: It’s HBO”) announces, a good part of HBO’s brand identity as a “quality” channel resides in its will to distance itself from traditional manners of making television. As suggested in its very name —Home Box Office— HBO has always tried to blur the boundaries between TV and cinema,

thus flaunting its intermedial "spirit". This intermedial aspect has to do with its self-conscious references to the medial specificities of cinema, and its will to constitute itself in relation to this medium. Understood in this sense, HBO's intermediality is twofold, since it includes thematic and technical aspects. Regarding the former, one of the channel's main strategies in order to imbue its products with a cinematic feel is to try and associate them with consolidated movie hits. Many of its series can be seen as "spin-offs" of well-known cinematic genres and trends or film directors. Such is the case of *The Sopranos*, which evokes the cinema of Coppola and Scorsese; *Band of Brothers* and *The Pacific*, which resemble Steven Spielberg's *Saving Private Ryan* (1998); *The Wire*, which is influenced by late 60s and early 70s "police procedural" films and contemporary gangster movies; or *True Blood*, which takes advantage of the vampire frenzy sparked by the *Twilight* saga (2008–present). In the case of *SATC*, the series' clearest cinematic reference is Woody Allen's 1970s "nervous romances" (Neale and Krutnik 171–72).

The second way in which HBO can be regarded as a channel with intermedial aspirations lies in its preoccupation with conferring its products with a distinctive, cinema-like packaging. The "filmic" quality of most of its series is also present in *SATC*, whose shooting techniques frequently resemble those of the big screen more than the average TV show. Darren Star's wish to "bridge the gap between a television series and a movie" (Creeber 142) was possible thanks to the high production values and exceptionally large budgets enjoyed by the series: forty percent of the show was shot on location (Sohn 101). Besides, it was shot on film, not video, and cinematic techniques rather than televisual ones were usually deployed, such as cinematic shot-countershots, long takes and sophisticated night-time (and day-for-night) photography (Grochowski 154). The use of moving cameras instead of three-camera set-ups on a single stage is also a remarkable feature borrowed from cinema: unlike the typical TV sit-com, which has more of a static look and is usually shot in three or four studio sets, *SATC* is characterised by a frantic rhythm and an uncommonly high number of scenes per episode (thirty plus). The series also distances itself from the typical production techniques of the sit-com in the absence of the laugh track, which highlights the show's generic hybridity in its mixture of comedy and drama. Moreover, *SATC*'s credentials as "not TV" are also supported by the frequent participation of prestigious (usually female)

film directors like Susan Seidelman, Martha Coolidge, Allison Anders or Nicole Holofcener, thus providing an art-cinema flavour associated with the values of independent filmmaking. Another feature of the series which renders it closer to cinema than TV is its impeccable manufacture in terms of mise-en-scène, composition, soundtrack, lighting, and costumes.

All of these aspects are carefully taken care of, closer to the way they are dealt with in film than TV. However, *SATC*'s extreme attention to costumes is so remarkable that it deserves special attention. The series is not only self-consciously connected with the cinematic medium, but also with the world of fashion. Its prominent celebration of designer brands constitutes a key element for the series' impact across different media and is also directly related to the channel's identity as "not TV". Despite some commentators' criticism (Franklin; Flett), *SATC*'s emphasis on fashion became one of the key building blocks for its distinctiveness and innovation in the TV schedule grid. *SATC*'s idiosyncratic styling is usually attributed to costume designer Patricia Field, who has arguably exercised an "authorial" influence at the level of the show's look comparable to that of Darren Star and Michael Patrick King, its creators (Sandler). She has contributed to the program's identity and success with her sometimes outrageous style, which turned the show into a true media catwalk, setting fashion crazes both in the most elitist circles and in the high street, thus "underscoring *SATC*'s unique place in television history as a show that instigated numerous international style trends, a feat more generally associated with the landscape of cinema and its stars" (Jermyn 33).

As Bruzzi and Gibson argue, fashion has a double purpose in the show: on the one hand, it is a means to develop characters. Carrie, in particular, is presented as a fashion aficionado in general, and shoe-lover in particular, who finds in clothes the perfect vehicle for self-expression. Her risqué sense of fashion drew so much media attention that Parker herself became a fashion icon, blurring the boundaries between actress and character (Thrower; Bratskeir). However, apart from serving performative functions, fashion is also given a separate identity within the overall narrative. Frequently referred to as the "fifth character" in the show (Wedlan), the independent existence of fashion in the series is strengthened by extra-diegetic factors which have helped *SATC*'s expansion through different media, such as the written press and

the internet. Concerning the latter, the show has a carefully designed website which offers merchandising products, a bulletin board, news, gossip, a fan forum and a complete guide to those spots frequented by the girls. However, its most innovative feature was that, after the weekly episode was aired on Sundays, the designer items displayed on the show were auctioned off for charity during the next seven days. With an average of 2,600 hits every Monday in the *SATC* website, a real frenzy to own the girls' clothes seemed to take over *SATC*'s fans, as the items were frequently sold for much higher prices than their retail value (Lu-Lien Tan). The interactivity provided by this practice is an example of *SATC*'s ability to cross media boundaries, as the vicarious consumption offered by the show on TV was accompanied by the possibility of actual consumption through a different medium: the internet. This potential for medial transposition arguably had an impact on the show's actual content, since it reinforced *SATC*'s spectacular use of fashion, literally turning the show into a living window-shop. The role of fashion in the show became increasingly self-conscious, and it grew in importance as it progressed from one medium to the next, to the point of distracting from the narrative or even overshadowing it altogether, as was the case in *Sex and the City 2* (2010).

SATC's preoccupation with fashion also allowed it to expand to the written medium. According to Anna König, *SATC* "doubled its press coverage by consistently securing column inches on the fashion pages. Moreover, it can be argued that the fashion press has been far more influential in terms of expanding the audience than TV reviews could ever be" (138). *SATC*'s conspicuous use of fashion may be occasionally seen as a hindrance for the narrative, but it has surely had a crucial function in turning the show into an intermedial phenomenon, as the series' constant presence in fashion publications has had the effect of turning readers into viewers, and the other way around (König 139).

Nevertheless, *SATC*'s relationship with the print medium runs deeper than fashion press' coverage. It can be argued that both form and content are heavily determined by its "intermedial" spirit, since a clear connection can be perceived between the show and women's magazines. This connection does not entail, however, the actual use of those elements which characterise the written press. As Rajewsky points out, a given media product "cannot genuinely reproduce elements or structures of a different medial system through its own media-specific means; it can

only evoke or imitate them. Consequently, an intermedial reference can only generate an illusion of another medium's specific practices" (55). In this way, *SATC* is television, but it evokes the experience offered by female glossies both in terms of ideology and "form". At the level of discourse, *SATC* imitates women's magazines in its preoccupation with constructing a feminine identity, naturalising it, and fostering a cultural consensus about the meanings attached to it. Apart from this, there is also an obvious similarity between the show's inner structure and the print media: each episode revolves around the writing of a newspaper column. This impregnates the series with a journalistic feel, as every week a question is asked, researched and answered. In this way, the show explicitly designates the written press as the medial system being referred to. As happens in women's magazines, the solutions provided for the weekly dilemma are never straight-forward answers or clear-cut conclusions. Female "glossies" prefer to provide a variety of solutions to the problems posed by presenting different cases and how individual readers respond to them. The show imitates this structure by displaying a polyphony of voices which represent different ideological views towards the question under analysis, none of which is usually privileged over the others: the viewer is left to decide for herself which position suits her better. Moreover, it can be argued that *SATC* not only imitates the experience offered by women's magazines, it actually expands the representational mode of the medium it alludes to by adding an increased level of "interaction" with the text, as familiarity with the characters offer viewers opportunities for identification which glossies are unable to provide.

One of the issues commonly discussed both in these magazines and in the series are the uses to which women's economic independence is put to. *SATC* offers an updated version of the "Cosmo" woman who is entirely devoted to her self-improvement and well-being in general, offering advice on how to spend her hard-earned money. In the series, style defines character and mood. The viewer is thus invited to carve an identity for herself based on active consumerist choices, on which she is profusely advised. However, as in the case of female magazines, advice is not limited to consumer goods, it also concerns sex. The sex talk in the show has many points in common with the kind of advice provided by these magazines, in which sexuality is presented as a source of potential pleasure and female empowerment, but also as a highly complex arena which offers myriad possibilities, all of which deserve to be taken into

consideration. *SATC*'s "advisory tone" is therefore inextricably linked to its confessional mode, something which also connects the series with two unlikely TV genres: the talk show and reality TV. On the one hand, *SATC*'s confessional tone draws on programs like *The Oprah Winfrey Show*. Despite the obvious differences in the socio-economic status of the audiences they address—and the "characters" they present—, both tackle the same worries and doubts about the self, establishing a dynamics in which "individuals perform their identity by means of confessional discourse, and by bearing witness to the tribulations of others" (Bignell 167). Similarly, *SATC*'s use of "real talk" brings it close to reality television: although its degree of sexual explicitness has been largely surpassed in today's TV fiction, *SATC*'s bold approach to sex was a real novelty in TV drama at the time of its first broadcasting, being an exclusive feature of reality television. In this way, despite its obvious differences, *SATC* makes a self-conscious deployment of elements belonging to other TV genres and also to the written press in order to expand the range of its appeal. As we have seen, this is done diegetically, both at the "ideological" and "structural" level; and also extra-diegetically, by actively engaging with other media, such as the written press and the internet.

Part of *SATC*'s uniqueness as a cultural product lies therefore in its potential for medial transposition, that is, its ability to cross media boundaries. From its inception in the written pages of a newspaper to its expansion to TV, the internet and the world of fashion, it was only a matter of time for the *SATC* franchise to be taken to the big screen. The highly expected film version of *SATC* premiered on 12 May, 2008, surrounded by a media frenzy of expectation about the unravelling of the girls' fates. The two *SATC* movies brought about a great deal of disagreement among critics.⁵ Ideological issues aside, the films did not generally receive the same amount of critical praise as far as "quality" is concerned, especially the second one, which was unanimously shattered by most critics.⁶ Although the debate on "quality" is a highly contested

⁵ The first film, for instance, was both praised—"The best American movie about women so far this year, and probably the best that will be made this year" (LaSalle), "witty, effervescent and unexpectedly thoughtful" (Reaves), "what the series finale should have been" (Edelstein)— and also unmercifully bashed—"an absurd joke" (Whitty), "depressingly stunted" (Dargis), "a painful experience" (Berardinelli)

⁶ An example of this is the low scores achieved by *Sex and the City 2* in those websites encompassing the average ratings of the best-known US film critics, such as

terrain,⁷ it has to be acknowledged that the cinematic adaptations of the successful HBO show lacked the sparking, witty dialogues of their televisual counterpart, and they were much coy in its treatment of female sexuality. The bold sex talk that had become the show's trademark in its heyday was overshadowed by the more conventional preoccupations with marriage and romance of the cinematic romantic comedy, and the explicit representation of sex from which the series had never shied away was significantly absent from the big screen. These changes suggest that the "translation" of *SATC* from a relatively "minority" medium such as premium cable TV to cinema, had a direct impact on its content, and therefore on the ideological messages put forward about female sexuality and women's single status: the movies' focus on the attainment of a conventional "happily ever after" for their characters, rather than on the celebration of women's (sexual) freedom can be pinned down to its "transposition" to a more mainstream medium which, somehow, does not seem ready for certain representations of femininity yet. Just as *SATC* "lost" its cynical touch in its progression from the written page to the small screen, its adaptation to cinema brought about an increased "mainstreaming" of its spirit, which entailed the partial loss of the edginess which turned it into a relevant cultural product in the first place.

The First Female Epic?

Despite critics' general disappointment at the films, their success with the public cannot be denied. With a budget of \$65 million, the first movie grossed more than \$415 million worldwide, becoming the eleventh highest-grossing film of the year 2008. These staggering figures paved the way for a second film: *Sex and the City 2*, which was not so successful—it "only" grossed \$288 million worldwide—but still managed to make an ample profit on its \$100 million budget, showing

www.rottentomatoes.com, which gave the film an average rating of 3.7 points out of 10 <http://www.rottentomatoes.com/m/sex_and_the_city_2/#>, or www.metacritic.com, which rated it with 2.7 out of 10 <<http://www.metacritic.com/movie/sex-and-the-city-2>> (accessed on 23rd September 2011).

⁷ The issue of what constitutes "quality" in a TV or film text has been the object of endless speculation among critics (Fricker; Feuer; Bianculli). The main problem lies in determining by whose authority something is deemed to be "good". As Charlotte Brunsdon wonders in her seminal article on the difficulty of defining "quality" "Quality for whom?, Judgement by whom?, On whose behalf?" (73).

that fans all around the world had not forgotten Carrie, Samantha, Charlotte and Miranda. As a result, at the time of writing this, a third installment is rumored to be in the works —possibly a prequel to the series.

These films' artistic merits have been the object of intense debate, but their popularity cannot be argued against. Despite being "chick-flicks" with no real movie stars in them, they were premiered with a hype more proper of a long-awaited Indiana Jones sequel. They were promoted in a multiplatform campaign which included print, television, and radio, as well as movie trailers and internet publicity. The release of both films was accompanied by equally successful soundtracks, and all of this was made to coincide with the reissue of Bushnell's book and special editions of the original TV series. As a result of this, *SATC* could be found everywhere in the summer of 2010, when the second film was premiered, competing with male-oriented, action-packed blockbusters like *Iron Man 2*, *Robin Hood*, *Prince of Persia: the Sands of Time* or *The A-Team*. Sixteen years after first seeing the light on the written page, and twelve years after its debut as a "minority" show in a "minority" channel, *SATC* revealed itself as one of the most profitable movie franchises in the world, something nobody could have predicted.

SATC's enduring success attests therefore to its status as a significant cultural product at the turn of the millennium. The girls' outfits may look a little outdated when re-watching the show's first season today, but the issues it deals with have lost none of their currency. *SATC*'s popularity responds, no doubt, to its capacity to address context-specific female anxieties, capturing the imagination of millions of women all around the world. However, part of its success also lies in its ability not to limit itself to a single channel of exposure, but to expand through different media, thus reaching a wider audience. In this sense, *SATC* is a paradigmatic case of intermediality. As has been shown here, it constitutes a cultural text in the widest possible sense, since it is not circumscribed to a single medium, both in terms of its potential for medial transposition and of its constant deployment of intermedial references. The meanings contained by the text are transmitted in a much more effective way thanks to its connection with different media such as cinema, TV, the print media, the internet and the fashion industry. Part of *SATC*'s success resides in its ability to adapt to a new cultural panorama in which information is obtained through

a variety of channels which are becoming increasingly interconnected as new technologies gain momentum in the 21st century. In this sense, *SATC* forms part of the select group of cultural texts that conform the “elite” of bestselling popular culture at the turn of the century: The Lord of the Rings trilogy or the Harry Potter and Twilight sagas are similar examples of intermedial franchises: bestselling books and hit films as well as internet phenomena which give way to a myriad of ancillary products. Other examples of intermediality are videogames, novels, comics and even toys which have been inspired by films or TV series. Such is the case of *Godzilla*, *Star Wars*, *Alien*, *Raiders of the Lost Ark*, *The Terminator*, *Robocop*, *Star Trek*, *The Simpsons*, *The X-Files*, *The Matrix*, *CSI: Crime Scene Investigation* or *Battlestar Galactica*. In the world of ancillary marketing media boundaries are constantly crossed. The options are numerous: there are literary works which have been turned into films and TV series and sometimes also expanded into other media, such as Arthur Conan Doyle’s Sherlock Holmes books, Ian Fleming’s James Bond saga, Ann Rice’s *The Vampire Chronicles*, and Terry Pratchett’s Discworld book series. Within the printed medium, the adaptation of comic books to the big screen and its subsequent expansion to other media such as video-games, TV series and all kinds of merchandise is especially profitable today. Examples include *X-Men*, *Spiderman*, *Batman*, *Superman*, *Hulk*, *The Avengers*, *The Fantastic Four*, *Hellboy*, *Iron Man*, *Blade*, *Daredevil*, *The Punisher*, *Thor*, *Watchmen*, *Teenage Mutant Ninja Turtles*, *Dragon Ball*, *Flash Gordon* or *Ghost in the Shell*. Other common modalities of intermediality nowadays are toys and games which are turned into films or TV series (*Transformers*, *G.I. Joe*, *Dungeons & Dragons*) or video-games which are taken to the big screen and occasionally into other media, such as TV, anime or the printed media (*Street Fighter*, *Resident Evil*, *Alone in the Dark*, *Final Fantasy*, *Halo*, *Mortal Kombat*, *Pokemon*, *Silent Hill*, *Tomb Rider*, *Warcraft*, *Mario*). This list is by no means exhaustive, but it is enough to show that virtually all intermedial franchises are oriented to a male target, or at least, to a mixed audience.

In this context, *SATC* stands out by virtue of its “singularity”, being the first media franchise exclusively addressed to a female audience. As Naomi Wolf said, *SATC* can be seen as “the first female epic”, which means that, for the first time in history, women constitute the only basis for a franchise which has managed to become a worldwide phenomenon

and to compete with the previously mentioned ones while being exclusively addressed to only one half of the world's population. In other words, *SATC* is "Star Wars for women", as some critics have pointed out. This is, indisputably, a remarkable fact, since the most successful of today's franchises try to address the widest possible audience spectrum in order to maximise their options of promotion. *SATC*, on the contrary, has managed to become a social phenomenon relying on a fairly limited target audience⁸ thanks to the deployment of different media platforms. This also has a further implication: *SATC*'s popularity has meant a real "breakthrough", modifying Hollywood's conception of "blockbuster" by showing that female-oriented films could also make a good profit at the box-office at a global scale. Thus, *SATC*'s success has opened the door for the appearance of "women's blockbusters" (York), a new brand of women's film able to compete with the traditionally testosterone-filled Hollywood blockbuster. Internationally successful chick-flicks like *The Devil Wears Prada* (2006), *Mamma Mia!* (2008), *Confessions of a Shopaholic* (2009) or *Eat Pray Love* (2010) have arguably been encouraged by *SATC*'s popularity, imitating its spectacle aesthetics and its attention to market diversification and intermedial impact. As in the case of these films, the success of the *SATC* franchise lies in its will to cater for traditional "female concerns" such as romance, beauty and consumption, while presenting them in a more "evolved" package, closer to the one devised for the Hollywood blockbuster long ago.

However, as has been previously pointed out, to reach this final "evolved form", *SATC* has undergone a series of meaningful "repackagings" along the way. Its "intermedial expansion" has had a direct impact not only on the franchise's external form and medium-specific features, but also on its content, which has somehow "mutated" in order to adapt to each medium. The "original spirit" of Bushnell's column has been progressively "softened" from one medium to the next, as it reached a wider audience. The more complex narrative structure and remarkably bleak reality presented by its written form

⁸ Even though *SATC*'s target audience is not "limited" in the strict sense of the word, it is significantly more restricted than the target audience of most media franchises. Unlike the examples previously mentioned, *SATC* is addressed to a very specific group of women determined by age, class, race and sexual orientation factors. Even though the show is susceptible to be enjoyed by different types of viewers, *SATC* is basically aimed at white heterosexual women living in industrialised countries, belonging to an educated middle/upper-middle class and ranging in age from the early twenties to the mid-thirties.

was translated into a simpler and much shinier view of single life and relationships, not only with the opposite sex, but also among women, as the TV series' emphasis on female friendship was conspicuously absent from its written counterpart. Thus, despite its more optimistic view on contemporary intimate culture, the show retained the book's edginess in its approach to female sexuality, something which is largely missing in its film adaptations: one of the main criticisms *SATC*'s two cinematic sequels may be subjected to is their lack of boldness in an aspect the show used to excel at: the uninhibited representation of onscreen sex and the joyous celebration of unfettered, no-strings-attached, female sexual desire. From this, it can be surmised that *SATC* has undergone a "mainstreaming" process which has deprived it from some elements of its "original" identity, while adding others along the way, such as an omnipresent consumerist ethos bolstered by the show's connection with the world of fashion. The fact that these "lost" elements are related to a less sugar-coated depiction of women's singleness and a more frank representation of female sexuality attests to the bland conceptual molds contemporary mainstream culture seems to be subjected to. The paradox lies, nevertheless, in the fact that it was precisely *SATC*'s edginess that gained it its mass following in the first place, thus turning it into the mainstream success it is today.

To conclude, it can be said that despite the internal contradictions this franchise has been subjected to due to its intermedial spirit, *SATC* constitutes a good example of how a great deal of a media product's success lies today in its diversification, in its capability to adapt to different media, thus creating a kind of "cultural brand". According to this, it is safe to argue that *SATC* is one of the most successful cultural products of the decade, as it "extends" through a larger array of media than the majority of the most popular franchises do, endowing it with an unmatched cultural influence in a variety of areas. However, the fact that this global powerhouse is entirely sustained by an all-female demographic is no small feat. On the contrary, it renders *SATC* a one-of-a-kind text: the first internationally successful franchise exclusively addressed to women and launched at a global scale. This seems to confirm HBO's most popular slogan: "It's not TV". Indeed, *SATC* is not just TV, it is much more.

WORKS CITED

- Arthurs, Jane. "Sex and the City and Consumer Culture: Remediating Postfeminist Drama." *Feminist Media Studies* 3.1 (2003): 83–98.
- Baird, Julia. "Girls Gone Mild." *Newsweek* 16 May 2008. Web. 1 June 2009. <<http://www.newsweek.com/id/137300/page/2>>.
- Berardinelli, James. "Sex and the City". *Reelviews* 28 May 2008. Web. 5 September 2009. <http://www.reelviews.net/movies/s/sex_city.html>.
- Bianculli, David. "Quality TV: a US TV Critic's Perspective". *Quality TV: Contemporary American Television and Beyond*. Eds. Janet McCabe and Kim Akass. London and New York: I.B.Tauris, 2007. 35–37.
- Bignell, Jonathan. "Sex, Confession and Witness". *Reading Sex and the City*. Eds. Kim Akass and Janet McCabe. London and New York: I.B.Tauris, 2004. 161–76.
- Brasfield, Rebecca. "Rereading: Sex and the City: Exposing the Hegemonic Feminist Narrative." *Journal of Popular Film and Television* 34.3 (2006): 130–39.
- Bratskeir, Anne. "An Expanding Wardrobe". *Los Angeles Times* 30 April 2002. Web. 19 August 2009. <<http://articles.latimes.com/2002/apr/30/news/lv-city30>>.
- Brunsdon, Charlotte. "Problems with Quality". *Screen* 31.1 (1997): 67–90.
- Bruzzi, Stella, and Pamela Church Gibson. "Fashion Is The Fifth Character: Fashion, Costume and Character in *Sex and the City*". *Reading Sex and the City*. Eds. Kim Akass and Janet McCabe. London and New York: I.B.Tauris, 2004. 115–29.
- Bunting, Madeleine. "Loadsasex and Shopping: a Woman's Lot." *The Guardian* 9 February 2001. Web. 6 August 2009. <<http://www.guardian.co.uk/media/2001/feb/09/comment.broadcasting>>.
- Bushnell, Candace. *Sex and the City*. New York: Time Warner Books, 1996.
- Cass, Dennis. "Women in Love: Showtime's The L Word is *Sex and the City* about lesbians". *Slate* 16 January 2004. Web. Septebmer 2011. <<http://www.slate.com/id/2094017/>>.
- Creeber, Glen. *Serial Television. Big Drama on the Small Creen*. London: BFI, 2004.
- Dargis, Manhola. "The Girls Are Back in Town". *The New York Times* 30 May 2008. Web. 5 September 2009. <<http://movies.nytimes.com/2008/05/30/movies/30sex.html?ref=movies>>.
- Edelstein, David. "Give It to Me One More Time". *New York Magazine* 24 May 2008. Web. 5 September 2009. <<http://nymag.com/movies/reviews/47217/>>.

- Escudero-Alías, Maite. *Long Live the King: a Genealogy of Performative Genders*. New Castle: Cambridge Scholars Publishing, 2009.
- Ferriss, Suzanne, and Mallory Young, eds. *Chick-Lit: the New Woman's Fiction*. New York and London: Routledge, 2005.
- Feuer, Janet. "HBO and the Concept of Quality TV". *Quality TV: Contemporary American Television and Beyond*. Eds. Janet McCabe and Kim Akass. London and New York: I.B.Tauris, 2007. 145–57.
- Fielding, Helen. *Bridget Jones's Diary*. London: Picador, 1996.
- Flett, Kathryn. "Review of Sex and the City". *The Observer* 13 January. 2002: 14.
- Franklin, Nancy. "Sex and the Single Girl". *New Yorker* 6 July. 1998: 74–77.
- Fricker, Karen 2007. "Quality TV on Show". *Quality TV: Contemporary American Television and Beyond*. Eds. Janet McCabe and Kim Akass. London and New York: I.B.Tauris, 2007. 13–16.
- Gennaro, Stephen. "Sex and the City: Perpetual Adolescence Gendered Feminine?" *Nebula* 4:1 2007. Web. 1 August 2009. <<http://www.nobleworld.biz/images/Gennaro.pdf>>.
- Gerhard, Jane. "Sex and the City: Carrie Bradshaw's Queer Postfeminism." *Feminist Media Studies* 5.1 (2005): 37–49.
- Gill, Rosalind. *Gender and the Media*. Cambridge: Polity Press, 2007.
- Greven, David. "The Museum of Unnatural History: Male Freaks and Sex". *Reading Sex and the City*. Eds. Kim Akass and Janet McCabe. London and New York: I.B.Tauris, 2004. 33–47.
- Grochowski, Tom. "Neurotic in New York: the Woody Allen touches in Sex and the City". *Reading Sex and the City*. Eds. Kim Akass and Janet McCabe. London and New York: I.B.Tauris, 2004. 149–60.
- Hollinger, Karen. *In the Company of Women: Contemporary Female Friendship Films*. Minneapolis: University of Minnesota Press, 1998.
- Jermyn, Deborah. *Sex and the City*. Detroit: Wayne State Press, 2009.
- Kim, L. S. "Sex and the Single Girl' in Postfeminism." *Television & New Media* 2.4 (2001): 319–34.
- König, Anna. "Sex and the City: A Fashion Editor's Dream?". *Reading Sex and the City*. Eds. Kim Akass and Janet McCabe. London and New York: I.B.Tauris, 2004. 130–43.
- La Salle, Mick. "Movie Review: 'Sex' Improves with Age". *San Francisco Chronicle* 29 May 2008. Web. 6 September 2009. <<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/05/29/DDLM10URE5.DTL&type=movies>>.
- Lu-Lien Tan, Cheryl. "Shopping with Carrie Bradshaw". *Los Angeles Times* 1 August 2001. Web. 19 August 2009. <<http://articles.latimes.com/2001/aug/01/entertainment/ca-29268>>.

- Martel, Ned. "An End to Notches on the Headboard". *The New York Times* 6 August 2005. Web. 25 September 2011. <<http://tv.nytimes.com/2005/08/06/arts/television/06mart.html>>.
- Mazza, Cris. "Who's Laughing Now? A Short History of Chick Lit and the Perversion of a Genre". *Chick-Lit: the New Woman's Fiction*. Eds. Suzanne Ferris, and Mallory Young. New York and London: Routledge, 2005. 17–28.
- McFarland, Melanie. "Timely 'Desperate Housewives' is life after 'Sex and the City'". *Seattlepi* 30 September 2004. Web. 25 September 2011. <<http://www.seattlepi.com/ae/tv/article/Timely-Desperate-Housewives-is-life-after-Sex-1155516.php>>.
- Merck, Mandy. "Sexuality in the city". *Reading Sex and the City*. Eds. Kim Akass and Janet McCabe. London and New York: I.B.Tauris, 2004. 48–62.
- Neale, Steve, and Frank Krutnik. *Popular Film and Television Comedy*. London: Routledge, 1990.
- Nelson, Ashley. "Miss Bradshaw Goes to Washington." *PopPolitics* 2002. Web. 1 July 2009. <<http://www.poppolitics.com/archives/2002/07/Miss-Bradshaw-Goes-to-Washington>>.
- Orenstein, Catherine. "What Carrie Could Learn From Mary." *The New York Times* 5 September 2003. Web. 22 March 2011. <<http://www.nytimes.com/2003/09/05/opinion/what-carrie-could-learn-from-mary.html>>.
- Parascandolo, Renato. *La Televisione Oltre la Televisione*. Roma: Editori Riuniti, 2000.
- Pennacchia Punzi, Maddalena. *Literary Intermediality: the Transit of Literature through the Media Circuit*. Bern: Peter Lang, 2007.
- Rajewsky, Irina O. "Intermediality, Interxtuality, and Remediation: a Literary Perspective on Intermediality". *Intermédialités* 6 (2005): 43–64.
- Raven, Charlotte. "All Men are Bastards. Discuss..." *Guardian* 9 February 1999. Web. 5 August 2009. <<http://www.guardian.co.uk/Columnists/Column/0,,238284,00.html>>.
- Ryan, Maureen. "'Lipstick Jungle' — another 'Sex and the City' ripoff to avoid". *Chicago Tribune* 6 February 2008. Web. 25 September 2011. <http://featuresblogs.chicagotribune.com/entertainment_tv/2008/02/lipstick-jungle.html>.
- Sandler, Lauren. "Hoping for a chance to walk in Carrie's Manolos". *Los Angeles Times* 13 March 2004. Web. 19 August 2009. <<http://articles.latimes.com/2004/mar/13/entertainment/et-sandler13>>.
- Sayeau, Ashley. "'We're Definitely Kind of Somebody': Exploring Modernity, Marriage, and Single Women in *Sex and the City* and Beyond". MA thesis. The New School for Social Research, 2002.

- . "Carrying on: Where we Got by Walking in their Manolos." *The Washington Post* 18 May 2008. Web. 1 July 2009. <<http://www.washingtonpost.com/wp-dyn/content/article/2008/05/16/AR2008051603616.html>. 1 June 2009>.
- "Sex and the City Finale Draws Viewers". *Today* 2004. Web. 5 January 2008. <<http://www.msnbc.msn.com/id/4365502/>>.
- Sikes, Gini. "Sex and the Cynical Girl: A Gentler Approach." *New York Times* 5 April. 1998, Section 2: 37.
- Sohn, Amy. *Sex and the City: Kiss and Tell*. Basingstoke: Boxtree, 2004.
- Thrower, Kimberly. "Sarah Jessica Parker launches £4.50 dress". *Daily Telegraph*. 2 May 2008. Web. 7 October 2009. <<http://www.telegraph.co.uk/culture/culturenews/3673048/Sarah-Jessica-Parker-launches-4.50-dress.html>>.
- Wedlan, Candace A. "Costumes on *Sex and the City* Have a Personality of Their Own". *Los Angeles Times* 30 June 2000. Web. 19 August 2009. <<http://articles.latimes.com/2000/jun/30/news/cl-46251>>.
- Whitty, Stephen. "Fierce Consumerism the Bane of 'Sex' Film". *The Star-Ledger* 29 May 2008. Web. 5 September 2009. <http://www.nj.com/entertainment/tv/index.ssf/2008/05/fierce_consumerism_the_bane_of.html>.
- Wolf, Naomi. "Cover story: Sex and the Sisters." *The Sunday Times* 20 July 2003. Web. 15 July 2009. <<http://www.timesonline.co.uk/tol/news/article845276.ece>>.
- York, Ashley Elaine. "From Chick Flicks to Millennial Blockbusters: Spinning Female-Driven Narratives into Franchises". *Journal of Popular Culture* 43:1 (2010): 3–25.

Received: 22 May 2011

Accepted: 26 September 2011

POETRY IN TWENTIETH-CENTURY AVANT-GARDE CINEMA: H.D.'S CONTRIBUTION TO *CLOSE UP* AND *BORDERLINE*¹

Natalia Carbajosa Palmero

Polytechnic University of Cartagena, Spain

Abstract

The purpose of this article is to analyze Modernist American poet H.D.'s contribution to film making and film criticism within the context of the twentieth-century avant-garde. The study focuses on the poetic qualities of cinema as artists belonging to the main 'isms' understood them before the advent of sound. The attention to H.D.'s film activity, both as a critic in the journal *Close Up* and as a writer and actress in the 1929 experimental film *Borderline*, offers some interesting facts about this remarkable chapter of the visual-verbal interrelationship. Actually, H.D.'s response to such interrelationship may be read both within the predominant aesthetic ideas of her time towards the new art, and from a much more personal viewpoint—a view which relates her reflections about cinema with a wider aesthetic creed, that is, with the main tenets of her poetry: Hellenism, the subconscious and transcendence.

Keywords: Avant-garde cinema, visual-verbal interrelationship, Imagism, Hellenism, transcendence.

¹ Research for this study was funded by a grant from Consejería de Educación y Cultura de la Junta de Castilla y León (ref. number SA012A10–1).

La poesía en el cine de vanguardia del siglo XX: La aportación de H.D. a *Close Up* y *Borderline*

Resumen

Este artículo pretende analizar la aportación de la poeta norteamericana modernista H.D. a la realización y la crítica de cine, dentro del contexto de las vanguardias del siglo XX. El estudio se centra en las cualidades poéticas del cine tal y como las entendieron los artistas pertenecientes a los principales “ismos” antes de la llegada del sonido. La atención a la actividad cinematográfica de H.D., bien como crítica en la revista *Close Up*, bien como escritora y actriz en el filme experimental de 1929 *Borderline*, ofrece datos de interés sobre este capítulo excepcional de la relación entre lo verbal y lo visual. De hecho, la respuesta de H.D. a dicha relación puede leerse tanto desde las ideas estéticas predominantes de su época sobre el cine, como desde un punto de vista mucho más personal, que aúna sus reflexiones sobre el cine con un credo estético mucho más amplio, esto es, con los rasgos principales de su poesía: el helenismo, el subconsciente y la trascendencia.

Palabras clave: Cine de vanguardia, relación verbal-visual, imagismo, helenismo, trascendencia.

Since the invention of cinema, avant-garde poets, painters and filmmakers around Europe (mainly Futurists, Dadaists and Surrealists) hailed it as the new, definitive art. Cinema was meant to be a mode of expression that would at last, and in combination with technology, serve to bring poetry back to its lost foreground in modern, urban, intellectually worn-out societies. Enthusiastically, they conveyed their fascination with the poetic qualities this new artistic mode entailed. Among other features, they emphasized the suggestive predominance of visual movement over verbal stasis (in other words: the liberation of poetic discourse from the linear limitations of language, in favor of a *text* resting purely on a rapid succession of images). They also remarked the importance of the physical conditions that a dark room created, where each individual spectator would be invariably transported into an illusionary atmosphere. This was the ideal environment, they assured, for the emergence of the subconscious, the key term in experimental art

on those days. In relation to such acknowledged effervescence, Javier Herrera (14) has identified three major patterns of cinematographic poetry: the soviet school of Eisenstein, the surrealism of Buñuel, Dalí, Artaud and Cocteau, and the documentary film movement of Flaherty, in consonance with Vertov's cine-eye.

It did not take long for these early devotees and their respective currents, however, to start formulating their concern with the progressive conversion of an artistic means of such poetic potentiality into a mass industry. In fact, they regarded the predominant emphasis on the mere commercial value of the films by Hollywood producers as a lost opportunity. Moreover, they associated the loss of the initial poetic qualities of cinema to the apparition of talkies, which they considered, if not unanimously, in a significant majority, a completely anti-poetic tool (Pérez-Bowie 144). One of the most spread manifestations against sound came precisely from Eisenstein, Pudovkin and Alexandrov in "The Sound Film: A Statement from U.S.S.R.," published in the journal *Close Up* in 1928.

The rejection of sound from the part of those who conceived the new art as poetic entails a whole epistemological stance which must be carefully observed. Cinema is, above all, a visual art. Consequently, when artists confer it poetic qualities, they are indirectly emphasizing the visual qualities of a verbal art, that is, poetry. And in spite of a certain chronological overlapping, it is true that the period previous to the avant-garde, concretely with the publication of Mallarmé's *Un Coup de Dés* in 1897, opens the path for the enhancement of the visual qualities of poetry. From that moment on, conditions became propitious for Apollinaire's *calligrammes*, Pound's Imagism and Vorticism and a constant comparison between poetry and the visual arts (Patea 265–80). In the first decades of the twentieth century, Modernist poets and novelists like Pound, Eliot, Woolf or Joyce began to incorporate cinematic techniques in their pieces, at the same time that film makers collaborated with poets and painters in the search for the poetic qualities in their pieces. Eisenstein's theory of montage, for example, was translated, in avant-garde poems and novels, into successions of abrupt juxtapositions without coherent transition. Buñuel's surrealist representations of dreams found their correlate in the experimental poetry of authors like Lorca or Alberti, as surrealism was the predominant trend in the Spanish poetic and cinematic avant-garde and has been amply

documented as such (see for example the 1999 thorough study of Román Gubern about the 1927 Generation and cinema). On the other hand, the cinematic technique of the close-up seems to present similarities with Joyce's *epiphanies* and Woolf's *moments of being*. In its turn, Joyce's and Woolf's stream of consciousness saw their visual counterpart in the apparently incoherent sequencing of the avant-garde film.

If poetry, therefore, tended to become visual at the turn of the century, it is only logical that cinema reversed the metaphor. In fact, at the beginning of the twentieth century, the tendency of each artistic mode of expression to explore the limits that would approach it to another one seemed inexhaustible (Del Real Amado 119). At the time when the first films were made, Impressionist painting, no less than the new art of photography, had already introduced the separation of poetry from pure verbal discourse, a separation later emphasized by abstract painting and its acute subjectivism. The references to the unreal, suggestive, hypnotic possibilities of the new art abounded, always in close relation with poetry. They all pointed out at the cinema's immediacy of communication, that is, its exemption from the external manipulation of thought—and, especially, language—which was also the main concern of the rest of arts. Moreover, cinema incorporated the passion for technology that was the landmark of Futurism and urban societies.

While all this effervescence was taking place both in America and in Europe, American expatriate poet H.D. (the initials correspond to Hilda Doolittle)², together with her life-long partner, the American millionaire Winifred Ellerman (known under the pseudonym Bryher), and in association with Bryher's husband and H.D.'s lover at that time, the homosexual writer (also of American nationality) Kenneth Macpherson, started a cinema association called POOL in Lausanne, Switzerland. They took a picture of concentric ripples in water as a logo, since they really had the intention of propagating their view of

² Hilda Doolittle (1886, Pennsylvania–1961, Zurich). Discovered for the European artistic avant-garde by Ezra Pound as an Imagist poet in 1912, she later left the movement to follow her own path in a trajectory closely related with the classical world and the spiritual legacy of past cultures, without ever giving up experimentation. Her main poetry works are: *Sea Garden* (1916), *Hymen* (1921), *Red Roses for Bronze* (1931), and the two long poems of epic dimensions *Trilogy* (1945) and *Helen in Egypt* (1960). She is also the author of numerous novels of autobiographic inspiration. During the last decades, she has been consistently claimed by feminist and lesbian criticism.

cinema as an art of unsurpassable appealing. Between 1927 and 1933, the POOL Group edited the cinema journal *Close Up*, and in 1929 they produced, made and starred the experimental film *Borderline*, exhibited again after decades of oblivion in a restored copy at the Tate Modern Museum in London in 2006.

Both the journal and the film are of British nationality and for a British public, although the POOL group reflects the cosmopolitan air of their founders and makers. In fact, critics agree that it represents some of the last examples of the Modernism of the 1920s, not only in its conception of avant-garde cinema, but also in the aesthetic vision of their founders. Through their writings and films, they tried to convey that poetic cinema had a place in industrial film production. In this sense, they actually seemed fully attuned to the concerns and attempts of the rest of avant-garde groups in the European continent: “*Close-Up* was an international journal and it had an incalculable impact on the developing film culture of this period; the importance and radicalism of *Borderline* was recognized in its time and it has subsequently taken its place in cinema and history as a significant avant-garde film” (Marcus, *Tenth Muse* 321).

H.D. was a central figure in the Pool group; arguably the first one, in terms of sound and steady intellectual contribution. She participated in the journal with an ample selection of articles and reviews, wrote the script of *Borderline* in collaboration with Macpherson and featured one of the main characters in it. Moreover, H.D.’s film activity seems to play a major role in the development of her subsequent literary work and especially in poetry, but not in the classical sense of an artist who suddenly discovers a new path in her progression. Actually, since 1912, when Pound gave her the title of *Imagist*, H.D. had written poetry and prose with an acute conscience of the visual possibilities of language. Consequently, she was already carrying the seed of the visual with her: “Film art was peculiarly adapted to H.D.’s mode of perception. She thought pictorially”, Charlotte Mandel states (“The Redirected Image” 44). But it is also true that there are significant differences between her early imagist work, such as her first poetry book *Sea Garden*, and the epic poems of her elder years *Trilogy* and *Helen in Egypt*. Furthermore, some of these differences can be easily related to H.D.’s film activity at the end of the 1920’s:

There is a vital transitional clue which has been virtually unnoticed in critical discussion of her work. That element springs into focus during the late 1920's, when H.D. lived and worked in close continuing relationship with a group of cinema enthusiasts dedicated to the serious examination of cinema as an art form of tremendous aesthetic and social possibilities (Mandel, "Garbo-Helen" 127).

According to Mandel, therefore, when H.D. writes her major poems *Trilogy* and *Helen in Egypt*, she is not simply transferring techniques learnt from her cinema practice into poetry. Rather, she is exploiting the visual capacities of poetry, as she had done in earlier times, with a more conscious knowledge of the possibilities of montage or dissolve at the service of unconscious (Mandel, "The Redirected Image" 36–45). In a reverse way, H.D.'s contribution to *Close-Up* and *Borderline* benefits from the fact that she had already experimented with the possibilities of visual-verbal transposition.

The POOL group produced some experimental films during their short existence. The only one of which record is kept today is *Borderline*. *Borderline* owed much of its remarkable editing methods to Sergei Eisenstein, whereas its explorations of the characters' inner states were more indebted to G.W. Pabst (Friedberg 212–20). Both major influences would be sifted by the suggestions of the well-known psychoanalyst Hans Sachs, at the time related to the POOL members. Superimposition techniques derived from montage were used in key scenes and around the main characters, in a clear attempt to bring the characters' subconscious fears and impulses to the surface. The film starred Paul Robeson, a black actor with an already acknowledged reputation, and was deliberately silent, in accordance with the group's refusal of talkies as a threat to pure visual narration.

There is not a coherent narrative thread in the film. Similar to Buñuel's pure surrealist films like *L'age d'or* (1929) and *Un Chien Andalou* (1930), it rests on a succession of images which try to make an impression on the spectator, rather than complete a narration. There are, however, several plots that involve a love triangle and a racial issue. As H.D. states in a 1930 issue of the journal *Close Up*, where she wrote a pamphlet destined both to publicize and explain the film, the psychological states of the protagonists are more relevantly exposed than the course of the story:

Then what is this film about and where does it lead us? Is it about two negroes in a small Continental mid-European town ...? No, it is nothing so defined, nothing so logical, nothing of such obvious sociological importance. ... In this modern attempt to synchronize thought and action, the inner turmoil and the other, the static physical passivity and the acute psychic activity, there is hardly one moment, one dramatic 'sentence' that outweighs another. Kenneth Macpherson has indeed achieved a sort of dynamic picture writing (H.D., "Borderline" 234).

In some particular choices of composition, H.D.'s participation can be easily detected: a highlighted symbolism, for instance, constantly anticipates the dénouement: scissors, hands that are insistently brought into focus, a bibelot of Greek style broken into pieces; an old woman (the character who echoes the racial prejudices present in other characters) appears involved in a kind of alchemy process, a very dear metaphor in H.D.'s poetry in reference to the alchemy of words; the love triangle (very much like H.D.'s own sentimental involvement with her two mates, Bryher and Macpherson) is of inter-racial nature, a surprising feature at that age³; the latent presence of homosexuality, also a quite challenging choice for the epoch, is embodied in some androgynous characters like the hotel owner (featured by Bryher herself, an acknowledged lesbian since her youth), or in some technical decisions, like the way the camera lingers on the masculine protagonist's body; finally, the overwhelming presence of nature, in this case incarnated in the Swiss Alps, must be remarked as a feature deeply indebted to H.D.: in effect, this presence may remind H.D.'s readers of the untamed landscapes of her first poetry book, *Sea Garden*. The steep mountains, not the sea cliff, is the *locus* here, but both are imbued of a sort of indefinable animism, as if at the point of revealing the presence of nymphs or other dwellers of a sacred forest, belonging to a different world order.

The film leaves in the spectators the impression of a succession of juxtaposed images, sometimes loosely interconnected, rather than that of a fully rounded narrative. In fact, the whole project could be considered a deliberate intrusion in the paths of marginality, what may

³ It may not seem so surprising if the link between Modernism and the negro issue, or the negritude, is established. Contemporary to the Harlem Renaissance artistic movement, the journal *Close Up* dedicated ample scope to Afro American cinema, as well as to black actors in American movies.

both be deduced from the very title of the work and from the position of the POOL Group members within cultural and social contexts. Nothing in them can be considered mainstream, not even their location or their sentimental arrangement. Consequently, the term *borderline* may be duly applied to themselves, to their displaced location in relation to European main cultural centers, as well as to the social, racial and artistic issues that arise within the film.

H.D.'s global aesthetics, which she applied to any artistic attempt in her life, found a clear voice in the articles she wrote for *Close Up*. In order to understand the weight of her production in the journal, though, it is necessary to briefly go through the main tenets of her poetry: Imagism and Vorticism in her beginnings, Hellenism (a lifetime adscription to the aesthetics and values of Greek culture), and transcendence (a visionary quality resting on the occult, the hieroglyphic, the palimpsest), together with her interest for psychoanalysis in relation to her own self as an artistic, feminine and human entity (Carbajosa 419–45). Bearing this background in mind and relating Imagism with “restraint” and poetic vision with “psychic transcendence”, critic Laura Marcus refers to H.D.'s contributions to *Close Up* as “the interplay between an aesthetics of formal restraint and one of emotional, spiritual or ‘psychic’ transcendence” (“Introduction” 97). Likewise, Leonard Deepeven insists that H.D.'s criticism is all-inclusive and rests strongly on classicism and an almost religious sense of the hidden levels of the mind and their artistic expression (58–65). He also emphasizes the freedom with which H.D. formulates her opinions, sometimes approaching Dada and other avant-garde discursive practices. In her turn, Charlotte Mandel stresses the feminist concern H.D. places in the figure of Greta Garbo, analyzed in parallel to a fundamental cultural icon for the author, Helen of Troy (“Garbo-Helen” 127–35). In all cases, scholars single out the two articles where H.D. exposes her aesthetics more clearly, “Beauty” and “Restraint”, as well as the two poems she wrote for the journal, “Projector” and “Projector II.”

H.D.'s article “Beauty” was published in July 1927, after the author had watched Garbo's 1925 film *Joyless Street* (*Die Freundlose Gasse*). In it, H.D. compares Garbo's beauty with that of Helen of Troy and, appealing to Renaissance art, dismisses the typical patriarchal association of beauty with evil. In contrast, after watching the film, she concludes that “Greta Garbo, as I first saw her, gave me a clue, a new

angle, a new sense of elation" (H.D., "Beauty" 107). She also finds in her "something of a quality that I can't for the life of me label otherwise than classic" (107–08). References to Renaissance and the classical world in the new art make of H.D.'s concept of beauty one and everlasting, rather associated with *pathos* than with *glamour*. This idea is further explored in her following article, "Restraint", published in August 1927, where H.D. seems to go back to the time when she professed the Imagist creed, with Pound's explicit plead for clarity and condensation. The absence of talkies at that stage seems to confirm her idea that less is more, as the experience of a cinema spectator rests primarily on an inner emotion, and not on outer decorations or theatrical paraphernalia: "Streets and by-ways should be on one plane, we should be somewhere, nor all over the place. We should be *somewhere* with our minds, lines should radiate as toward a centre not out and away from the central point of interest" (H.D., "Restraint" 111).

Furthermore, in the same article, H.D. insists that her appeal to restraint is based on classical aesthetics: "Simplicity, restraint, formalization are all Greek attributes, Hellenic restraint and Hellenic naturalization that never saw the human body frankly other than the body of its deity" (113). Curiously, the path from Classical Art to God that H.D. proposes, here and in further articles, has recognizable roots in her Victorian upbringing, in a family of high intellectual demand, both scientific and artistic, and strong religious convictions, since they belonged to the Protestant sect of the Moravians. Her regard of the issue, though, tries to incorporate a new bias to the old discussion about religion and art, although its expression remains ambiguous in her May 1928 contribution to the journal, titled "Expiation":

Is Art religion? Is religion art? This is where the point comes. But all discussions of Art, Religion and Life are febrile and old-fashioned really. All I can know is that I, personally, am attuned to certain vibration, that there comes a moment when I can 'witness' almost fanatically the 'truth' (H.D., "Expiation" 127).

Whether this "truth" is aesthetic, religious, visionary or all at the same time, remains unclear within its own subjectivism. But there is certainly a strong longing for spiritual unification between the subject and the world through art that cinema, as the highest artistic expression of poetic qualities, seems to confer. In the first poem H.D. wrote for the journal, "Projector", she abounded on the same topic. Here, technology,

that is, “Light”, would take on a God-like image, easily associated with Apollo:

Light takes a new attribute
and yet his old
glory
enchants.

Moreover, this old God now transformed into light seems to overcome, at last, human alienation, by the fusion of all things into one. In terms of the visual-verbal metaphor, it could be affirmed that it surpasses the limitations of thought and language by providing direct communication:

light reasserts
his power
reclaims the lost;
in a new blaze of splendor
calls the host
to reassemble
and to readjust
all severing
and differings of thought,
all strife and strident bickering
and rest;

The personification of light in a male God destined to “reassemble” and “readjust” what man had separated through “severing” and “strife”, so remarkably underlined by alliteration, gives way to the hypnotic qualities this God confers to spectators in “Projector II”:

we sleep and are awake,
we dream and are not here;
...
light
renders us spell-bound,
enchants us
and astounds;
...
we pass into a space
of intermediate life;
...
I am the god who trod
Parnassus;
...
here in this holy wood,

behold,
 behold how good
 is man's inventiveness.

Here, the technological God, the latest inhabitant of Parnassus, guides his initiates through a dream-like state, neither awake, nor asleep ("a space / of intermediate life"), where direct experience of art, without the mediation of the rational mind, is celebrated. Thus, the visual qualities of poetry ("behold, behold") are happily enacted—and like never before—on a screen, rather than on a page. The reference to the sacred wood (literally: "holy wood") is especially striking: H.D. refers to the place, at different stages of the poem, in similar terms to those through which she constantly describes nature in her poetry. It is a place full of synesthetic evocations, as in "pine needles", "fir and myrtle-trees", "sea-foam" and "odorous cedars." It can accurately be read as an echo of her famous 1914 Imagist poem "Oread":

Whirl up, sea—
 whirl your pointed pines,
 splash your great pines
 on our rocks,
 hurl your green over us,
 cover us with your pools of fir.

In "Projector II", though, nature does not exist for itself within a Hellenic environment, as it happens in "Oread." Rather, it shares the spiritual qualities that are attributed to the new art, its ghost-like (i.e. hypnotic, belonging to the subconscious) atmosphere. In this regard, the cinema hall is properly seen as the heart of the forest:

we speak a shadow-speech,
 we tread a shadow-rock,
 we lie along ghost-grass
 in ghost shade
 of the hillock.

If, therefore, technology—the projector—does not prevent her from seeing light as the new incarnation of the old God, urban modernity does not distort her concept of the sacred precinct—the Greet *Temenos*—, that is, the temple or the shrine where ancient rituals were performed in the heart of the wilderness. Hellenism, religion and the subconscious play their due roles in the appreciation of the new art.

In her enthusiastic attitude towards cinema and the active participation she took in it, H.D. was simultaneously in consonance

with the times and profoundly original. She followed the general enthusiasm insofar as she foresaw the poetic possibilities of film discourse, and devoted her creative and critical talents to it. In fact, she shared with her POOL associates and with avant-garde artists in general a —somewhat naïve— belief in the capacity of cinema to become “the universal language, a universal art open alike to the pleb and the initiate.” (H.D., “Expiation” 129). But she differed from, for example, Surrealism and other avant-garde currents, in the particular emphasis she placed on ancient cultures and religions. In this sense, Diepeveen observes that

The Surrealist artist presents an image which the viewer of reader perceives as arational in order to transcend reality ... For H.D., the great artist presents an image not arational in itself. This image points beyond all categories of the mind to a greater reality beyond the human. H.D.’s sense of this beyond has a more religious quality than that of the Surrealists (64).

In sum, H.D.’s contribution to avant-garde cinema—in other words: poetic cinema— through the edition of *Close Up* and the realization of *Borderline*, and read in parallel to her development as a poet, constitutes an invaluable example of the exposition of the aesthetic ideas which were discussed in that optimistic atmosphere of the first years of cinema, before the advent of sound. Some of the main tenets of her thought, such as the importance of the subconscious and the predominance of the visual over the verbal in art, are in clear accordance with the visual qualities of poetry, the same qualities that gave her the title of *Imagist* in her first steps as an artist. Some others belong more specifically to the particular realm of her mind, where cinema would be equated with Hellenism and transcendence. The result of such a combination of outer influence and favorable atmosphere, on one hand, and inner qualities and particular lines of thought on the other, speaks eloquently of the hallmark, that is, the *Zeitgeist* of an era of undeniable artistic achievement.

WORKS CITED

- Borderline*. The POOL Group, 1930. Dir. Kenneth Macpherson. Perf. Paul Robeson, H.D., Gavin Arthur, Eslanda Robeson. Restored copy, courtesy of the British Film Institute, 2006. DVD.
- Carbajosa Palmero, Natalia. "De la vanguardia a la visión: imágenes y modos de representación en la poesía de H.D." *SIGNA, Revista de la Asociación Española de Semiótica* 20 (2011): 419–45.
- Del Real Amado, Jesús. *Ut Pictura Kynesis: relaciones entre pintura y cine*. Madrid: Universidad Complutense de Madrid, 2008.
- Diepeveen, Leonard. "H.D. and the Film Arts". *Journal of Aesthetic Education* 18.4 (1984): 57–65.
- Friedberg, Anne. Introduction to "Borderline and the POOL Films." *Close Up: Cinema and Modernism*. Eds. James Donald, Anne Friedberg, and Laura Marcus. New Jersey: Princeton University Press, 1998. 212–20.
- Eisenstein, S.M., W.I. Pudovkin, and G.V. Alexandrov. "The Sound Film: A Statement from U.S.S.R." *Close Up: Cinema and Modernism*. Eds. James Donald, Anne Friedberg, and Laura Marcus. New Jersey: Princeton University Press, 1998. 83–84.
- Gubern, Román. *Proyector de luna: La generación del 27 y el cine*. Barcelona: Anagrama, 1999.
- H.D. (Hilda Doolittle). "Projector" & "Projector II." *Collected Poems 1912-1944*. New York: New Directions, 1983. 349–58.
- . "Borderline: A POOL Film with Paul Robeson." *Close Up: Cinema and Modernism*. Eds. James Donald, Anne Friedberg, and Laura Marcus. New Jersey: Princeton University Press, 1998. 221–36.
- . "The Cinema and the Classics I: Beauty." *Close Up: Cinema and Modernism*. Eds. James Donald, Anne Friedberg, and Laura Marcus. New Jersey: Princeton University Press, 1998. 105–09.
- . "The Cinema and the Classics II: Restraint." *Close Up: Cinema and Modernism*. Eds. James Donald, Anne Friedberg, and Laura Marcus. New Jersey: Princeton University Press, 1998. 110–14.
- . "Expiation." *Close Up: Cinema and Modernism*. Eds. James Donald, Anne Friedberg, and Laura Marcus. New Jersey: Princeton University Press, 1998. 125–30.
- Herrera, Javier. "La poesía del cine." *Litoral: La poesía del cine*, monographic volume (2003): 7–17.
- Mandel, Charlotte. "Garbo-Helen: The Self-Projection of Beauty by H.D." *Women's Studies* 7 (1980): 127–35.

- . "The Redirected Image: Cinematic Dynamics in the Style of H.D." *Literature/Film Quarterly* 11.1 (1983): 36–45.
- . "Magical Lenses: Poet's Vision Beyond the Naked Eye." *H.D. Woman and Poet*. Ed. Michael King. Orono, Me.: National Poetry Foundation, 1986. 301–17.
- Marcus, Laura. "Introduction to 'The Contribution of H.D.'." *Close Up: Cinema and Modernism*. Eds. James Donald, Anne Friedberg, and Laura Marcus. New Jersey: Princeton University Press, 1998. 96–104.
- . *The Tenth Muse: Writing About Cinema in the Modernist Period*. London: Oxford University Press, 2007.
- Patea, Viorica. "The Poetics of the Avant-Garde: Modernist Poetry and the Visual Arts." *SPELL: Swiss Papers in English Language and Literature* 26 (2011): 265–80.
- Pérez Bowie, José Antonio. "El cine poético como opción vanguardista en España." *Litoral: La poesía del cine*, monographic volume (2003): 144–56.

Received: 02 December 2011

Accepted: 25 January 2012

BRITISH MUSIC HALL IN THE FIRST WORLD WAR: MYTHS AND REALITIES

John Mullen

University of Paris East at Créteil , France

Abstract

Victorian music hall has been much studied, Edwardian music hall less so, and there is no comprehensive study of British music hall during the First World War. Mentioned in passing by writers at the time and historians since, the music hall of 1914–18 has been presented as evidence of universal war fever taking over the civilian population, far from the realities of massacre in the trenches. As part of my book project on wartime music hall, I have collected a corpus of over a thousand songs. By examining these, I will attempt to answer the following questions:

Was wartime music hall typically jingoistic?

Were anti-war songs or social protest songs possible on the music hall stage?

Who decided on the content of the songs and how?

What can wartime music hall tell us about popular attitudes of the time?

Keywords: First World War, Popular Music, United Kingdom, cultural history.

MITOS Y REALIDADES DEL MUSIC HALL BRITÁNICO DURANTE LA PRIMERA GUERRA MUNDIAL

Resumen

El music hall es la forma de entretenimiento más popular en Gran Bretaña de 1860 a 1920. Varios estudios han tratado el tema del music hall de la época victoriana. El de principios del siglo XX se conoce menos,

y no existe un estudio exhaustivo del music hall durante la primera guerra mundial. Los autores contemporáneos que han escrito sobre el music hall han visto en él la prueba de un entusiasmo chauvinista generalizado. Como parte de nuestro proyecto de libro sobre el music hall en tiempos de guerra, hemos recogido un corpus de más de mil canciones. Al examinarlas, tratamos de responder a las siguientes preguntas:

¿Puede el music hall durante la guerra calificarse de “patriotero”?

¿Era posible cantar en la escena del music hall canciones contra la guerra o críticas hacia el gobierno?

¿Quién decidió el contenido de las canciones y cómo?

¿Qué nos dice el music hall sobre las actitudes populares de aquella época?

Palabras clave: Primera Guerra Mundial, música popular, Reino Unido, historia cultural.

Victorian music hall in Britain has been the subject of some serious study (Bailey; Bratton). Edwardian music hall has attracted much less attention, and there exists as yet no comprehensive study of music hall during the First World War; indeed, a number of books on the music hall end their story in 1914 (Maloney; Russell; Summerfield). Yet the image of wartime music-hall is very much present in popular conceptions of the war. Mentioned in passing by writers at the time and historians since, music hall has been presented as evidence of universal war fever taking over the civilian population, far from the realities of massacre in the trenches. A more careful examination can surely shed some additional light on that thorny and controversial subject: the nature of apparent working class enthusiasm for the war drive.

The objectives of this paper are to examine this question of jingoism in the halls, as well as two wider questions, viz: whose voices can be heard in the music hall songs, and what can historians learn from this kind of mass cultural production? As part of a wider project, I have collected a corpus of around 1,300 popular songs from the war years, which probably constitute a quarter of the total production, with the more successful songs being very much over-represented. Most of these

songs are in the form of sheet music scores, but a few hundred hits were recorded on cylinders or gramophone discs, and so can still be heard today. This corpus gives a solid basis to study song themes and characteristics.

Music hall is the dominant form of musical entertainment for ordinary people in 1914. Radio is a long way off, and the gramophone is for a privileged minority: for the price of a gramophone you can go 200 times to the music hall! Most people only ever hear live music: around the piano at home,¹ in the streets or on the stage. More than a million tickets a week are sold for the music halls in London alone. The week's programme is on the front page of local newspapers around the country: in some of the mines in Lancashire, workers even send along a representative from each shift to the music hall on a Monday, to tell everyone if the week's programme is worth seeing.

At the music halls, or variety theatres as the larger ones are now called, people go to watch a tremendously varied evening of entertainment. Acrobats, trick cyclists, "Siamese twins" and other "freaks", trained animals, ballet, and extracts from Shakespeare could all be seen. Novelty was a key element: Fred Dyer "the famous Welsh boxer and singer" competed for top of the bill with "the handcuffed violinist", extracts from Verdi's operas, or "the ugliest woman contest". But no doubt around half the acts involved singing, and getting the audience to sing along.

The music hall audience is mostly working class in its widest sense, and even more so outside London. In Glasgow, the Panopticon has its first show at ten in the morning for the workers coming off the night shift. Although the industry has been working hard to become more respectable and attract middle class audiences into the more expensive seats and boxes, it cannot do without its core working class audience. Further, many of the "aspiring" office workers, civil servants and shop assistants, who believe themselves a cut above the working class, are in material terms close to poverty, as histories of office and shop trade unions of the time amply illustrate (Brown; Wigham; Richardson), and thus they have much in common with the rest of the working class.

¹ In 1914, there are three million pianos in Britain: one for every 15 inhabitants.

Since the 1890s, the music hall industry has become more dominated by powerful theatre chains, able to organize block booking of stars and mobilize more impressive special effects, more luxurious theatres, and more systematic advertising. These theatre chains run large venues. The 1,400 seat Alhambra theatre, opened in Bradford in 1914, is a typical example, while in the Northern textile town of Burnley, the two music halls could sell up to 7,000 tickets a night: enough to seat more than 5% of the total population of the town!



The Alhambra in Bradford, opened in 1914 and still used today.
Photo: J. Mullen

The reputation of wartime music hall

Music hall in general has often been idealized as classless entertainment rumbustiously enjoyed in warm and cheery authenticity, but First World War music hall has the reputation of being joyously jingoistic and warlike, proof of unanimous popular imperialist enthusiasm. The novelist J. B. Priestley, in his acerbic memoirs of the First War, roundly criticizes songs in the halls:

The first war, unlike the second, produced two distinct crops of songs: one for patriotic civilians, like that drivel above; the other, not composed or copyrighted by anybody, genuine folk song, for the sardonic front-line troops ... without patriotic sentiment of any kind (Priestley 111).

The “drivel” referred to is a patriotic 1914 song where women’s seductive discourse, sung in operetta voices, is used to argue for recruitment to the army.² Its chorus ran:³

Oh we don’t want to lose you
 But we think you ought to go
 For your King and your country
 Both need you so!
 We shall want you and miss you
 But with all our might and main
 We shall cheer you, hug you, kiss you
 When you come back again!⁴

The war poet, Siegfried Sassoon, expresses, too, bitterness about music hall jingoism in his poem “Blighters”, written in February 1917 (Sassoon 68):

The House is crammed: tier beyond tier they grin
 And cackle at the Show, while prancing ranks
 Of harlots shrill the chorus, drunk with din;
 ‘We’re sure the Kaiser loves our dear old Tanks!’
 I’d like to see a Tank come down the stalls,
 Lurching to rag-time tunes, or “Home, Sweet Home”,
 And there’d be no more jokes in music halls
 To mock the riddled corpses round Bapaume.

The 1963 anti-war musical comedy, made into a film in 1968, *Oh what a lovely war!* (Littlewood) reinforced this image and immortalized some of the jingoistic music hall songs, which were presented in just the way Priestley had mentioned, as the reactionary warmongering contrast to gritty and truthful soldier songs.

A few examples of songs will show the tone which was possible in jingoistic music hall. The piece cited above “We don’t want to lose you” was one of a number of recruitment songs, each taking a slightly different tack. The following hit speaks of the importance of unity and mutual respect between the different nations of the United Kingdom, shoulder to shoulder at last in the noble cause of defence of the empire:

² The reader unfamiliar with the period may need to be reminded that the British Army from 1914 to 1916 is solely made up of volunteer soldiers.

³ All quotations from songs in this article are of course extracts, generally, but not always, the sing-along chorus.

⁴ The song is entitled “Your King and country wants you” and can be heard online here <<http://www.firstworldwar.com/audio/1914.htm>>.

“Should auld acquaintance be forgot”
 The Scotsman sang with pride
 “Men of Harlech, march to glory”
 Gallant Welshmen cried
 “God save Ireland” sang a hero
 With a real old Irish swing
 Then every mother’s son proudly held a gun
 And sang “God Save Our King”.

An everyday anecdote of what the narrator says he saw “the night before the war” is used to communicate what is “right and proper”. The narrator claims to have been present when a Scotsman, a Welshman and an Irishman each sang proud patriotic songs from home, before joining together to sing the UK national anthem.

Effective propaganda

This propaganda song was no doubt useful, as national sentiment outside England could be very problematic for the war drive. Recruitment in Wales would prove to be difficult (Lee 25); in Glasgow a strong trade union movement would have an ambivalent attitude to the war drive, very much attentive to the huge profits being made by industrial firms, and to the abandonment of traditional safeguards concerning working hours and conditions (Gallacher, *passim*). Meanwhile, in Ireland, the important nationalist movement would be deeply divided with a significant level of opposition to involvement in “England’s war”. So this song attacks a genuine problem for the dominant ideology.

A more sophisticated recruitment number is Marie Lloyd’s cockney love song, “Now You’ve Got Yer Khaki On”, of which the chorus is:

I do feel so proud of you
 I do, honour bright
 I’m going to give you an extra cuddle tonight
 I didn’t like you much before you joined the army, John.
 But I do like you, cockie, now you’ve got your khaki on!⁵

This song is a powerful one. Marie Lloyd, like a number of music hall stars, was incredibly popular. She represented for working class people “One of us who has made it”, and was generally referred to as

⁵ Can be heard online here <<http://www.firstworldwar.com/audio/1916.htm>>.

“Our Marie”. A hundred thousand people would attend her funeral in 1922. She came from a poor family, sang “down to earth” songs with a working class accent, and communicated a complicity with her audience which was key to the music hall experience. A Marie Lloyd song may well have been more useful to the war drive than many speeches by politicians or bishops. There is a particular force in hearing one of our own, in our place of relaxation on a “sweet Saturday night” among friends, supporting the recruitment campaign. Indeed, the army were not slow to appreciate the emotional force of the location, and recruiting officers were sometimes allowed on the music hall stage itself, in a “half a crown for the first man who joins the army here on stage in front of the audience” extravaganza (Quigley 25).

The form of the music hall performance reinforced further its power. The choruses are sung in unison, the song uniting the audience as the war is uniting the nation; singing together is a far more engaging experience than listening in silence.



Marie Lloyd

I have quoted three songs. There are many more, which, even in their titles, show the sentiments expressed. Here is a select list:

Won't You Join the Army? 1914
For the Honour of Dear Old England 1914

Boys in Khaki, Boys in Blue 1914
 Men of England, You Have Got to Go 1914
 Your Country's Call 1914
 Let 'em All Come, We're ready 1914
 March on to Berlin! 1914
 Be a Soldier, Lad of Mine 1915
 Ten Million Germans 1915

Does all this mean that we need to follow Priestley's lead, and put the music hall down as overwhelmingly jingoistic? This would presumably involve accepting the idea that the working class in general were enthusiastic warmongers. How could this fit in with other evidence which might lead us to play down the alleged enthusiasm?

For, after all, the majority of British soldiers who fought in the First World War were conscripts.⁶ By March 1916 the flow of volunteers had dried up and the government made joining the army compulsory. Despite the unprecedented massive recruitment campaigns of 1914 and 1915, millions of ordinary men had taken no notice. Even when conscription came in, 750,000 men asked to be exempted (most of them unsuccessfully [Ellsworth-Jones 64]).

In this situation, how could the music hall, the main place of popular entertainment, have been so massively in favour of the war?

Is jingoism typical?

In fact, the jingoistic songs are not typical. First of all, they are practically all released in the first few months of the war. Once the reality of war sinks in (remember that ordinary people at the time did not know the details of war through the mass media as we do today), the jingoism disappears. In 1915, when the government is even more desperate for volunteers than it was the previous year, there are practically no recruitment-oriented songs in the music halls. There are songs praising "our soldiers" and hoping for victory, but it is no longer possible to get the crowd to sing along for recruitment. Indeed, a small number of ironic songs began to appear, such as Frank Leo's "When the Bugle Calls", which includes the lines:

⁶ The conscripts have been less well studied than the volunteers, but see Bet-El.

When the bugle calls we shall march away

As we did in days go by....
 When the bugle calls we shall march to war
 And not a man will fear it
 I don't care how soon the bugle calls
 So long as I don't hear it!

Once one looks at a large corpus, the jingoistic songs, impressive though they are, are revealed as atypical. The table below shows the most common words which appear in the titles of popular songs from 1914 to 1918.

Occurrences of certain words in popular song titles, 1914–1918

Corpus: 1,143 song titles

Home 57 + Blighty⁷ 12 = 69
 Girl 62 + lass 6 = 68
 Boy 31 + lad 26 = 57
 Love 44
 Soldier 33 + Tommy⁸ 9 = 42
 Song 28 + sing 13 = 41
 Ireland 6 + Irish 30 = 36
 War 18
 Mother 18
 King 10
 Rag or ragtime 8
 Dixie 9
 Kaiser 8
 Fight 7
 Wedding 7
 Empire 6
 Scotland or Scottish 5
 Lancashire 6
 God 4
 Germans or Germany 4
 Victory 3
 Hun 2

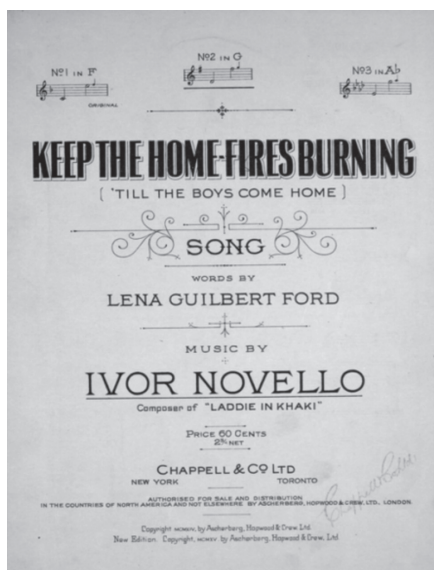
Of course, there is something approximate about analysing key words in song titles. Nevertheless, songs of the time told stories which were often announced in the title. It is immediately clear from this data

⁷ "Blighty" is an affectionate slang term for England.

⁸ "Tommy" is the popular nickname for the British soldier.

that jingoism is not the dominant tone. By far the most common key word is “home”, followed by “girl”, “boy” and “love”. In the song titles that refer directly to the war experience, “soldier” and “Tommy” are found four times as frequently as “King” or “empire”. That is, even in songs about the war, the experience of the ordinary combatant is the priority.

Other words connected to home are well-represented —“Ireland”, “Mother”, “Scotland”, “Lancashire”, and “Dixie”, this last occurring in nostalgic Dixie songs where Dixieland acts as a stand-in for a peaceful rural homeland.



Perhaps the most popular song of the war.

The derogatory term for a German, “Hun” is very rare indeed (despite the fact that it rhymes easily with words like “won” or “gun”!). This reflects the almost total absence of xenophobic anti-German songs. One can find a number of songs mocking the Kaiser, and one mocking the German military medal (“My Old Iron Cross” by cockney songster Harry Champion),⁹ but practically no songs against the German people as a race.¹⁰

⁹ Can be heard online here <<http://www.firstworldwar.com/audio/1915.htm>>.

¹⁰ In contrast, once the US is engaged in the war, we find a number of anti-German songs published in New York, with titles such as “Hunting the Hun”, and “Don’t Quit till Every Hun is Hit”.

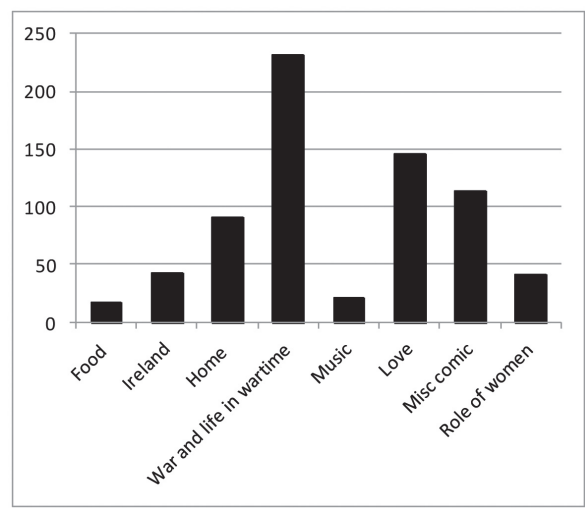
I was able to back up this basic quantitative analysis by looking at the few dozen most successful songs of the war years. Two sources made this possible. Firstly, a longstanding professional of the music hall produced a catalogue of music hall songs from 1860 to 1920 (Kilgarriff). He includes in this catalogue only those songs which he feels were very influential, and considers that about forty songs for each year enter into this category. This is clearly a subjective judgment, but is nevertheless extremely useful, since sales figures for the songs are not available.

Another, contemporary source which helps distinguish hits from other songs is the collection of annual “Greatest Hits” albums of sheet music, published at the end of each year by major music publishers such as Francis and Day. Both of these sources confirm our conclusions that jingoism was exceptional and short-lived in the music hall song repertoire. The Greatest Hits album from Francis and Day for 1915 contains no recruitment songs at all.

Economic constraints

The explanation for this situation lies in the economics of music hall, which is quite different from the economics of the record industry some decades later. The record industry allows the establishment of niche markets. If in 1970, one produces a very radical political song, it can be economically viable if, say, ten per cent of the buying public agree with the sentiment and like the song. But in music hall, such a niche is impossible. The music hall artiste, rolling onto the stage after an acrobatic act and before an animal imitator, say, must please practically the whole audience. If only a quarter sing along, the song is a failure, and even the sharpest star in show business at this time is, as the saying goes, “only two flops away from disaster.” The music hall artiste needs the audience to sing along — a passive acceptance of the song’s sentiment is not enough to assure on-stage success. So only highly consensual opinions are normally found in music hall, and, after the first few months of the war, jingoism was very rare. Similarly, pacifist sentiments, never consensual during wartime, are not found on the music hall stage. The songs which mention the war deal with consensual feelings, like the desire for the end of the war, the grief of separation or the desire for victory.

Although war and life in wartime is the most common single theme in the repertoire, the majority of popular songs during the war do not have the war as a major theme. Here is a chart of the main themes covered in our corpus of songs from 1915 to 1918:¹¹



Songs from 1915-1918: numbers of songs for each theme

The number of food songs, which are also common well before the war, are no doubt quite simply connected to the widespread experience of hunger, though they also tend to defend in song working class foodstuffs and attack bourgeois ones. Nostalgic songs about Ireland allow both Irish and non-Irish to dream of an ever more distant idealized rural past. The miscellaneous comic songs, of which typical examples are “I can’t do my bally bottom button up” and “Where did Robinson Crusoe go with Friday on Saturday Night?” form an important part of the repertoire, and indeed many songs in other categories are also comic. And the large number of songs dealing with the new roles of women in wartime¹² express real unease with the new social order. Titles include

¹¹ Since it is often only possible to identify the year of publication, 1914 was eliminated from this corpus, because it contained a mix of pre-war songs and wartime songs.

¹² Millions of women stopped being housewives or domestic servants to work instead in agriculture, in factories and in offices, a development which shocked many, men and women alike.

“Women’s work”, “Where are the Girls of the Old Brigade?”, “Tilly the Typist” and “The Editress”.

Coming back to those songs where war is the main theme, the vast majority of them are not jingoistic or even patriotic per se. Here is a selection of titles:

1. The Germans are coming so they say
2. Send him a cheerful letter
3. Lloyd George’s beer
4. Sugar !
5. My meatless day
6. In these hard times
7. Never mind the food controller (we’ll live on love)
8. Keep the home fires burning
9. Mother’s sitting knitting little mittens for the navy
10. Sister Susie’s Sewing Shirts for Soldiers
11. Pack up your troubles
12. Every Tommy’s got a girl somewhere
13. All the boys in khaki get the nice girls
14. Goodbyeee
15. Oh what a lovely war!
16. If You Were the Only Girl in the World
17. Broken Doll
18. Sing Sing, Why Shouldn’t We Sing?
19. We Must Keep on Keeping on

The comic tone is very much dominant, and approaches are varied. Songs 4, 5, 6 and 7 deal with rationing; 9 and 10 take up a tradition of comic tongue-twister songs, with the war theme arbitrarily tacked on; 2, 11, 12, 13, 18 and 19 are cheer-up songs, which also praise the ordinary soldier (rather than the war or the war aims). Songs 14 and 15 are remarkable, ironic, black humour songs of a type one sees much more often in soldier songs than in the music-hall, but they were extremely popular towards the end of the war. We are a long way from songs of twenty years earlier such as “We carved our way to glory”, written in 1892.

Occasionally, music hall songs are distinctly and deliberately distanced from jingoism. There is the 1917 song entitled “We Don’t Want a Lot of Flags a-Flying (When We All Come Marching Home)”, and a 1914 chorus which insists that it is homesick songs, not patriotic ones, which help soldiers most:

Hear the military band a playing to you
 “Rule Britannia” and “God save the King”
 But there’s one tune only
 Cheers us when we’re sad and lonely
 In the trenches boys will think
 Of the wenches they have left far over the foam
 When Johnny O’Morgan
 On his little mouth organ
 Is playing “Home Sweet Home”.

Singing about everyday life

Often the experience of working class people in wartime is treated as comic subject matter, just as in pre-war music hall songs the pawnshop or homelessness could be. The 1918 hit “Coupons” deals with rationing:

You’ll find the coupon system
 Ruling all your daily life
 And went into the barber shop you’ll go
 If you haven’t got a coupon he’ll refuse to cut your hair
 But he’ll make you give him three to let it grow!

“A Bit of a Blighty one” by Vesta Tilley¹³ presents a soldier, delighted to be wounded and to be being mollicoddled in a convalescent hospital. The soldier has received “a Blighty one” —that is, a wound serious enough to get him sent back to Britain, but not serious enough to disable him permanently:

When I think about my dugout
 Where I dare not stick my mug out
 I’m glad I’ve got a bit of a Blighty one!
 ... When they wipe my face with sponges
 And they feed me on blancmanges
 I’m glad I’ve got a bit of a Blighty one!

Jingoistic civil society

All in all, despite its reputation, music hall was no doubt *less* jingoistic than many more respectable institutions of the time. Practically the entirety of civil society dedicated itself to the cause of the Empire. On behalf of the government, Lloyd George spoke of “the

¹³ Online here <<http://www.firstworldwar.com/audio/1917.htm>>.

great peaks we had forgotten, of Honour, Duty, Patriotism, and, clad in glittering white, the great pinnacle of Sacrifice, pointing like a rugged finger to Heaven” and he claimed the war would purify the country.¹⁴ He was rapidly joined by leading voices from sometimes unexpected quarters. Union leaders, such as Ben Tillett, a friend of Eleanor Marx who had led the great dockers’ strikes of 1889, threw themselves into the war effort. Sir John French, Commander-in-Chief of the British army at the beginning of the war, praised Tillett publicly for all he had done for the empire. Other union leaders, such as Tom Mann, took similar stands. The young Labour party supported the war too, with very few exceptions, such as Keir Hardie. Ramsay MacDonald stated opposition to the war, but did not campaign against it; on the contrary, he visited the front and praised the courage of British troops (Elton 269).

The most prominent feminist leaders, Emmeline and Christabel Pankhurst, who, until then, had been running radical campaigns of direct action for women’s votes, declared an end to their campaign and swore loyalty to the Empire’s cause. Suffragette prisoners were released, and the name of the newspaper of the Women’s Social and Political Union was changed from *The Suffragette* to *Britannia*. It went on to print fiercely xenophobic anti-German articles and to campaign for military conscription for men (Purvis 281). The more broadly-based suffragist organization, the National Union of Women’s Suffrage Societies, also supported the war in its great majority, hoping this hour of imperial need would give women a chance to demonstrate their capability to contribute to the economy and society in new ways.

The leading intellectuals of the age lined up, almost to a man, to join the struggle. Rudyard Kipling had always been a passionate imperialist, and he was joined in the work of writing pro-war pamphlets for the government by, among others, G. K. Chesterton, Arthur Conan Doyle and six professors of history from Oxford University. Even those writers who maintained a reputation as peace-lovers, and who criticized certain aspects of the war, such as H. G. Wells and George Bernard Shaw, desired victory for the Empire (O’Leary and Wisenthal 5). In 1916, the only time when the peace movement in Britain gained significant public support, H. G. Wells denounced it fiercely in the national press (*Herald* 27 May 1916).

¹⁴ Quoted in *The Times* 20 September 1914.

The established Church of England, for its part, saw the war as a sacred duty. The following comment by the Reverend Basil Bourchier was not exceptional:

This truly is a war of ideals; Odin is ranged against Christ, and Berlin is seeking to prove its supremacy over Bethlehem. Every shot that is fired, every bayonet thrust that gets home, every life that is sacrificed, is in very truth 'for His Name's sake' (Wilkinson 254).

Anglican voices against the war proved to be exceedingly rare.

What protest is possible on stage?

It was possible for protests against aspects of the war to appear on the music hall stage, providing the artiste and the theatre manager considered that consensus would go along with the song. The only time that anti-war arguments made a deep impact on the population was in 1916, with the campaign against conscription, and subsequently the widespread criticisms of the committees set up to decide who should be exempted. A 1916 song opposed conscription directly

The shirkers may be weeded, but conscription is not needed,
We only want the king to say "Come on, sirs!"
Then you'll find we've quite enough
Of down right bulldog stuff
To double up at least a dozen kaisers

Two very popular songs sung by Ernest Hastings take up the question of exemption committees: "Exemptions and Otherwise" (1917) and "The Military Representative" (1918). Local committees of dignitaries to decide on exemptions from military service had to contain one military representative, who wielded disproportionate power. The 1918 song mocks this figure:

They called upon the next case
Then a woman rose and said
I'm very sorry gentleman
But my poor husband is dead
The chairman said "Well, he's exempted, he needn't come again"
"Oh thank you," said the widow as she ran to catch a train
But the military representative got up and shouted "Hi!!
How dare your husband die!

He was A1 in July
 What say ma'am he's in heaven now?
 Well you just let him know
 I'm sending a Sergeant to fetch him back
 For of course he's got to go!"

According to the trade newspaper *The Encore* (11 Jan. 1917) this song "took three curtain calls at the Coliseum." It seems reasonable to conclude that the success of the song reflects mass disillusionment with the tribunal system. The consensual force placed on music hall songs, as well as reducing the space for radical songs, means that those protest songs which do get through the net can really be taken seriously as popular causes.

Once the war was over, it was easier to have songs on stage critical of the war drive or of the army hierarchy. Tom Clare's hit from 1919¹⁵ satirized the propaganda slogan "What Did You Do in the Great War, Daddy". Each verse mocks a character, several of whom more or less dishonestly profited from the war in some way—from the grocer who waived rationing rules for the woman whose husband on the committee managed to get the young grocer excused from military service, to the munitions workers making a handsome bonus from war work. The song ends with the words:

And all the profiteers
 Who had lived so long in clover
 Fell a-sighing and a-sobbing
 When they heard the war was over
 For they'd all made their bit¹⁶ in the Great War, Daddy!

A hit from 1920, included in the "Greatest Hits of the Year" collection of the publishing house Francis and Day, was "Pop Goes the Major". This song speaks of ex-soldiers, after the war, trying to find and kill the Sergeant Major who had been in charge of them during the war:

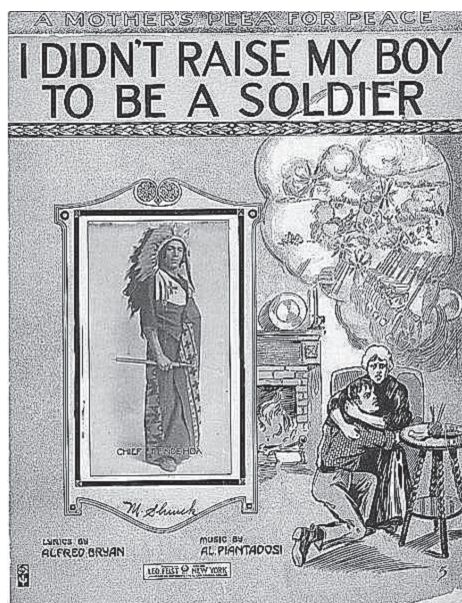
Some chaps we knew spent two weeks leave
 In hunting Sergeant Major Reeve
 They all had something up their sleeve
 —a bayonet or gun ...
 He thinks he's been forgotten quite

¹⁵ Online here <<http://www.firstworldwar.com/audio/1919.htm>>.

¹⁶ This is a play on words. "To do one's bit" means to do one's duty, and was a frequently used expression during the war. "To make one's bit" is to make a profit.

He'll soon see us in a different light
 For we're going to set fire to his house tonight
 —Pop goes the major!

Other songs immediately following the war demanded revenge on profiteers, who had made a fortune from the war while so many young men had given their lives. “The Profiteering Profiteers” in 1920 is one example, as is the more explicitly titled song from the same year, “What Shall We Do with the Profiteers? Shoot Them All!”.



A popular US song which in Britain was not sung on stage

Anti-war songs

It was not possible, during the fighting, for anti-war songs to be sung on the British music hall stage. Such songs existed, and could be sung in political meetings or demonstrations. In the United States, before the decision to join in the war, a song “I Didn’t Raise my Boy to Be a Soldier”¹⁷ was a real success:

¹⁷ Online here <<http://www.archive.org/details/MortonHarvey-IDidntRaiseMyBoyToBeASoldier1915>>.

I didn't raise my boy to be a soldier
 I brought him up to be my pride and joy
 Who dares to put a musket on his shoulder
 To shoot some other mother's darling boy?
 Let nations arbitrate their future problems
 It's time to lay the sword and gun away
 There'd be no war today
 If mothers all would say
 "I didn't raise my boy to be a soldier."

This song became the anthem of the small anti-war movement, from Britain to Australia.

Just days before the war in Britain, in 1914, another anti-war song was very popular, as a Glasgow socialist notes in his memoirs:

Just prior to the outbreak, there was a music hall song which really caught on —You could hear it sung everywhere, in the workshops and on the streets. It went :

"Little man, little man
 You want to be a soldier
 You are your mother's only son
 Never mind about the gun
 Stay at home
 Fight for her all you can."

In the socialist movement we were surprised and delighted by the song's popularity. But the day war was declared that song just died; it was amazing the way that nobody was whistling it.

Conclusions

What conclusions can we draw from this brief re-examination of wartime music hall songs? Firstly that the music hall was not more jingoistic than other institutions, and warmongering enthusiasm was short-lived. The main thrust of music hall song reflected consensual ideas about the war —first and foremost a desire for it to end, and for the soldiers to come back home, even if a desire for a British victory continued to go without saying.

It is the singer who chooses their songs. In general, love songs and comic songs reign supreme, but topical songs can succeed if the singer feels they will catch the spirit of the audience. The music hall of this time can only present protest or radicalism if discontent is

very widespread indeed, as it was concerning the conscription system and concerning profiteering. Minority ideas cannot be expressed: the theatre managers are too much under pressure in a highly competitive industry with high levels of capital investment to take any risks by upsetting any significant section of the audience. The need for active participation of the full audience in singalong choruses reinforces the importance of consensus.

Music hall song during this period maintained, however, its ability to talk about ordinary people's trials and tribulations, albeit in an atmosphere heavily loaded with cheery fatalism, and far from political radicalism.

WORKS CITED

- Bailey, P., ed. *Music-hall, the Business of Pleasure*. Milton Keynes: Open University Press, 1986.
- Bet-El, I. *Conscripts, Forgotten men of the Great War*. Stroud: The History press, 2009.
- Bratton, J., ed. *Music Hall: Performance & Style*. Milton Keynes: Open University Press, 1986.
- Brown, A. J. *The Taxmen's Tale: The First Ninety Years of the IRSF*. London: Inland Revenue Staff Federation, 1983.
- Ellsworth Jones, W. *We Will Not Fight: The Untold Story of World War One's Conscientious Objectors*. London: Aurum Press, 2008.
- Elton, G. *The Life of James Ramsay MacDonald*. London: Collins, 1939.
- Gallacher, W. *Revolt on the Clyde*. 1936. London: Lawrence and Wishart, 1990.
- Kilgarriff, M. *Sing Us One of the Old Songs: A Guide to Popular Song 1860–1920*. Oxford: Oxford University Press, 1999.
- Lee, G. *Home fires burning: the Great War Diaries of Georgina Lee*. Stroud: Sutton, 2006.
- Littlewood, J., ed. *Oh What a Lovely War*. 1963. London: Methuen, 1967.
- Maloney, P. *Scotland and the Music Hall, 1850–1914*. Manchester: Manchester University Press, 2003.
- O'Leary, D., and J. Wisenthal, eds. *What Shaw Really Wrote about the War*. Gainesville: University Press of Florida, 2006.

- Priestley, J. B. *Margin released: A Writer's Reminiscences and Reflections*. London: Heinemann, 1962.
- Purvis, J. *Emmeline Pankhurst: a Biography*. London: Routledge, 2002.
- Quigley, J. *The Slogan – Sidelights on Recruiting with Harry Lauder's Band*. London: Simpkin, 1916.
- Richardson, W. A *Union of Many Trades: The History of USDAW*. Manchester: Union of Shop, Distributive and Allied Workers, 1979.
- Russell, D. *Popular Music in England 1840–1914*. Manchester: Manchester University Press, 1998.
- Sassoon, S. *The War Poems*. London: Faber and Faber, 1983.
- Summerfield, P. "Patriotism and Empire: Music-Hall Entertainment 1870–1914". *Imperialism and Popular Culture*. Ed. John M Mackenzie. Manchester: Manchester University Press, 1986.
- Wigham, E. *From Humble Petition to Militant Action: A History of the Civil and Public Services Association 1903–78*. London: Civil and Public Services Association, 1980.
- Wilkinson, A. *The Church of England and the First World War*. London: SCM Press, 1996.

Received: 12 December 2011

Accepted: 24 January 2012

**LINGUISTICS AND APPLIED
LINGUISTICS**

BASQUE-IBERIAN LINGUISTIC SUBSTRATE IN THE MODERN BRITISH LANGUAGES: A LONG TERM HISTORICAL VISION

Pedro Javier Romero Cambra

University of Jaén, Spain

Abstract

For many years, the Western World has treated Spain, in the best of cases, as a marginal country, with feeble links to the rest of Europe and with little to offer in the construction of the current Occidental civilization. In the worst scenario, Spain has been simply treated as a country to avoid or, simply, as the enemy. This paper aims at proving these assumptions wrong and its purpose is to provide a long term vision of History which finally settles the matter from a linguistic, historical and political perspective.

Keywords: Basque, Iberian, Spanish History, Siberian, Caucasian.

EL SUSTRATO LINGÜÍSTICO VASCO-IBERO EN LAS LENGUAS INGLESAS MODERNAS: UNA VISIÓN HISTÓRICA A LARGO PLAZO

Resumen

Durante muchos años, el mundo occidental ha tratado a España, en el mejor de los casos, como un país marginal, con escasos vínculos con el resto de Europa, y con poco que ofrecer en la construcción de la actual civilización occidental. En el peor de los casos, España ha sido tratada como un país al que evitar, o sencillamente, como al enemigo. Este artículo pretende probar que todas estas nociones son erróneas, y su propósito consiste en proporcionar una visión histórica a largo plazo

que finalmente resuelva la cuestión desde una perspectiva lingüística, histórica y política.

Palabras clave: Vasco, Ibero, Historia de España, Siberiano, Caucásico.

By the time the British and other European romantic writers discovered Spain in the 18th and the 19th centuries, it was already too late; the damage on the image of the country had already been inflicted and the new, poetic image of the place became just another unrealistic clichè to replace the old one. The anti-Spanish propaganda dating from the days of the Armada to the modern age had become actual History as well as a universal truth, cultivated everywhere in Europe, for the spoils go to the victors, and these include the right to write official History. Therefore, Spain has passed in history as a country ridden with cruelty, bursting with religious fanaticism and intolerance, its people characterized by a violent temper evident in warfare and monopolistic attitudes towards trade, and a calculated and deliberated mistreatment of the native South Americans whom they found on their way to colonize the whole of the continent. Imperialistic, backward, inquisitorial and other niceties have labeled the image of Spain all over the centuries, and only recently, a small degree of recognition of whatever good may have come from Spain has been shyly stated. This marginalization has been political, historical, cultural (Cohen 155–56) and even archaeological (Paturi 232–42).

No praise ever came from the fact that Spain contained for centuries the Turkish threat in the Mediterranean, often on her own and clearly betrayed by France and Venice at the time. If the Turkish pirates landed their attacks in South England, the English must now know who to thank for offering the raiders safe ports to hide and rest. No positive comparison ever came from the fact that the dreaded Inquisition, which was never started in Madrid, acted as a diligent bureaucratic force, and killed around 700 people in Spain in three hundred years as opposed to the thousands which were randomly killed in North Europe in witch hunts and religious strife. The Inquisition as such operated in France, Italy, Portugal and Flanders, and all of them also imprisoned many people, but it is only Spain that has captivated the collective imagination of the Europeans, who can not be asked to remember its connection

with other countries. The religious persecution of Catholics in Europe has often been justified on the grounds of measure for measure and has been erased from many a History book. Jews were also persecuted in their time, and it is only in Spain where their cause gained international fame; but we should not forget that before it happened, they had also been evicted from England and France, which has been conveniently forgotten by official History.

The money which started the Industrial Revolution in England and North Europe came very probably from the Spanish Gold which arrived from America in the 16th and 17th centuries, for that gold was used by the Spanish Kings to pay their debts with the European bankers who had helped them finance their futile religious wars in Flanders and Germany. This gold provided the bankers with enough wealth to turn their attention to the incipient trade and industry which was started to develop in the late 17th century. What Spain squandered, Central and North Europe used to build the economic basis for the future.

Without Spain (the first central State of Europe in modern times), its rise (and subsequent downfall), its success, tribulations and ultimate failure, current Europe would have been impossible. All other European States and Empires succeeded by correcting the mistakes made by Spain in the area of Administration and Bureaucracy; but such is usually the fate of pioneers in whatever ground they operate. Without the Spanish model, the subsequent development of the European nations would have faltered.

No recognition ever came from the laws dictated by the Spanish Kings to protect the native South Americans, as opposed to Dutch, English and French, who failed to do so. Instead, a huge silence has been cast over the slave trade of which the Spaniards partook for a very brief period, but whose main profits went to initially to Portugal, then the Netherlands, and finally England, who held the monopoly of such human commerce after the signing of the Treaty of Utrecht (1713); but it still did not stain the image of their country. The racial problem is still far from being resolved in North America, and indeed there are still racial issues to address within the Hispanic World, with the exception of Castro's Cuba. But it is also true that, to this day, native American presidents are mostly of North European descent (including Obama), whereas the Hispanic American world has produced a number of leaders of native and European blood, both in arts and politics. North

America is a racially mixed society, but Latin America is a racially crossed society. The Spaniards mistreated the natives in many ways, but at the same time they did not seclude them in no-go reserves, for they mixed with them rather freely, and the Catholic Church created schools and universities from which many original South Americans received food and an education.

The Black Legend, which started as an exaggeration on the side of Bartolomé de las Casas (a Spaniard himself), is nothing but the epitome of the anti-Spanish propaganda which pervaded in Europe in the 17th, 18th and 19th centuries. When this man denounced the excesses of the Spanish colonizers, he used inexact figures, but in doing so he started the very first notion of International Law, and prompted the Spanish Crown to act and legislate, which was duly done. Unfortunately, Spanish Viceroys knew that their Kings were thousands of miles away from Spain to enforce those laws; thus, the Spanish Church took over and carried on with its care of the natives of the New World. To this day, the *Teología de la Liberación* movement, a Marxist oriented faction of the Spanish Church, still fights hard for the rights of the destitute in Central America, even at the cost of the lives of their own members, for the paramilitary and official repression in the area is brutal and completely ignored by the International Community. This contrasts heavily with the idea of the “Spanish Genocide” of the natives of South America, which really has a feeble historical basis, especially in the case of the Maya culture, which disappeared through internal warfare and a terrible drought, both completely alien to the Spanish presence in the area; but nowadays many people and many historians still choose to follow the easy way out, *i.e.* blame Spain for every calamity occurring anywhere in South America.

It is remarkable the little credit that Spain gets from its journeys and discoveries of then unknown lands. Columbus’ origin is heavily disputed, and the more orthodox faction of American and Europeans historians are doing their best to mark him as an Italian from Genoa. Columbus never admitted to being Italian in life. Curiously enough, the explorer Marco Polo was not born in Italy, but in Croatia; I wonder why this country is not claiming Polo’s trips for itself. Going back to Columbus, his letters to the Catholic Kings reveal a very educated personality and a use of Spanish with evident traits of Catalanian idioms in its written speech. In one of those, he reminds King Fernando

el Católico that he is not the first Admiral which ever was in his family. As a matter of fact, there are two Genoas in Europe; one is in Italy, and the other is in Mallorca, near where certain important navigators and corsairs kept their fleet at bay in times of trouble. To become an Admiral in those days one had to be of noble birth, and it is impossible that an obscure sailor, son and grandson to humble weavers in Italy could have ever been appointed Admiral of the Spanish fleet and Governor of the newly found territories. It is very surprising that nobody has taken the trouble to investigate the sinking of a ship in Cádiz commanded by the French pirate Coulom in 1473. I am sure if anyone would care to have a go the real Columbus would be more related to this pirate than to the Genoese textile trader. Moreover, after the death of Queen Isabel, Fernando imprisoned Columbus. Had there been a previous feud between both men? Did Columbus' family fight Fernando in his quest for the throne of Aragón at some point? Whatever his nationality, the first American enterprise taking place in Europe was Spanish (more precisely Castilian). The case for an Italian Columbus has a very poor substantiation, and the case for a Spanish (Catalunian) Columbus does not fare much better; yet in today's world, the latter argument is ruthlessly banned from any important symposium on the matter, thus doing no favors to the credibility of Humanistic Science and raising even more questions: is there an implicit marginalization of Spain in official History? Why was the New World called America rather than Colombia? Why does official History credit the Portuguese Fernando de Magallanes with the completion of the first sea voyage around the world, when in fact he died half way through it? Why has the very man who completed it been forgotten? Maybe the fact that he was called Juan Sebastián Elcano, and he was a Spaniard from the Basque lands has something to do with it. After hundreds of travelers which Spain produced in its Golden Age, who opened up new routes for the rest of the World, why are Cortés and Pizarro the only names which pervade in the European mind? Where are Núñez de Balboa, Cabeza de Vaca, Orellana or Ponce de León, to name but a few? Did the other explorers from North Europe always open their commercial routes peacefully? Why does Spain have to endure its negative Black Legend tradition while the rest of the colonizing European empires sit back and enjoy their proud History? If the Spaniards abused their monopoly of the New World at the beginning of their presence in South America, then so did all European countries later in whatever colonies they founded,

yet it is only Spain that carries the blame for unfair trade and unjust competition in the commercial department. Other countries also carry their Black Legend and it is about time official History starts to uncover it.

Spain is often treated as the poor relation of Europe, half European, half African, with unclear bounds to mainstream European culture, and thus, subject to every prejudice and wrongdoing in the ground of History. Those historians who have contributed to this propaganda (for it is propaganda, not history) have shown the most alarming level of ignorance and arrogance, if not manipulation and deliberate sedition. It is true that the Spaniards are absolutely useless at writing their own History, for theirs is a culture of mediocrity and sycophantic obedience to the judgment of authorities and foreign intellectuals, and both original and critical thought are still severely punished in contemporary Spain, both in the domain of Culture and Politics. But where the Spanish have failed in their responsibilities, so have mainstream European intellectuals in their appreciation of Spain, in a deliberate attempt to keep things as they are and marginalize the once feared country for as long as possible, and the absence of Spain from the two World Wars does nothing but to justify the matter. Spain did fight in the Second World War; not officially, though, but its soldiers were of invaluable help against Nazism in France and Norway, as well as in the evacuation of allied troops at Dunkirk (for which they later were rewarded with a concentration camp at England). On the other hand and those fighting for Hitler won the praise of the German officials in the sieges of Leningrad and Stalingrad. Moreover, Spain had contributed before to the independence of the United States of America; the Texan town Galveston owes its name to a Spanish general named Gálvez whose role in destroying English communications in that area proved decisive at the time. Therefore, it was not only France who helped the American insurgents in their efforts to liberate themselves from the English rule, as many people believe today.

Spain has partaken of most cultural and political affairs in Europe from the beginning of the modern era. And the Iberian Peninsula has been linked with North Europe for thousands of years in a far more steady way than current historians would ever dare imagine (and acknowledge), and that is exactly what I am going to do throughout the rest of this paper.

15,000 years ago, hunter gatherers left their land to follow the cattle to the North, due to the climatic warming which drove the different species to Siberia (*Gran Enciclopedia Larousse* 9: 702–03; cf. Fagan 22–29, 38–58; cf. Eslava Galán 19). It is my view that they came from the North of the Caucasus and the steppes of Khazakstan. There they met other tribes and other people, they mingled with the monogoloid populations which followed them in their arrival, and they departed the area when the cattle diversified. One wing ended up in Scandinavia and the Pyrenees, where they imposed their language and culture to the original Pirenaic people who had lived there for 30,000 years (Nieto 13), and the other crossed the sea and ended up in both Japan (thus hosting the first populations of Ainu people, whose language was so close to old Basque) and America as well. This fact can explain the amazing similarity between some Japanese names and those of the Basque Country; in fact there is a Utica in California which corresponds exactly with the Basque-Iberian name of Utica (Villargordo, Jaén, Spain).

These tribes left their language and culture in all of North Europe and it is today proved that they left their mark in the Magdalenian Culture (final Pleistocene, 9000 BC), which was brought by tribes of a remote kinship with the Eskimos, for their race was related to that of the Chancelade Man (*Los Orígenes* 1: 223–34); and Basque in the Pyrenees and Sami in Lappland are undoubtedly indebted to the language of the Eskimos, not to mention the later Indoeuropean languages which turned up there thousands of years after. Centuries of cohabitation of Caucasoids and Mongoloids in Siberia had affected the migrating languages, making them resemble the Turkic and Mongoloid speeches as much as any traits of Caucasian in them. The Siberian Basques colonized parts of north Europe which included Britain (Cunliffe). Aubrey Burl specifies that the people who built Stonehenge were originally dark, of slight bones, high cheekbones and long hanging noses as those of the original inhabitants of North America, and does not rule out an Early Mediterranean origin either (Burl 11); they must have been, at least partially, the descendants of those migrants from Siberia at the end of the Ice Age.

The Iberians originated in the Caucasus region around 4000 BC. They then went down to Mesopotamia, where they founded the city Badtibira, “the city of the copper smiths” (Albright and Lambdin 150) or simply “the City of the Iberians”. The Iberians must have learned their

trade as smiths from Turanid (Tartaric) migrants arriving from China in the early 4th Millenium BC., but some specialists dispute that metallurgy happened originally at some point in Siberia, from where it was exported to China. They left many traces of their people around the Caspian Sea, to the point that one of their tribes, the Tibarene (the domain of Tubal), were around the area when Alexander the Great went in pursuit of Persia. They settled later on in the Lebanon, from where the Phoenicians evicted them and then chased them all over the Mediterranean, the Atlantic sea, the British Isles and Scandinavia. Wherever the Iberians settled to do their trade, a visit from the Phoenicians immediately ensued to trade with their products. This could explain the amazing similarity between ancient Scandinavian rhunic inscriptions and the letters of the Phoenician alphabet. Going back to Britain, Tacitus speaks in his *Annals* about an Iberian tribe, the Silures, settled in Wales at the times of the Roman invasion of Britain (I BC).

As a linguistic conclusion, current Basque is, thus, a mixture of the old Siberian language spoken in the Pyrenees and the Iberian dialects spoken by the people who took shelter in North Spain when the first Mediterranean invasions arrived in the South and the the East. Both the influence of the Basque Siberians and the Caucasian-Mediterranean Iberians can be traced in the modern British languages, since it has been established that the most primitive peoples in Britain came from North of the Iberian Peninsula (Cunliffe).

Here is a glossary of British words which are related to the Basque-Iberian linguistic substrate prior to the arrival of the Indoeuropean tribes:

ABERYSTWITH: ABER means “mouth of a river”, and in Goidelic Celtic it is INVER, related to the Iberian word IBER, “river”. The term “river” also related to the Basque Iberian term IBER. ISTURIZ is a traditional Basque male name. The final “r” drops and gives place to the modern term. ABER can also be translated from the Basque meaning “land” or “domain”. It may be argued that YSWITH can be a derivation of the Norse EAST VIK, but the Welsh town lies to the West of Britain, and I regard this possibility as highly unlikely.

ARDEN, next to Stratford-upon-Avon, is a well known forest of the area, and the maiden surname of Shakesperare’s mother. Its origin is the Basque ARTE, which means “oak”.

ASOONAGH: this Manx Celtic word means “national”, and is intimately related to the Basque suffix -ASUNA, which in turn means “collective entity”.

BEN BECULA: this Scottish mountain closely resembles the name of an Iberian settlement in Santo Tomé, Jaén (South Spain): BAECULA, of unknown meaning at the moment.

BERSERK: this adjective, applied to an extremely zealous warrior in battle, is a corruption of the original Eskimo word PIRQSIRQ, which means “blowing snow”, or perhaps “snowstorm” (Brody 50). Let us remember that hunter gatherers from Siberia came to Western Europe in different waves from very early times. In one of these waves, the Basque language settled down in the Pyrenees. Scholars argue that the original meaning of this term evolves from the Norse BER SERK, meaning “bear skin”, but I believe my explanation to be just as good. Going back to the Norse world, a Scandinavian name to be found in the Norse crosses in the Isle of Man is SWAR, possibly meaning “dark”; it is related to the Basque Iberian SUAREZ, and the Georgian town of Juar. In the same way, the Basque name OLABE is related to the Norse OLAF.

BORU: the Irish chieftain Brian Boru (Boruma or Borholme) freed Ireland from the Norse in 1014, in the Battle of Clontarf. His surname is closely connected with the Basque word “buru”, meaning “head” or “chief”. The Manx surname Brew (“deemster”) evolves from the same root: BURU

CLAY: this word is possibly a corruption the Basque CELAI, meaning “field”.

CASTLE: all Indoeuropean and Semitic words related to this term evolve from the original Iberian CAS-, meaning “fortified height”. Spain is full of place names starting with this prefix.

CHARCOAL: this term is an evolution of the old Iberian KARA KOL, meaning “black stone”. Kara Köl is the capital of current Uzbekistan, and the same term applies to the modern Spanish Caracuel and Cárcel, all of them implying “black stone” or even “the settlement at the black stone” (Romero Cambra, “Cazorla” 109). Black stones were sacred and revered in the ancient world. The modern term does not apply to the actual mineral, but rather to some sort of timber; it is evident that some kind of semantic shift has taken place here.

DO: the auxiliary English verb is a remaining form of the Basque auxiliary verb EDUN, which is used to form Perfect tenses. In the following lines of an African American blues we can find a residual presence of the old Basque verb:

Your man dun gone
 Your man dun gone
 Your man dun gone
 With his shackles on

If the African Americans spoke this way, it is because they learned it from their European masters, so I will not accept any theories concerning the lack of formal instruction of these people. Modern Basque replaced EDUN with the Basque equivalent of TO HAVE, exactly in the same way as English did later. This crucial aspect means that the presence of Basque-Iberian in the modern British languages is not only related to vocabulary, but also to syntax.

EAT: the English word is closely connected to the Basque EDAN, meaning the same (the English participle is EATEN).

GEEZER: this English colloquialism is related to the Basque GIZON, meaning “man” or “male”.

GORY: this old Scottish word, meaning “bloody” (see Shakespeare’s *Macbeth* 3.5) is closely connected to the Basque GORRI, meaning “red”.

IBROX: Ibrox Park is the name of the ground where a Glasgow team plays soccer games. It is closely related to the Spanish IBROS, a village in the county of Jaén (South Spain); both terms mean IBERIANS.

IGOE: this British surname is closely related to the Basque IGOA.

LIVERPOOL: I do not think the Western English city has anything to do with the anatomy of the human body. Liverpool is closely related to the Iberian IBER, “river” in English; please note the close connection of IBER with “river”. Therefore, Liverpool is an evolution from IBER-POL.

ORSON: the modern English name derives from the old Basque-Navarrese ORISON from which the old Iberian settlement of Orisia (Jaén, South East Spain) (Eslava Galán 9–17) also originates.

PEEL: it is an evolution of the pre-Celtic word POL, meaning “wet (coastal) settlement”, and it also means “river estuary”. It can derive in

“Pool” (Blackpool, Liverpool). In the Isle of Man, that word evolved into Pwyl, then Peel. POL can also mean “promontory”, and perhaps even “bay”.

POLPERRO: this place is in Cornwall. PERRO is an old Basque word meaning “dog”. It has been recently replaced by the modern word TXAKURRA. Therefore, Polperro means something like “the settlement of the dog”. As for the term POL, see above.

RHONDDA VALLEY: this Welsh town is related to the Spanish town Ronda (Málaga), which comes from the Iberian ARUNDA, possibly meaning “gorge”; it is distantly related to the Basque ARROILAN, which conveys the same meaning.

ROW: the English verb is closely connected with the Basque ARRAUNEN, meaning the same.

SEA: the English word is closely related to the old Basque SOA (SEA, SA), meaning “estuary”, “bay” or even “river” (Romero Cambra, “Cazorla II” 149), which has been replaced by the modern ITSASOA. The old Basque word SOA is also shared by the Ainu, original inhabitants of North Japan, who pronounced it SA. It was adopted by the whole of the Norse World. In the Isle of Man, Laxey is a derivation of the original LAKSAA, “the salmon river”.

SHAUN: the Celtic name is indebted to the Basque JAUN, meaning “Lord”. The old Basque word was akin to the Irish name, but Celtic speech has retained the original sibilant sound, whereas modern Basque has evolved its initial into the current guttural sound.

STAR: again, the English word is indebted to the Basque ITZAR, “star”.

TUBAL, the biblical founder of the Iberian dynasty according to Josephus, means literally “the black forger”, hence the word “blacksmith” in modern English. Tu- corresponds to the Celtic Dhu, Doo and Dub, meaning “black”. The word “tool” is clearly related to it. Neither Tubal nor Noah were Semitic, but rather Caucasian (Rohl 2: 66). The modern Scottish name DOUGAL is possibly related to it.

URE: this old British word is connected to the Basque “urra”, “water”, hence the word “urine”.

WORKS CITED

- Albright, W. F., and T. O. Lambdin. "The Evidence in Language". *The Cambridge Ancient History*. Part 1. Cambridge University Press, 1970.
- Burl, Aubrey. *The Stonehenge People*. London: Guild Publishing, 1987.
- Brody, Hugh. *The Other Side of Eden*. London: Faber & faber, 2002.
- Cohen, Walter. "The Politics of Golden Age Spanish Tragicomedy". *Renaissance Tragedy*. Ed. Klein Maguire. New York: AMS Press, 1987. 155–76.
- Cunliffe, Barry. *The Atlantic and its Peoples (8000BC–1500BC)*. Oxford: Oxford University Press, 2001.
- Eslava Galán, Juan. *Los Iberos*. Madrid: MR Ediciones, 2004.
- "Los Orígenes". *Historia Universal*. 12 vols. General Ed. Francesc Navarro. Madrid: Salvat Editores, 2004.
- Fagan, Bernard. *The Long Summer*. London: Granta Books, 2005.
- Gran Enciclopedia Larousse*. 12 vols. Barcelona: Planeta, 1977.
- Nieto, Ramón. *Los Vascos*. Madrid: Acento Ediciones, 1996.
- Paturi, Felix. *Ancient Heritage*. New York: Charles Scribner's Sons, 1979.
- Rohl, David. *Legend. The Genesis of Civilisation*. 3 vols. London: Guild Publishing, 1998.
- Romero Cambra, Pedro Javier. "Toponimia ibérica de la comarca de Cazorla". *Anuario del Adelantamiento*. Cazorla: Ayto. de Cazorla, 2008. 108–10.
- . "Toponimia ibérica de la comarca de Cazorla II". *Anuario del Adelantamiento*. Cazorla: Ayto. de Cazorla, 2009. 149–50.

Received: 09 March 2012

Accepted: 15 June 2012

E-MAIL TANDEM AS A TOOL TO IMPROVE MIXED-ABILITY SECONDARY STUDENTS' WRITTEN PRODUCTIONS IN ENGLISH¹

Andrés Canga Alonso
University of La Rioja, Spain

Abstract

In this paper, the results of a study carried out with mixed-ability 4th E.S.O. (Secondary Education) students at a school in Oviedo (Northern Spain) will be presented. The aim of the study was to ascertain whether the students were capable of improving their written productions in the L2 by means of e-mail tandem, despite their learning difficulties. A brief explanation of the main features of e-mail tandem and its close relationship with autonomy, collaborative language learning and the Common European Framework will be presented. The second part will be devoted to the methodology of the study, which is based on action-research, as well as the instruments used to measure the results, which show that the students improved their written skills in English no matter their learning abilities.

Keywords: mixed-ability students, e-mail tandem, written productions, EFL, secondary teaching.

¹ This study is part of the research project “Factores individuales y contextuales en la adquisición y desarrollo de la competencia léxica en inglés como lengua extranjera” funded by the Spanish Ministry of Science and Innovation (Ref. N°: FFI2010-19334. Subprograma FILO).

EL E-MAIL TÁNDEM COMO HERRAMIENTA PARA MEJORAR LAS PRODUCCIONES ESCRITAS EN INGLÉS DE APRENDICES DE SECUNDARIA CON DIFERENTES CAPACIDADES

Resumen

Este artículo tiene como objetivo presentar los resultados de un estudio llevado a cabo con alumnos de 4º de E.S.O. de diferente capacidad de un centro concertado de Oviedo (España) para comprobar si el alumnado participante mejora sus producciones escritas en lengua inglesa con independencia de su capacidad para el aprendizaje. Comenzaremos exponiendo las características fundamentales del e-mail tándem y su relación con la autonomía, el aprendizaje de idiomas colaborativo y el Marco Común Europeo de Referencia para las Lenguas. En segundo lugar, se abordará la metodología experimental utilizada basada en la investigación-acción, así como los instrumentos empleados para medir la consecución del objetivo del estudio. Los resultados indican que los alumnos han mejorado sus producciones escritas en lengua inglesa con independencia de sus capacidades.

Palabras clave: alumnos de diferente capacidad, e-mail tándem, expresión escrita, inglés como lengua extranjera, enseñanza secundaria.

1. Introduction

Since the 1980s and having in mind that autonomy implies “to take charge of one’s own learning” (Holec 3), some authors (Wolff; Rosanelli; Brammerts and Little; Woodin; Appel; Baumann et al.; Gläsmann and Calvert; Vinagre) developed an approach to foreign language learning called *face-to-face tandem*. At the beginning, it was aimed at undergraduate students taking part in intensive courses, and the main concern was to make students with different mother tongues work together using different tasks, so that they could improve their linguistic competence in the foreign language, get to know their partner better, and benefit from their partner’s knowledge and experience (Brammerts, “Autonomous language” 28–29).

This way of learning a new language is based on two main principles: reciprocity and autonomy. Reciprocity means that “each partner brings

certain skills and abilities which the other partner seeks to acquire and in which both partners support each other in their learning in such a way that both benefit as much as possible from their working together” (Brammerts 29). Autonomy implies that both partners are responsible for their own learning, so they decide “*what* they want to learn, *how* and *when*, and what sort of help they need from their partner” (Brammerts, “Autonomous language” 29).

These two principles are closely related to the views that Benson and Voller, Little (*Learner*; “Freedom”; “Tandem language”) and Nunan (*Second Language*) have on autonomy in foreign language learning, as they understand it as mutual collaboration among students with a view to improving their linguistic competence in the target language. The authors believe and claim that learning is achieved when there is a strong relationship between the structures learned by the students and their use in connected speech.

On the other hand, tandem language learning has a lot to do with “collaborative language learning”. This type of learning takes place when two people share the idea of improving their communicative competence in the target language, and establish a “negotiation” to reach an agreement on how they will deal with the tasks they have to face together.

Thanks to this approach, students belonging to different societies and countries establish an intercultural communication with their partners (Stickler and Lewis 97–98). This idea of intercultural communication is quite remarkable and it was promoted within the *Marco común europeo de referencia para las lenguas* (2001), which understands foreign language learning as an active process in which learners should not only acquire the grammatical and phonological features of an L2, but should also be aware of the way people live and behave within the target language community. This approach to the target language community is supposed to lead to what has been called “intercultural communicative competence” (Byram). Once learners are able to recognise differences and benefit from this knowledge, they become more critical learners, and this is what Benson and Voller (*Autonomy*) and Benson and Toogood (*Learner*) call the “social character of autonomous learning” and what Pennycook defines as “a pedagogy of cultural alternatives” (47–49).

In the 1990s, with the development of Information and Communication Technology (ICT), e-mail tandem began to spread, mainly in Europe (Alvarez et al.). It is based on the same principles as face-to-face tandem (autonomy and reciprocity) and e-mail becomes the means by which partners get in touch and exchange views and information. By means of their partners' e-mails, students come closer to the language and culture of the target language community and this fact could make them aware of the similarities and differences between the native and the target language, so they could become reflective learners.

This approach to foreign language learning is based on asynchronous communication as "the writing and the receipt of messages are separated in time" (Brammerts and Calvert 49), which helps students analyse the content of the message they receive and they can make any comments they consider relevant to the tandem partner.

Besides, e-mail tandem may be a benefit for students who use it because thanks to it, they can establish a relationship with students of their same age who, at the same time, belong to the target language community and they can write about topics they both consider interesting. The importance of social relationships for the development of learning is highlighted by Vygotsky, who reflects on the "zone of proximal development", which can be defined as:

... the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (86).

This communicative context tends to increase the students' motivation in the foreign language as they become aware of the fact that they are capable of using the target language to communicate with native speakers. They have more freedom to deal with topics of their interest, so they can become more self-confident and autonomous learners who try to progress in their learning process. What is more, Gläsmann and Calvert (6), after having analysed the work of students belonging to different countries, found that learners tend to respond quite positively to ICT due to the novelty of writing e-mails. It means a change from traditional lessons, making the students more involved in their learning (Vinagre).

Going back to the reciprocity principle, e-mail tandem helps equality between both tandem partners because they must help each other to achieve the learning goals they have previously set. In order to do so, tandem partners should use both their mother tongue and the target language in each message and the ideal situation is that they write half of the message in each language. Using both languages also implies that the method has a lot to do with “learning from the partner’s model”, which has five further implications.

Firstly, “learning from a partner’s clarifications, explanations and information” (Brammerts and Calvert 52), since the tandem partner is going to explain all those aspects which may remain unclear during the tandem exchange. Learning is also achieved through “dialogue”. The dialogue will benefit from the fact that both learners are interested in their partners’ language and culture, have previous knowledge of it and can learn from comparisons.

Secondly, “learning forms of utterance and behaviour from a partner”, which “involves [...] productive [language] use by learners” (Brammerts and Calvert 52). This process has a lot in common with intercultural learning because there is not only the need to be grammatically and phonologically competent in the L2, but there is also the need to know the context and the cultural connotations that may be implied in the words that are uttered or written.

The third implication when learning from the partner is “learning from the partner’s corrections”, as partners “must state clearly what should be corrected in what way and at what time, and if necessary, give hints to their partner” (Brammerts and Calvert 53).

“Learning from the partner’s model” also entails self-reflection and mutual collaboration between tandem partners. On the one hand, self-reflection implies reflection upon their own mother tongue, mainly when learners have to answer their partners’ questions or doubts, and upon the target language, whenever they have to use it as a means of communication. These two aspects are closely linked to autonomy and autonomous language learning as learners need to reflect on their learning process as a previous step to becoming autonomous language learners (Freire; Little, “Tandem language”).

Finally, the participants on a tandem exchange should be able to understand simple utterances from their partners and to produce

written texts with the help of support materials. In addition, they should employ useful learning strategies and techniques to avoid possible breakdowns in communication (Brammerts and Calvert 54).

However, as the students' work analysed will show, most learners, especially teenagers, are not ready to perform all these activities on their own and they need some extra help. This need is closely related to the concept of autonomy in language learning and to the role we, as teachers, have in the foreign language classroom. The teacher is no longer the only source of knowledge but "a facilitator of language learning and its transmission" and "a counsellor to whom learners turn for consultation and guidance" (Benson and Voller 100, 103). When students have difficulties in their learning process they will come to their teachers for advice and counselling. Teachers do not have all the power in the classroom situation ("teacher-centred classroom") but they progressively transfer it to their pupils through collaboration and negotiation ("learner-centred classroom").

To sum up the first part of this paper, it could be maintained that e-mail tandem is closely linked to Vygotsky's constructivism and it is also related to Freire's critical theory, which emphasizes the importance of a critical view of language learning against its social and cultural background in order to help students achieve productive learning through deep reflection.

2. Methodology

2.1. Participants

The participants involved in the study were 91 4th year *E.S.O.* (secondary level) students at a school in Oviedo (Northern Spain), 15 of whom belonged to what in the Spanish educational system is called *Diversificación Curricular*. The students in these groups have remarkable learning difficulties and/or suffer lack of motivation towards formal learning, particularly towards foreign language learning. Some of them also have behavioural or psychological problems. The rest of the participants showed no learning difficulties.

The research was carried out during two academic years (2003–2004 and 2004–2005) and the participants were divided into four groups according to the school year during which they took part in the

study, and their learning capacities. Thus, students who participated during the school year 2003–2004 were included in group 1 (9 students) if they belonged to *Diversificación Curricular* and in group 2 (13 students) if they belonged to the ordinary school classroom, while six *Diversificación Curricular* students from the school year 2004–2005 made up group 3. Group 4 was formed by 63 students without learning difficulties analysed during the same academic year.

2.2. Instruments

The study was based on action research as this methodology allows the researcher to collect data during everyday practice and analyse it in order to come to some decisions with regard to future practice (Kemmis; Elliot; Wallace; Latorre). Furthermore, action research is considered to be an instrument which can facilitate social change and which provides educational knowledge as well as autonomy and power to those who put it into practice (Benson, *Teaching*; Latorre).

However, this kind of work can run into problems of validity and reliability if the researcher uses only one source to retrieve information from the participants (Pérez; Wallace; McKernan; Latorre), so these authors suggest that researchers should combine several instruments and documents to avoid these research problems.

For this reason, it was decided to include several tools to measure the degree of improvement the students showed in the writing skills thanks to their e-mail tandem experience. Thus, students had to take two writing tests, one at the end of the first term in which they were working with their tandem partners (November 2003–December 2004) and the second one at the end of the tandem partnership (May 2004–May 2005). They had to provide a 7–10 line text using the information provided by their English partners in previous e-mails on the following topics:

School year 2003–2004

- Describe your e-tandem partner with the information you have from his/her e-mails.
- Write about your e-tandem experience.

School year 2004–2005

- Describe your e-tandem partner and write about festivals in England.
- Describe your e-tandem experience. Write about your partner, festivals in England, school and holidays.

Besides, all the students had to fill in a questionnaire at the end of every school year in order to, on the one hand, give their personal view on the e-mail exchange as well as an evaluation of their tandem experience and, on the other hand, answer questions about the topics discussed during the year and also about the cultural aspects involved in the e-mail tandem partnership (see Appendix I).

According to the main objectives of the curriculum for the 4th grade of secondary education, three parameters were taken into account to measure that they had improved their writing skills:

1. Use of the appropriate vocabulary for the suggested topic, *i.e.* use of some of the terms learnt during their tandem work.
2. Appropriate use of verb tenses, possessive adjectives and possessive pronouns.
3. Appropriate word order, regarding adjectives and adverbs.

3. Results

To measure the participants' improvement thanks to e-mail tandem, the findings will be analysed from three different perspectives: the results achieved by the students with learning difficulties (groups 1 and 3), the performance of the students without learning difficulties (groups 2 and 4), and a comparison among the four groups of informants involved in the study.

3.1. Results groups 1 and 3

Two opposed tendencies are shown in Group 1 as regards the two writing tests they had to sit during the research. Thus, in the first one ("Describe your e-tandem partner with the information you have from his/her e-mails"), which was held in November 2003, all the students wrote about this topic. Having analysed each of the parameters used to

measure the improvement of their writing skills, it is shown that every student uses suitable vocabulary to describe their tandem partners.

As for appropriate use of verb tenses, four students were able to use them correctly, although they had some problems with the third person singular of the present simple of the verb “have got” as they used “have” instead of “has”. However, they did not present problems regarding the position of the adjective preceding the head of noun phrases in English. Moreover, there were two informants who could not distinguish between “his” and “her” and they struggled to identify the right form of the present simple. Besides, another student omits subjects quite frequently. Finally, there was a student whose text was very difficult to understand due to the high number of mistakes he made and he sometimes used Spanish words when he could not remember or did not know the English equivalent.

As far as the second writing test is concerned (“Write a text about your e-tandem experience”), the results were quite different since there were six students who responded to the activity, while the other three provided no answer to the task. Two of their answers had nothing to do with the command of the activity. One of the students was able to write a text with few mistakes. There were two participants who made several lexical and grammatical mistakes, but their written productions corresponded with their level of proficiency in English.

Comparing both tests, there is a remarkable variation between them since 66.7% are able to complete the first test as opposed to 33.3% who are able to do the same at the end of the school year. It is also noticeable that three of the students are able to complete both tests successfully.

To finish with the analysis of the results achieved by the members of group 1, we will refer to their responses to the evaluation sheet, when they are asked about:

Your e-tandem partner
Colloquialisms
Festivals in England

The findings are similar to the ones obtained in the second test, since two informants answered the questions adequately, although one of them does not answer one of the sections. Four of them do not reply to any of the sections and there are two who do not refer to the topics they

are asked about and wrote about something else which had nothing to do with any of the topics. It is significant that one of the students who had not answered the questions responded to the previous activities adequately. Finally, one of the students uses Spanish and does not give any evidence about the information she is asked for.

In short, there are two informants who have improved their written productions thanks to e-mail tandem. Besides, there is another participant who has worked well in the first two tests, while the rest of the students do not seem to have improved their compositions in the target language at the end of the e-mail tandem exchange.

The students from group 3 performed differently in the first two written tests ("Describe your e-tandem partner and write about festivals in England"). Regarding the first test, there are two informants who are able to write texts in which they use suitable vocabulary with few grammatical mistakes. Two of them only write one line with several grammatical mistakes, and two participants do not respond to the task.

As far as the second test is concerned ("Describe your e-tandem experience. Write about your partner, festivals in England, school and holidays"), there is a significant change in their performance since all the informants except for one are able to produce 7–12 line texts about the suggested topic. Two of them are able to create texts with few lexical and grammatical mistakes referring to the suggested topic. It is noteworthy the change experimented by one participant who gave no answer to the first test and is able to write a text containing only three mistakes. Two informants improved their productions in English if compared to the first test, but they make a lot of mistakes (omission of subjects and lack of "-s" in the third person singular of the present simple). Furthermore, one of them tends to make up words when he does not know the right term in the target language.

Finally, a student is able to make a 250 word composition including relevant and grammatically correct language, although she makes some mistakes using the simple present (third person singular morpheme).

As a conclusion to this point, it can be stated that five of the students belonging to group 3 have improved their written productions, being noteworthy the case of three of them who are able to produce texts with few lexical and grammatical mistakes.

As for the evaluation sheet, their behaviour is similar to the one expressed by the members of group 1, since two students answer the questions in Spanish giving their personal views and using the information their English partners had given to them in the e-mail tandem project. On the other hand, two informants respond to the task in English producing texts with few mistakes, although they tend to omit the morpheme for the third person singular when using the present simple.

There is a student who shifts from the L1 into the L2. This fact agrees with the tendency he has followed during the study as he did not respond to the second test, and in this case, he makes up terms as he had done in the first test. It should be taken into account that this informant is the one who presents the highest degree of learning difficulties in the group, hence his ability to use the target language in his discourse can be considered an improvement in his learning process, though he sometimes mixes it up with his mother tongue. Furthermore, there is a participant who does not answer any of the questions.

If we compare the results obtained by the members of groups 1 and 3, the students belonging to group 3 show an improvement in the second test since in the first one 33.3% give an appropriate answer to the task, as opposed to 83.3% who are able to produce a text in the second test. Contrariwise, all group 1 members except for one are able to produce appropriate texts in the first test, whereas only 33.3% are able to answer the second test.

Regarding the evaluation sheet, the findings are similar in both groups since two members of each of them are able to produce a text on the suggested topic, although those belonging to group three are more precise in their responses.

In conclusion, this study has proven that the students from group 3 have shown a higher improvement of their writing skills in the target language thanks to e-mail tandem when compared to other students with learning difficulties (group 1).

3.2. Results groups 2 and 4

As far as the first test is concerned, only two informants are unable to write a proper text to answer to the suggested topic ("Describe

your e-tandem partner with the information you have from his/her e-mails"). A possible reason to explain this behaviour is that they have misunderstood the goal of the activity, since they describe themselves instead of describing their tandem partners.

On the other hand, there are five students who have problems when using the third person singular of the present simple. Two students have problems with the order of adjectives in English noun phrases as they include them after the noun, thus following the Spanish word order. One of these informants is also unable to use the present tense adequately and does not show a command of personal and possessive pronouns, which makes her text difficult to understand.

These findings point out that 46.15% of the informants do not make any mistakes as opposed to 53.85% who find difficulties with at least one of the parameters analysed in the study (*i.e.* vocabulary, verb tenses, order of adjectives in the noun phrase and use of possessive adjectives and pronouns), being outstanding the performance of two participants (15.38%) who have problems with all the parameters.

There is a significant improvement in the second test ("Write about your e-tandem experience"), since 81.81% of the students are able to produce texts according to the parameters established at the beginning of the research. However, there are four students who show difficulties similar to the ones they had encountered in the first test.

It is noteworthy the fact that some informants use complex structures and linking words to join their ideas, which seems to show e-mail tandem is a useful tool to improve writing skills in the target language.

As regards the evaluation sheet, it is remarkable that only a student does not respond to any of the items, which highlights the tendency she has followed from the beginning of the research since she found difficulties to perform all the tasks. There is another participant who, similarly to his behaviour during the study, only answers one question, providing no information about his tandem partner. Moreover, we find another informant who makes mistakes with verb tenses and adds plural morphemes to adjectives as he had done throughout the research.

It is outstanding the improvement experimented by a student who had problems in the previous tests and is able to write about her

“tandem partner, colloquialisms and festivals in England” without making mistakes. Contrariwise, three informants, who had shown better results as the study developed, made several mistakes concerning the present simple and adding plural suffixes to adjectives. The rest of the participants produced coherent and structured texts without grammatical and lexical mistakes, copying the information gathered during their e-mail tandem exchange.

These findings show a similar performance as that of groups 1 and 3, since there is a decrease in the number of students (53.84%) who answer the evaluation sheet following the tendency they had shown in the previous tests.

Regarding the students belonging to group 4, all the participants but twelve (19.05%) are able to use the target vocabulary appropriately. Six of those who show a lack of command in the target language make up words which make their productions hard to understand. Twenty-three students (36.5%) are unable to write the morpheme corresponding to the third person singular in the present simple.

Comparing these findings with the results achieved by these same informants in the second test, there is a significant improvement since only four of them are unable to use vocabulary, the simple present and adjectives appropriately, which seems to show that e-mail tandem has not been a useful pedagogical tool to improve their writing skills in the L2. There are two pupils who show a negative tendency in their written productions since in the first test they are able to produce grammatical correct texts but in the second test their compositions contain several lexical and grammatical mistakes.

As for the use of the simple present, twenty students (32.25%) are unable to mark the third person singular by using the corresponding morpheme “-s”, despite the improvement shown in their productions regarding length and coherence.

Possessive adjectives and personal pronouns are used adequately by this group of students and some of them are even able to write texts without any lexical or grammatical mistake.

The evaluation sheet points out the improvement already shown in the second test since there is one student who did not fill it in, there is another participant who does not answer the questions using the

information she is asked for and there is another one who makes several grammatical and lexical mistakes as she had done in the other tests. Nevertheless, four informants who had encountered difficulties throughout the research show an improvement if compared to previous productions, despite their texts are short and contain several mistakes.

These findings show that the members of group 4 outperform the rest of the informants in the last task (evaluation sheet), which implies that the e-mail tandem exchange has been useful for them, since their written productions in English improved throughout the research.

3.3. Overall results

When comparing the results achieved by all the informants, the first test proves that 66.7% of group 1 students attained the goal, 33.3% in the case of group 3, 77.27% for Group 2 and 53.5% as regards group 4. Thus, it seems that group 2 students outperform the rest of the informants. However, there is not a remarkable difference in the performance in three of the four groups studied (see figure 1), since their achievement rate moves from 77.27% (group 2) and 54.5% (group 4), being noticeable the fact that Group 1 students outperform Group 4 despite having learning difficulties. These findings show that e-mail tandem is a useful tool to improve students’ writing skills in the L2 no matter their learning capacities.

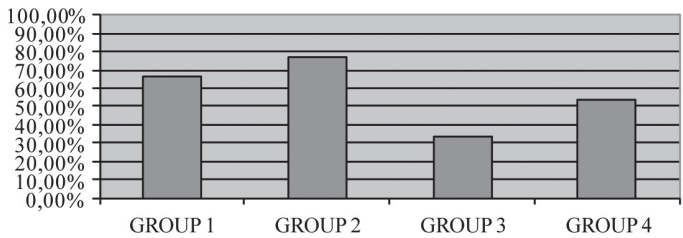


Fig. 1. Test 1

As far as the second test is concerned (figure 2), the students belonging to groups 2, 3 and 4 improve their writing skills significantly, although some of them make some grammatical and lexical mistakes.

On the other hand, group 1 shows the opposed tendency as they descend from 66.7% to 33.3%.

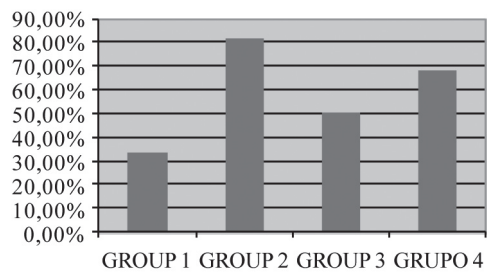


Fig. 2. Test 2

In the evaluation sheet (figure 3), there is a decrease in L2 production rates in groups 1, 2 and 3 with rates going from 22.2% (group 1) to 33.3% (group 3) and 53.84% (group 2). Furthermore, as stated in figure 3, some students without learning difficulties achieve an average position since they answer two of the questions appropriately, whereas this situation does not take place with *Diversificación Curricular* students (groups 1 and 3). Finally, the behaviour of the members of group 4 is outstanding because 88.72% significantly improve their L2 written productions.

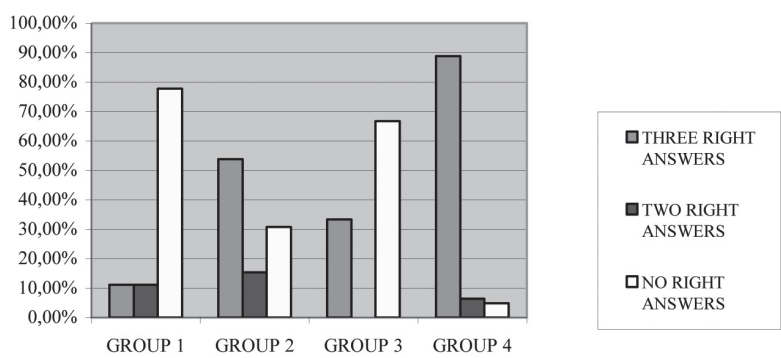


Fig. 3. Evaluation Sheet

When analysing the three instruments used to measure the students' improvement in writing skills (figure 4), it can be pointed out

that the differences among the groups 2, 3 and 4 are not very remarkable, except for the evaluation sheet, where the degree of achievement is higher for groups 2 and 4, being outstanding the differences between group 1 and the rest of the informants regarding the second test and the evaluation sheet.

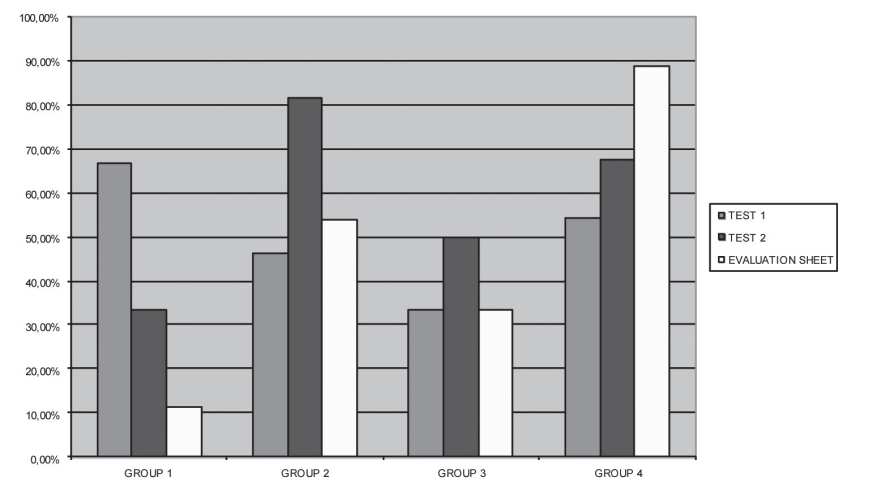


Fig. 4. Students' evolution

4. Conclusion

E-mail tandem seems to be a useful tool to improve the written skills in the target language in mixed-ability groups though differences among the groups are also observed. Thus, *Diversificación Curricular* students (groups 1 and 3) show a divergent behaviour as the study develops. So, the compositions written by the members of group 1 get worse as the e-mail exchange develops. Contrariwise, the students belonging to Group 3 improve their written productions as the research was carried out. Students without learning difficulties (groups 2 and 4), similarly to group 3, improve their compositions throughout the study, making few lexical and grammatical mistakes and being able to produce longer texts.

In conclusion, it can be stated that there are no remarkable differences in the productions made by students belonging to groups 2, 3 and 4 except for the second test where Group 2 outperforms the other three groups. These findings show that e-mail tandem is a useful tool to

improve students' written productions in the target language no matter their learning capacities.

However, further research needs to be carried out in order to explain why different groups of students with similar learning difficulties perform as differently as two of the groups analysed in the current study. This research should focus on the introduction of the European Language Portfolio (ELP) to help students reflect on their learning as well as the use of questionnaires to analyse the influence motivation has on their learning process together with the assistance and support provided by the e-mail tandem partner.

Appendix I. Evaluation sheet

1. In what ways do you think the e-mail exchange with the British School has helped to improve your English?
2. What do you think are the main advantages of working with an English partner as compared to the conventional classroom?
3. Can you name at least three cultural aspects you have learnt from your e-tandem partner?
4. What have you found about...
 - a. Your e-tandem partner?
 - b. Colloquialisms?
 - c. Festivals in England?
5. Has this e-tandem exchange helped your improvement as a computer user?
6. What changes would you make in the scheme?
7. What effect has the e-tandem had on your motivation to learn English?
8. Do you think that the e-tandem project has helped you be a more autonomous learner?
9. If you had to give a mark from **1** to **5** to evaluate the experience, which one would you give? Please give reasons for your choice.

WORKS CITED

- Álvarez, Juan Antonio, Margarita Blanco, Ana Ojanguren, Helmut Brammerts, and David Little, eds. *Guía para el aprendizaje de lenguas en tándem a través de Internet*. Oviedo: Servicio de Publicaciones de la Universidad de Oviedo, 1996.
- Appel, Marie Christine. "Tandem language learning by e-mail: Some basic principles and a case study". *CLCS Occasional Paper* 54 (1999): 1–64.
- Baumann, Irmi, Bernadette Bricaud, Isabelle Chollet, Véronique Dupuis, Petra Falk, Hans-Erich Herfurth, Fritz Kerndtner, and Françoise Sanssené. *Die Tandem- Methode. Theorie und Praxis in Deutsch- Französischen Sprachkursen*. Herausgegeben vom Deutsch–Französischen Jugendwerk. Stuttgart: Klett, 1999.
- Benson, Phil. *Teaching and Researching Autonomy in Language Learning*. London: Longman, 2001.
- Benson, Phil, and Sarah Toogood. *Learner Autonomy 7: Challenges to Research and Practice*. Dublin: Authentik, 2002.
- Benson, Phil, and Peter Voller, eds. *Autonomy and Independence in Language Learning*. London: Longman, 1997.
- Brammerts, Helmut. "Autonomous language learning in tandem: the development of a concept." *Autonomous Language Learning in Tandem*. Eds. T. Lewis and L. Walker. Sheffield: Academy Electronic Publications, 2003. 27–36.
- Brammerts, Helmut, and Mike Calvert. "Learning by communicating in tandem". *Autonomous Language Learning in Tandem*. Eds. T. Lewis and L. Walker. Sheffield: Academy Electronic Publications, 2003. 45–59.
- Brammerts, Helmut, and David Little, eds. *Leitfaden für das Sprachenlernen im Tandem über das Internet* (Manuskripte zur Sprachlehrforschung. 52). Bochum: Brockmeyer, 1996. Web. 19 June 2012. <<http://www.slf.ruhr-uni-bochum.de/email/org/brochdeu.PDF>>.
- Byram, Michael. *Teaching and Assessing Intercultural Communicative Competence*. Clevedon: Multilingual Matters, 1997.
- Elliot, John. *El cambio educativo desde la investigación-acción*. Madrid: Morata, 1993.
- Freire, Paulo. *Education for Critical Consciousness*. London: Sheed and Ward, 1974.
- Gläsmann, Sabine, and Mike Calvert. *Tandem Language Learning in Schools*. Sheffield: Philip Armstrong Publications, 2001.
- Holec, Henri. *Autonomy in Foreign Language Learning*. Oxford: Pergamon, 1981.

- Kemmis, Stephen. *Point-by-point Guide to Action Research*. Victoria: Deakin University, 1984.
- Latorre, Ángel. *La investigación-acción. Conocer y cambiar la práctica educativa*. Barcelona: Graó, 2003.
- Lewis, Tim, and Leslie Walker, eds. *Autonomous Language Learning in Tandem*. Sheffield: Academy Electronic Publications, 2003.
- Little, David. *Learner Autonomy 1: Definitions, Issues and Problems*. Dublin: Authentik, 1991.
- . "Freedom to learn and compulsion to interact: Promoting learner autonomy through the use of information technologies". *Taking Control: Autonomy in Language Learning*. Eds. Richard Pemberton, E. S. Li, W. R. Or, and H. D. Pierson. Hong Kong: Hong Kong University Press, 1996. 27–34.
- . "Tandem language learning and learner autonomy". *Language Learning in Tandem*. Eds. T. Lewis and L. Walker. Sheffield: Academy Electronic Publications, 2003. 37–44.
- Marco Común Europeo de Referencia para las lenguas. Strasbourg: Council of Europe, 2001. Web. 19 June 2012. <<http://cvc.cervantes.es/obref/marco/>>.
- McKernan, John. *Investigación-acción y curriculum*. Madrid: Morata, 1999.
- Nunan, David. *Research Methods in Language Teaching*. Cambridge: Cambridge University Press, 1992.
- . *Second Language Teaching and Learning*. Boston: Heinle & Heinle, 1999.
- Pennycook, Alastair. "Cultural alternatives and autonomy". *Autonomy and Independence in Language Learning*. Eds. Phil Benson and Peter Voller, 1997. 35–53.
- Pérez, M^a Gloria. *Investigación-acción. Aplicaciones al campo social y educativo*. Madrid: Dykinson, 1990.
- Rosanelli, Maurizio, ed. *Lingue in Tandem. Autonomie und Spracherwerb. III International Tandem Congress*. Meran: Alpha & Beta, 1992.
- Stickler, Ursula, and Tim Lewis. "Tandem learning and intercultural competence". *Language Learning in Tandem*. Eds. T. Lewis and L. Walker. Sheffield: Academy Electronic Publications, 2003. 93–104.
- Vinagre, Margarita. "Intercultural communication in action: a project in tandem learning via e-mail". *LinRed III* (2005): 1–15. Web. 20 June 2012. <http://www.linred.es/informacion_pdf/informacion10_25112005.pdf>.
- Vygotsky, Lev. *Mind in Society. The Development of Higher Psychological Processes*. Cambridge, MA: Harvard University Press, 1978.
- Wallace, Michael J. *Action Research for Language Teachers*. Cambridge: Cambridge University Press, 1998.

Wolff, Jürgen. "TANDEM Madrid –du hilfst mir lernen, ich helfe dir lernen, und so verstehen wir uns besser". *Spracharbeit* 1: 21–26.

Woodin, Jane. "Email tandem learning and the communicative curriculum". *ReCALL* 9 (1997): 22–33.

Received: 12 May 2011

Accepted: 02 February 2012

TELEVISION AS A TOOL FOR INTERCULTURAL TEACHING AND LEARNING

**M^a Elena Gómez Parra, Ángela M^a Larrea Espinar,
Antonio R. Raigón Rodríguez**
University of Córdoba, Spain

Abstract

The teaching of English as a foreign language has evolved to accommodate to the intercultural nature of communicative needs. As a result, successful intercultural communication cannot be achieved without cultural awareness.

As values shared by a particular culture are certainly portrayed in television among other mass media, we claim that TV shows are a resourceful tool for English teachers from a cultural point of view. The main problem the learner faces is the present day development of global culture, since this seemingly international behavior makes difficult to identify the values that lay within a society's internal culture. In this paper, we have illustrated how watching *Friends* can be a motivating activity to promote cultural awareness as far as it goes beyond predicted behaviors and leads the way to the recognition of the internal values and thought patterns of that culture.

Keywords: television, cultural values, English language teaching and learning, intercultural communication.

LA TELEVISIÓN COMO INSTRUMENTO PARA LA ENSEÑANA Y EL APRENDIZAJE DE LA INTERCULTURALIDAD

Resumen

La enseñanza del inglés ha incorporado el aspecto intercultural en respuesta a los profundos cambios derivados de la globalización y

del desarrollo tecnológico. De este modo, el conocimiento cultural es un elemento imprescindible en el intercambio comunicativo. Puesto que la televisión refleja los valores culturales de la sociedad, nuestro estudio defiende su uso dentro del aula de inglés como recurso para introducir la cultura. No obstante, nos encontramos con que el desarrollo de lo que se ha denominado “cultural global” ha generado tal familiaridad en la percepción de comportamientos, que cuesta trabajo reconocer los valores y patrones culturales de una determinada sociedad. Tras una introducción teórica, este artículo ejemplifica cómo podemos usar la comedia de situación *Friends* para la enseñanza cultural basándonos no sólo en la identificación de comportamientos externos, sino también de los valores internos de una sociedad.

Palabras clave: televisión, valores culturales, aprendizaje y enseñanza del inglés, comunicación intercultural.

0. Introduction

There is no doubt that the dominance of English as international *lingua franca* closely related to the development of technological advances and the globalization process. The teaching of English as a foreign language has evolved to accommodate these changes and emphasis has been brought on the intercultural nature of communicative needs replacing the previous goal of mere communication. As a result, successful intercultural communication cannot be achieved without cultural awareness. The main problem the learner faces is the present day development of global culture, since this seemingly international behavior makes difficult to identify the values that lay within a society's internal culture.

As values shared by a particular culture are certainly portrayed in films and television among other mass media, in this paper, we claim that television is a resourceful tool for English teachers not only from a linguistic, but also from a cultural point of view. Then, watching TV shows can be a useful and motivating language learning activity to promote cultural awareness as far as it goes beyond predicted behaviors and leads the way to the recognition of the internal values and thought patterns of that culture.

With this goal in mind, this article has been structured in three sections. In the first part, the notions of culture, intercultural communication and intercultural communicative competence will be reviewed. Secondly, we will focus on the topic of television as a language learning tool and the multiple layers of media texts in cultural transmission. Finally, it is suggested a pedagogical approach to teaching culture in a comprehensive way in the classroom. To that purpose, we will turn to the sitcom (situation comedy) *Friends*, illustrating how it can be used to develop intercultural competence. We will end with a closer analysis of two episodes in order to identify internal and external cultural traits (Hall, *Beyond Culture*).

1. The Notion of Culture

As we mentioned above, culture is an essential part of language learning. The concept of culture is fairly complex and difficult to define. Cheney's definition of culture shows the complexity of the term: "Culture is the collective experience of a group of people that includes their thoughts, feelings, values, behaviours, communication, and their interpretation of sensory stimuli" (92).

Moreover, culture is an ongoing process:

Culture is an evolving set of shared beliefs, values, attitudes, and logical processes which provide cognitive maps for people within a given societal group to perceive, think, reason, act, react, and interact. This definition implies that culture is not static; rather, it evolves over time. (Tung 244)

When analyzing culture, one of the most relevant ideas came from Hall (*Silent Language*). He suggested that there is a hidden dimension of culture, less visible aspects that nonetheless are highly influential in our behavior. In 1976, he developed the iceberg analogy of culture. Some years later, Weaver picked up Hall's metaphor to design the cultural iceberg:

The analogy depicts the culture of a society as an iceberg. Only around 10% of the iceberg is visible above the water, so the majority of the iceberg is hidden beneath the surface. Following this analogy, Hall suggested that culture has two components. The visible part, the tip of the iceberg, is the external or conscious culture, and it is composed of easily observable aspects such as behaviours, traditions and customs.

These cultural components are explicitly learned and easily changeable. However, the larger portion of culture is below the surface. The hidden part of the iceberg represents the internal or subconscious culture. It involves core values, beliefs, attitudes and assumptions. These aspects are implicitly learned and are difficult to change.



Fig. 1: The Cultural Iceberg. Source: Weaver.

From this explanation we can imply that the beliefs, values and thought patterns of a society are vital to culture since they underlie behavior. When we are dealing with another culture, the most overt behaviors come into play. For this reason, if we are really interested in understanding and getting to know a definite culture, we surely must go beyond the visible aspects and reach the internal culture, the values and beliefs of that society.

1.1. Intercultural Communication: A Definition

From a linguistic point of view, the American structuralism drew attention to the interdependence between language and culture (Sapir and Whorf). This approach is based on the idea that a definite language shows a specific understanding of the world. Hall referred to this close relationship between language and culture: “culture is communication and communication is culture” (*Silent Language* 186).

Then, the language that speakers use can influence their communicative process: “Speakers of different languages necessarily construe the world differently and are locked into the world view given to them by the languages they use” (Babcock and Du-Babcock 377).

Targowski and Metwalli draw on Laszlo and state that communication is a vehicle for culture. Hall also coined the phrase “cross-cultural communication” in his book *The Silent Language*, published at the late 1950s. Since that time, the phrases “intercultural communication” or “cross-cultural communication” have been widely used in many different disciplines, mostly as synonyms. Targowski and Metwalli believe that intercultural communication analyses the communicative process between people of different cultures.

1.2. Intercultural Communication: Initial Research

Guillén-Nieto explains that the U.S. Department of State created in 1946 the Foreign Service Institute to help personnel develop language and cultural skills in a foreign language (33). Hall, who was a social anthropologist, was the head of the project that would lay the foundations for the field of intercultural communication. According to Rogers, Hart and Miike, he was influenced not only by cultural anthropology, but also by linguistics, ethology and Freudian psychoanalysis. His works describe dimensions of cultural differences that could be used to compare cultural groups. Hall focused on dimensions of behavioral difference (Spencer-Oatey and Franklin 23): time (monochronic-polychronic), context (high-low) and space. In monochronic cultures people do one thing at a time, and the opposite is true for polychronic cultures. As for high context cultures, things are less explicit than for low context cultures. Finally, the use of space in communication is determined by culture.

In the 1970s, scholars of different fields contributed to the topic with several publications. However, the most relevant contribution was to come. Hofstede, a Dutch social psychologist, published *Culture's Consequences* in 1980. Research within social psychology determines fundamental values in order to identify dimensions that could be used to compare different cultural groups. Hofstede (*Culture's Consequences; Cultures and Organizations*) conducted surveys and collected data of

work-related values of IBM employees around the world. He established a five-value dimension framework: individualism, power distance index, masculinity, uncertainty avoidance index and long-term orientation.¹

His work was highly innovative since it pointed at a close relationship between culture and management practices. Besides, his studies on national culture made possible the comparison of different cultural communication styles and methods. This research had a massive impact on the study of cultural groups. Nevertheless, much criticism has been laid on his work regarding the characterization of whole countries rather than individuals (McSweeney). The controversy seems to imply that Hofstede's research equates culture with country (Jameson) and that national values predict individual behaviours. In this context, Poncini asserts that we need something else besides the national component, since cultures are not homogenous and the individual may not act as the standardized representative of that culture.

Despite these concerns, Hofstede is one of the most quoted authors in the field and his dimensions have been adopted in many studies.

Some years later, Schwartz, another social psychologist, developed a framework to compare cultures that accounted for the individual level. His framework consists of ten individual-level values (conformity, tradition, benevolence, universalism, self-direction, stimulation, hedonism, achievement, power and security) and seven cultural-level values (embeddedness, hierarchy, mastery, affective autonomy, intellectual autonomy, egalitarianism and harmony). These values can be used to predict cultural differences.

1.3. Intercultural Communicative Competence

English language teaching pursues that students be able to communicate successfully, and that involves the ability to behave appropriately in different cultural settings.

Chen and Starosta state that intercultural communication competence is "the ability to negotiate cultural meanings and to execute

¹ See <<http://geert-hofstede.com/dimensions.html>> for a further explanation of Hofstede's dimensions.

appropriately effective communication behaviours that recognise the interactants' multiple identities in a specific environment" (358). This definition emphasizes the importance of appropriateness and effectiveness. The first noun draws attention to the capacity of being contextually flexible in one's behaviour. The second refers to the complexity of the process, to the complex layers involved in successfully co-constructing and conveying meaning.

2. Television as a Tool for Learning English

Stories narrated on television are culturally relevant: "la ficción televisiva configura y ofrece material suficiente y preciso para entender la cultura y la sociedad que la televisión dibuja" (Vassallo de Lopes 36). That is, these offer enough clues to understand the culture and the society being depicted.

Television has been a motivating instrument in the educational context since the VCR became a popular commodity. Teachers have taken advantage of the didactic use of TV programs and films. Currently, the technological development is responsible for the widespread use of audiovisual tools. Most educators resort to audiovisual texts as students feel more comfortable and motivated around them: "media can enhance language teaching by bridging the outside world into the classroom, and making the task of learning a more meaningful one" (Pérez Basanta). Their pedagogical goal is diverse as they can be used among other advantages:

1. as contextual device to introduce a topic
2. to start a debate
3. to facilitate the transmission of knowledge
4. to support a text or a point of view
5. to promote the capacity of critical analysis

In the area of foreign language teaching, English in our particular case, there is abundant research on the effectiveness of using TV shows in foreign language teaching and learning (Liontas; Alcón; Zanón).

Watching TV shows or films in English brings numerous advantages: students pick up verbal input, non-verbal aspects of conversation (such as gestures, personal space, movement), the context, and starts to learn about cultural nuances and norms:

... no sólo les suministra el input necesario para adquirir la lengua inglesa sino el conocimiento cultural que amerita el desarrollo de la competencia socio pragmática, condición requerida para usar la lengua inglesa de manera apropiada, en situaciones culturales específicas. (Chacón and Reyes 106)

Chacón and Reyes consider that this type of activity contributes to the acquisition of the cultural knowledge, which is necessary for the development of the socio-pragmatic competence. This ability is responsible for the appropriate use of the language in specific cultural contexts.

In this line of thinking, Sert mentions that “TV series should be considered as input-rich resources for learners that provide audio, visual, semiotic and interactional modals” (28). He also adds that TV shows and films expose learners to authentic dialogue and real-life interactions as opposed to artificial textbook conversation. These real conversations then, bring the students closer to the world of native speakers and help develop their interactional competence.

Culture will surely be represented in TV series, as well as accents and dialects (Sert). Ennis declares that in the United States, TV is intimately linked to culture. Likewise, Rajadell Puiggròs et al. affirm that TV disseminates a set of values, and the ethnological component is found among them. In this way, TV characters represent concepts, ideas and situations that are part of their own social reality. It is fundamental that the students identify those values accurately, so that they can discover and recognize the specific cultural norms which will allow them to exhibit the right behavior in a particular cultural setting.

For instance, the United States exerts substantial influence in the world by these means. American TV programs export national cultural policies and produce the “Americanization” effect that invades the collective thought of other cultures. Harrington and Bielby continued this line of work studying the process of Americanization of other cultures.

Furthermore, the technological development has facilitated the use of English subtitles when watching a film or a TV show. When English language learners watch an English speaking TV program or film and use English subtitles, there is considerable improvement in many areas: “Students using captioned materials show significant

improvement in reading comprehension, listening comprehension, vocabulary acquisition, word recognition, decoding skills, and overall motivation to read” (Parks 2).

Therefore, the use of English subtitles while watching English speaking TV shows or films promotes real interaction with the foreign language and offers teachers a marvelous opportunity to introduce different types of activities in the classroom: grammatical, lexical (slang, idioms), phonetic, and so on. However, the main advantage for the teacher is still the opportunity to identify and understand social patterns and cultural beliefs.

2.1. The Different Layers of Media Texts: Narrative Transparency in Friends.

The narrative transparency theory developed by Olson suggests that a media text can transcend cultures because of the language that has been used to create it. That is, a text created in a definite culture can also be understood in other cultures because the audience interprets the text according to their own values and beliefs: “Narrative transparency allows audiences of different cultures to project their own values, myths and meanings onto a foreign text, so that meanings are derived as if the text were locally produced” (Chitnis et al. 131). This seems to imply that media texts do not have just one reading, a single meaning, but the audience can interpret the text differently in line with their social context. In relation to this idea, Hall (*Culture, Media, Language*) mentioned that although the producer had in mind a “preferred reading”, the audience might interpret the text in different ways in consonance with their social situation. Following this line of research, Chitnis et al. worked on the transparency of the sitcom *Friends* for American and Indian audiences. Their study confirmed that many components in the *Friends* text were transparent and that culturally diverse audiences interpreted some attributes of the media text in agreement with their own values and myths. In particular, their study identified three “mythotypic attributes” (Olson) that Indian viewers perceived differently: verisimilitude (the truth-value of the storyline), virtuality (the relationship of the audience with the characters) and ellipticality (the details left out so that the audience can speculate and complete the picture). Therefore, these three attributes of the media

text might be interpreted differently according to the viewers' values and beliefs.

Drawing on this line of thinking, Mar Grandío examined the Spanish audience's interpretation and involvement with *Friends*. She determined that the Spanish viewers feel familiar with the US cultural reality and that they also have a close association with New York City. In other words, the Spanish audience is so used to the American lifestyle depicted in films and TV that they feel part of that culture. Grandío explains that TV shows have greatly contributed to that close identification. However, her study shows that Spanish viewers can recognize some cultural differences between Spain and the United States. Then, the depiction of work and family are identified as elements of the American culture, far from the Spanish context. The Spanish viewers report that there is a huge difference between the portrayal of family life in the American sitcom and the conventional Spanish family. In our country, families are closer and their members are less independent. Primarily, Grandío's work reveals that the Spanish audience interprets *Friends* according to their own values and myths, supporting Chitnis' argument.

Thus, we have seen that Olson's narrative transparency theory explains the cross-cultural understanding of a media text. However, audiences of foreign cultures tend to characterize American culture based on the depiction of media texts (Hall, Anten and Cakim; Chitnis et al.). Therefore, when learning culture through media texts, there is a high risk of not grasping the complete picture, of understanding just the observable behaviors. Frequently, sitcoms overstay social situations and cultural values for the sake of US primacy and national identity. This emphasis clearly helps the narrative transparency theory, so that foreign audiences can understand the US media text. We can easily name some overstatements that stay in the collective memory: the depiction of Italo-American characters, the cultural representation of festivities (like Thanksgiving or Halloween), the topic of sports or the portrayal of family. The issue is that these depictions constitute American culture from the standpoint of a foreign audience.

On the one hand, as we have explained earlier, TV is a useful instrument with a double purpose: to consolidate cultural values and policies, so much needed for internal cohesion, and to reinforce American

primacy, spreading the “Americanization” effect. On the other hand, these preponderant policies pose the risk of stereotyping American culture around the world. As culturally diverse audiences are exposed to American culture through sitcoms where behaviors and customs are usually overstated, these more conspicuous and observable cultural components are typified as national standards. Consequently, foreign audiences come across a stereotyped version of American society, a standardized interpretation with no room for individuality.

Since the media text has multiple meanings (Fiske), the iceberg analogy is still useful to illustrate how the text has different layers, some of them more visible than others. As Grandío suggested, the pervasiveness of American media is responsible for the closeness that Spanish viewers feel towards American culture. This closeness, together with the narrative transparency theory, makes possible the recognition of certain US cultural values as something familiar. These are the external components of culture, visible features that viewers can easily identify as similar or different to their own cultural values. Nonetheless, the media text has also the ability to work in deeper levels and offer a glimpse of the subconscious culture. As English teachers, we strongly feel that our principal role regarding cultural competence is to promote the understanding of internal culture, moving away from social and cultural stereotypes that will hinder real communication among individuals.

3. A Pedagogical Approach towards a Comprehensive Understanding of Culture

Our pedagogic proposal uses the sitcom *Friends* to bring about the topic of culture in the foreign language classroom and train our students to develop intercultural communicative competence.

As far as material is concerned, we have selected the sitcom *Friends* for our study because it is extremely popular and has been highly influential within and outside the United States:

Over its 10-year run, *Friends* received 55 Emmy nominations and was ranked in the top 10 of every season it was on air. The final episode of *Friends*, aired on 6 May 2004, attracted over 51 million viewers in the US and over 30 million viewers in other countries. (Chitnis et al. 143)

According to Feuer, the prominent features of the genre are: the half hour format, the comic basis and the “problem of the week”, which causes the comic situation that is resolved at the end of the episode so that the show can continue next week.

From a pedagogical point of view, it is a good choice since English learners will find an appropriate register, that is, they are not going to encounter slang, technical or cultivated language, which will surely hinder their learning.

This comedy portrays the life of 6 friends, living in New York City, and shows the different events and situations that they have to face while growing up from their 20’s into their 30’s.

We have chosen two episodes from this show, “The one with the thumb” and “The one with Frank Jr.”. These have been carefully and consciously selected because they portray cultural values.


SEASON	EPISODE	TITLE	DIRECTED BY	ORIGINAL AIR DATE
1	3	“The one with the thumb”	James Burrows	Oct 6 1994
<p>Monica has a new boyfriend and, against all bets, everybody loves him. She doesn’t like him as much, so when she decides to break up with him, everyone gets upset and misses him way more than she does. Chandler starts smoking again and everyone is bugging him and asking him to quit. Phoebe realizes that there is an extra \$500 in her account. She is remorseful so she lets the bank know. But she ends up getting \$500 more after writing to the bank. As keeping the money is against her beliefs, she gives it away in exchange for a can of soda. When she finds a human thumb in the can, she gets a compensation of \$7,000. She finally offers the money to Chandler to quit smoking, and he accepts.</p> <div></div> <p>03:39 Season 01 Episode 03</p>				

Table 1


SEASON	EPISODE	TITLE	DIRECTED BY	ORIGINAL AIR DATE
3	5	"The one with Frank Jr."	Steve Zuckerman	Oct 17 1996
<p>Phoebe's half-brother visits her in NY and they have serious problems bonding and building a brother-sister relationship. She offers to give him a massage, but there is a misunderstanding as for what the term massage implies. Joey is determined to build an entertainment center. Rachel challenges Ross to name 5 celebrities he would like to sleep with and make a "freebie list" so that he could sleep with them with Rachel's approval.</p> <div data-bbox="429 480 725 675"></div> <p>15:08 Season 03 Episode 05</p>				

Table 2

We would like to show an example of how this type of material could be used in a foreign language classroom from a pedagogical point of view. Our proposed outline of the session would be as follows:

1. Introduction of theoretical background: culture, cultural iceberg...
2. Viewing of the episode.
3. Discussion of cultural traces regarding the similarities and differences in relation to their own culture; identification of cultural archetypes.
4. Closer analysis of cultural aspects inviting a threefold classification following Hall's analogy; discussion of external and internal culture.
5. Further debate and conclusions.

The discussion of cultural traces tries to raise awareness of the culture of the target language as well as their own. Cultural awareness leads to cultural understanding. Furthermore, the analysis of cultural aspects following Hall's analogy (behaviors, beliefs and values) will provide the opportunity to point at those aspects of internal culture that are less conspicuous, reaching a comprehensive understanding of culture.

3.1. Episode Analysis: Identifying Cultural Aspects

One of the most interesting activities that have been proposed in the previous outline is to distinguish between external and internal cultural traits. To exemplify what we are referring to, we have carried out an analysis of the episodes to gather together the most relevant cultural aspects drawing on Hall’s taxonomy and Weaver’s analogy (behaviors, beliefs and values). We have categorized the cultural elements found in the episodes in the table below:

EPISODES	BEHAVIORS	BELIEFS	VALUES
“The one with the thumb”	Food: pretzels, Poptarts, peanut butter.	Food: everywhere. It is a recurrent presence.	Puritanism: attitude towards smoking and returning/giving away the money
	Food: ice-cream and cake to fight depression	Food: avoiding cooking whenever possible	Time is money
	Dating language (“It’s not you, it’s me”)	Litigious society: compensation for the floating thumb	Individualism: personal well-being
	Baseball game	Being an honest person: do not keep what does not belong to you	Being the best you can be as a way of personal and social bettering
	Coffeeshop: sofas, size of coffee cups.	Competitiveness	Bigger is better
	Attitude towards smoking		
	Giving back the money		

EPISODES	BEHAVIORS	BELIEFS	VALUES
“The one with Frank Jr.”	Greeting: handshake	Relationship with families: more distant and independent	Different perception of family and romantic relationships
	Freebie list	Customer-oriented society: everyone can have just what they want (for example, the large array of coffees)	The customer is always right, as the customer is the center of consumer society
	Toilet numbers: numbers to refer to physical needs		Puritanism: linguistic euphemisms.
	Trying to bond with her half-brother		
	Coffeeshop: types of coffee		

Table 3: Cultural elements

Numerous scholars have alluded to dominant American cultural values such as individualism, achievement, modernity, competitiveness, and, of course, the underlying Puritanism. Khairullah and Khairullah mention these American cultural values: “achievement, individualism/independence, and modernity/newness” (52). As for individualism, Cornbleth mentions that the competitive individualism is associated with merit and effort (533). In relation to Puritanism, Mingiuc refers to Miller and Johnson: “without some understanding of Puritanism, it may safely be said, there is no understanding of America” (2). In this way, the Puritan vision is one of the pillars of the American cultural identity. The pioneers “intended to create an inherently spiritual nation, envisioning it as a land of purity and spiritually righteous people” (Uhlmann et al. 312). Recent research (Landes; Sanchez-Burks; Mingiuc) suggests that American culture is still influenced by traditional values regarding work and sexuality. The New England Colonies were driven both by Protestant work values and sex morality (piety reached through sexual purity). Precisely, the mixing of economical and national standards with religion is part of this Puritan-Protestant legacy as it is the idea of “working hard for financial success” (Mingiuc 214).

Then, having a closer look at the table above, we can determine that behaviors are not isolated cultural aspects, but are usually an external manifestation of deeper cultural patterns. In other words, most external behaviors are closely linked to less visible aspects that belong to the internal side of culture: beliefs, values and thought patterns. Thus, the pervasiveness presence of food and drinks, consumed at any time and place can be explained with thought patterns, in this case: “Time is money”. That is, in the US culture, people want to spend their time on something fruitful, preferably either family or work related. Eating (or cooking) is perceived as a waste of time. People eat while they are doing something else (for example, walking, driving or shopping) so that they do not spend their time. Cooking is part of the same pattern if it is not a hobby. You can save time eating out and not cooking at home, which will also imply shopping for groceries. Likewise, linguistic euphemisms, the observation of rules or the attitude towards character flaws are examples that have to do with the religious Puritanism, and so on. In short, there is a strong connection between the different components that make up culture as Hall’s model suggests. We would like to finish this heading showing the close link between the behaviors, beliefs and values identified in the episodes. For that purpose, we will draw on the iceberg analogy one more time to picture the connection between the different layers (Fig. 2).

4. Conclusion

For better or worse, culture is a carrier of globalization, and a leading one for that matter: “(globalization) can be described as the increasing global integration of economies, information technology, the spread of global popular culture, and other forms of human interaction” (Lieber and Weisberg 274).

This phenomenon is unquestionably associated to the United States. Since the late years of the previous century, the US international primacy is undeniable, especially in the cultural realm. The US exerts a significant influence not only in the classical cultural domains (film, art, education and research), but especially in mass culture: American media products still dominate most global markets (Chitnis et al.133). Certainly, the spread of English as an international language has greatly contributed to that preponderance and viceversa.



Fig. 2: Iceberg of cultural features in Friends

Since today's world fosters global interaction and international communication, the command of English as international *lingua franca* is a compelling need. The methodological changes brought about by information technologies and mass media point at intercultural communicative competence as the final goal of foreign language learning. As culture and language are inseparable, the cultural component is one of the elements involved in the communication process. Thus, foreign language learning must necessarily embrace cultural learning.

Among many other benefits, watching American TV shows as a vehicle for English language learning offers teachers the opportunity to introduce the cultural axis and analyze US cultural values. Along these pages we have supported the view of culture as a complex notion. The culture of a society consists of different aspects, some more visible and external than others. The English teacher can make students aware of these layers so that they can transcend the observable portion of culture and go beyond stereotyped behaviors. As an example of how this type of training can be put into practice in the classroom, we have isolated the cultural features that can be observed in two episodes of *Friends* and we have categorized these aspects using the analogy of the cultural iceberg.

We are aware that our work is just “the tip of the iceberg” (to go on with the analogy) and it would need to be followed by an experimental study where students would be asked to identify American cultural traits after watching the suggested episodes. Thus, we would be able to confirm if the observable cultural aspects that we have recognized match the students’ views.

WORKS CITED

- Alcón, Eva. “Does instruction work for learning pragmatics in the EFL context?” *System* 33.3 (2005): 417–35.
- Babcock, Richard, and Du-Babcock Bertha. “Language-based communication zones in International Business Communication.” *The Journal of Business Communication* 38.4 (2001): 372–412.
- Chacón, Carmen, and Fabiola Reyes. “El diario de televisión como experiencia didáctica promotora del aprendizaje autónomo del inglés.” *Acción Pedagógica* 14 (2005): 104–10.
- Chen, Guo-Ming, and William Starosta. “Intercultural Communication Competence: A synthesis.” *Communication Yearbook* 19 (1996): 353–84.
- Cheney, Rebecca. “Intercultural Business Communication, international students, and experiential learning.” *Business Communication Quarterly* 64.4 (2001): 90–104.
- Chitnis, Ketan, Avinash Thombre, Everett Rogers, Arvind Singhal, and Ami Sengupta. “Dissimilar readings: Indian and American audiences’ interpretation of *Friends*.” *International Communication Gazette* 68.2 (2006): 131–45.

- Cornbleth, Catherine. "Images of America: What youth 'do' know about the United States." *American Educational Research Journal* 39.2 (2002): 519–52.
- Ennis, Mark. "Television, dialogue journals, and feedback in the EFL classroom." *The Journal of TESOL France* 4 (1997): 30–43.
- Feuer, Michael. "Genre study". *Channels of Discourse Reassembled*. Ed. Robert C. Allen. New York: Routledge, 1992. 138–60.
- Fiske, John. "Television: Polysemy and popularity." *Critical Studies in Mass Communication* 3 (1986): 391–409.
- Grandío, Mar. "Recepción de la ficción televisiva norteamericana en España. El caso de *Friends*." *Revista da Associação Nacional dos Programas de Pós-Graduação em Comunicação* 10 (2007). Web 9 Sept. 2011. PDF file.
- Guillén-Nieto, Victoria, Carmen Marimón-Llorca, and Chelo Vargas-Sierra. *Intercultural Business Communication and Simulation and Gaming Methodology*. Bern: Peter Lang. 2009.
- Hall, Alice, Todd Anten, and Idil Cakim. "Perceived typicality: American television as seen by Mexicans, Turks, and Americans." *Critical Studies in Mass Communication* 16 (1999): 436–55.
- Hall, Edward.T. *The Silent Language*. 1959. New York: Anchor Books, Doubleday, 1990.
- . *Beyond Culture*. Garden City, NY: Anchor Press, Doubleday, 1976.
- Hall, Stuart. *Culture, Media, Language: Working Papers in Cultural Studies*. London: University of Birmingham, 1980.
- Harrington, Lee, and Denise Bielby. "Global television distribution: Implications of TV 'traveling' for viewers, fans, and texts." *American Behavioral Scientist* 48.7 (2005): 902–20.
- Hofstede, Geert. *Culture's Consequences*. Thousand Oaks: Sage Publications, 1980.
- . *Cultures and Organizations*. London: Profile Books, 1991.
- Jameson, Daphne A. "Reconceptualizing cultural identity and its role in Intercultural Business Communication." *Journal of Business Communication* 44.3 (2007): 199–235.
- Khairullah, Durriya, and Zahid Khairullah. "Dominant cultural values: Content analysis of the U.S. and Indian print advertisements." *Strategic Global Marketing: Issues and Trends*. Ed. Erdener Kaynak. Binghamton, NY: Business Press, 2002. 47–70.
- Landes, David S. *The Wealth and Poverty of Nations: Why Some Are So Rich and Some So Poor*. New York: W.W. Norton & Co, 1998.
- Lieber, Robert J., and Ruth Weisberg. "Globalization, culture, and identities in crisis." *Journal of Politics, Culture, and Society* 16.2 (2002): 273–96.

- Liontas, John I. "From the living room to the classroom: working with authentic Spanish language videos." *Hispania* 75.5 (1992): 1315–20.
- McSweeney, Brendan. "Hofstede's model of national cultural differences and their consequences: A triumph of faith – a failure of analysis." *Human Relations* 55.1 (2002): 89–118.
- Miller, Peter, and Thomas H. Johnson. *The Puritans. A Sourcebook of Their Writings*. Toronto: General Publishing Company, Ltd. Perry Miller, Thomas H. Johnson. 2001.
- Mingiuc, Andreea. "Key concepts of Puritanism and the shaping of the American cultural identity." *Philologica Jassyensia* 2.12 (2010): 211–17.
- Olson, Scott. *Hollywood Planet: Global Media and the Competitive Advantage of Narrative Transparency*. Mahwah, NJ: Lawrence Erlbaum. 1999.
- Parks, Carolyn. "Closed captioned TV: A resource for ESL literacy education." *ERIC Digest* (1994): 1–7.
- Pérez Basanta, Carmen. "Using film posters in the classroom." *English Teaching Forum* 35.3 (1997): 44–50.
- Poncini, Gina. "Five perspectives on Intercultural Business Communication." *Business Communication Quarterly* 66.3 (2003): 73–96.
- Rajadell Puiggròs, Nuria, M^a Antonia Pujol, and Verónica Violant Holz. "Los dibujos animados como recurso de transmisión de los valores educativos y culturales." *Comunicar* 25 (2005). Web. 11 July 2011. PDF file.
- Rogers, Everett, William B. Hart, and Yoshitaka Miike. "Edward T. Hall and the history of: The United States and Japan." *Keiko Communication Review* 24 (2002): 3–26.
- Sanchez-Burks, Jeffrey. "Protestant relational ideology and (in)attention to relational cues in work settings." *Journal of Personality and Social Psychology* 83 (2002): 919–29.
- Sapir, Edward. *Culture, Language and Personality*. Berkeley, CA: University of California Press. 1958.
- Schwartz, Shalom. "Mapping and interpreting cultural differences around the world." *Comparing Cultures, Dimensions of Culture in a Comparative Perspective*. Eds. Henk Vinken, Joseph Soeters, and Peter Ester. Leiden, The Netherlands: Brill, 2004. 43–73.
- Sert, Olcay. "Developing Interactional Competence by using TV series in 'English as an additional language' classrooms." *Enlètawa Journal* 2 (2009): 23–50.
- Spencer-Oatey, Helen, and Peter Franklin. *Intercultural Interaction*. New York: Palgrave Macmillan. 2009.
- Targowski, Andrew, and Ali Metwalli. "A framework for asymmetric communication across cultures." *Dialogue and Universalism* 7.8 (2003): 49–67.

- Tung, Rosalie L. "Managing in Asia: Cross-cultural dimensions." *Managing across Cultures: Issues and Perspectives*. Eds. Pat Joynt and Malcolm Warner. Albany, NY: International Thomson Business Press, 1996. 233–45.
- Uhlmann, Eric L., T. Andrew Poehlman, David Tannenbaum, and John A. Bargh. "Implicit Puritanism in American moral cognition." *Journal of Experimental Social Psychology* 47 (2010): 312–20.
- Weaver, Gary. "Understanding and coping with cross-cultural adjustment stress." *Cross-Cultural Orientation: New Conceptualizations and Applications*. Ed. Michael Paige. Lanham, MD: University Press of America, 1986. 111–45.
- Zanón, Noa Talaván. "Using subtitles to enhance foreign language learning." *Porta Linguarum* 6 (2006): 41–52.

Received: 09 July 2012

Accepted: 07 September 2012

BOOK REVIEWS

**ÁNGELES GARCÍA CALDERÓN AND JUAN DE DIOS
TORRALBA CABALLERO (2010). *POESÍA FEMENINA
INGLESA DE LA RESTAURACIÓN. ESTUDIO Y
TRADUCCIÓN***

**Córdoba: Servicio de Publicaciones de la Universidad de
Córdoba. ISBN: 978-84-9927-035-7. 239 pag.**

Carmelo Medina Casado
University of Jaén, Spain

This is a book about the poetry written by women during a period which coincided with the restoration of the Monarchy in UK in 1660, and with deep changes in the behaviour of the establishment, nobility and upper classes. Among the most relevant changes characterizing Restoration a few are related to culture and literature; the reopening of the theatres that had been closed since 1642 may symbolized them. The book begins with an introduction that is followed by ten different chapters; each chapter is dedicated to one of the ten chosen women poets. The authors' precise and motivating introduction ends with a general bibliography on the topic of the book. After that, each chapter begins with an interesting introduction on the lives and works of the different poets which is followed by a specific bibliography devoted to their works. Finally, the reader is presented with the author's bilingual edition of the chosen poems.

The historical period in which these poems were written, the seventeenth century, embraces some of the most significant years in English history. Politically and socially it has to be considered a remarkable time; the monarchy had returned after the previous Republican period under Oliver Cromwell which had come to power after Charles I's execution in 1649. The Puritans had managed to impose their religious influence and their conservative views on the country's social behaviour and on literature and theatre in particular.

This is going to change during the Restoration; in literature one of the most significant characteristics was the conquering of new liberties more in line with new trends and dominant tendencies prevailing in the continent which the Puritans had manage to avoid in UK and had even banned. During the seventeenth century English society which was conventionally ruled by patriarchal principles, women, the subject of this book, benefited from a new social context. Their writings were accepted and they were respected as writers of literature, a field from which they had formerly been excluded and which was traditionally dominated by men.

The recovering of the works written by these pioneering women and in particular those by women poets in UK both during and before this literary period has become a significant aspiration in feminist literary criticism, and this is one of the aims of this book. Women writers of those years were not considered worthy of being included in the literary cannon for a long time by well known historical and sociological reasons. Fortunately, thanks to this book and others in the active field of women studies one can witness their importance and enjoy the quality of these works written during the earliest stages of English Literature. In both the general bibliography of the period and each of the specific bibliographies on each poet, one observes many American and UK authors who have been publishing about these women poets in recent years. In Spain, thanks to the active presence of this subject in conferences and to the publication of essays and books, this field is becoming better known and appreciated.

It should be mentioned that not all the women poets who wrote poetry during the Restoration period appear in this book. The authors, Ángeles García and Juan de Dios Torralba, are aware of this and in their Introduction they explain the reasons why they have selected those in the book and excluded the others. The name of some of the excluded poets is even offer by them.¹ Nevertheless, the women poets appearing in the book are numerous and sufficiently representative of the period; readers will be more than satisfied by the selection included and the bilingual poems that are presented.

¹ See pages 16–21 and the well documented note 10.

The importance of “Wit” and “indecenty” in women’s poetry of those years is clearly emphasized in the Introduction with two precise quotations by A. Behn, “Wit, sacred Wit, is all the bus’ness here” and “It was indecenty that was principally responsible for the low esteem in which the poetry of the Restoration came to be held” (15–16).² In their Introduction the authors also proposed other concepts such as “gender”, “class” and “literary production” which will help readers to better understand the acceptance and subsequent success of the poetry written by women during the Restoration. Furthermore, there are two other relevant concepts closely connected to the preceding ones and to women writing and these are the issues of “gender” and “sexuality” which are mentioned in the Introduction associated to Aphra Behn and Mary Astell. Each and every one of the aforementioned topics is in harmony with the prevailing literary atmosphere in those years, which gave rise to a relaxation of customs following the influence of popular tendencies from the Continent. New morals and literary trends associated to women’s social and public roles would be established and these are consequently much quoted in women studies.

Mary Astell who has been considered the first feminist writer of her time, played a pioneering role with her *Proposal to the Ladies*. Her feminist approach is clear in her better known works as critics have note. Astell has not been included among the ten chosen poets in the book but her poem “Ambition” is offered in the Introduction. This poem conveys the religious expectations of women much in accordance to the cultural and social aspirations she attributes to women at her time. Astell’s religious expectations in her poems have to be connected to women’s temporal ambitions in a society where religion still played an important role in its cultural and social pyramidal organisation. Aphra Behn, called ‘transgresora’ in the Introduction, like Astell also used this early feminist approach to the Restoration literature; the bilingual versions of eight of her best known poems are offered in the book. She too was a pioneer and is considered the first professional woman writer in England. Her lack of money forced her also to write fiction and comedies which were much appreciated for her open approach to

² See also, Cuder Domínguez, Pilar et al. *The Female Wits: Women and Gender in Restoration Literature and Culture*. Huelva: Servicio de Publicaciones de la Universidad de Huelva, 2006.

sexual topics combined with frequent jokes and her excellent use of wit in them.

One must admire the spirit of these women who have had the courage to put into practice innovative perspectives in their literature. It is interesting to read about these early feminist approaches to topics which some years later would be legally prosecuted. British society was to become prudish enough to pass in Parliament strict Obscenity Laws to prosecute sexual offences in written texts. It will suffice to mention the Obscene Publications Act passed in the middle of the nineteenth century which remains in force until 1959, and was used to ban books by writers such as D.H. Lawrence and J. Joyce, and by women such as Radclyffe Hall whose novel *The Well of Loneliness* was ban in 1928. Theatre, a genre already prosecuted during the Puritan rule and very popular during the Restoration, was also specifically regulated by the Stage Licensing Act 1737, with Walpole as Prime Minister, provoking many playwrights such as Henry Fielding to stop writing plays. This Act was to be in force until more than two centuries later, when the new Theatres Act 1968, was passed by Parliament. Needless to say, these facts help us to appreciate the liberties introduced by women in UK during the seventeenth century all the more.

The poets included in this bilingual edition, are worth an individual mention to value their importance. Anne Killigrew was also a painter, John Dryden, Poet Laureate, wrote a posthumous ode in 1686, "To the Pious Memory of the Accomplished Young Lady Mrs Anne Killigrew, Excellent in the two Sister-Arts of Poesie, and Painting". Also, K. Philips educated in a Puritan atmosphere and who later became a royalist; she was one of the most distinguished and accepted poet in the literary circles of her time. One of her best poems on feminine friendship is offered in this work, "To my Lucasia, in Defence of Declared Friendship". Like Philips, all the poets appearing in the book are in favour of women rights and education. In the content of some of Aphra Behn's best known poems translated in this book one can observe her belligerent attitude against a man made society to which she clearly refers in the title of her poems using taboos relating to women and in her satirization of a significant cultural protagonist such as Dryden: "The Willing Mistress", "A Satyr on Doctor Dryden", "The Libertine". Mary Clifford, Lady M. Chuddeleigh offers in her poems an active attitude against the accepted minor role of women in society and shows her support to their

education, as in the extract “From the Ladies Defence: ...”, or “To the Ladies”. The rest of the chosen women poets in the book such as Anne Finch, Jane Barker, Sara Field Egerton, Mary Monk, Anne Marchioness de Wharton and Alicia D’Anvers, offer similar characteristics and topics to those already mentioned.

On the whole, it is possible to choose some clear characteristics that may be applied to the women included in this book. Most of them wrote both poems and remarkable essays on women’s friendship and other feminist topics. Content and religious references are also important in the poems of several of them. Most women received a classical education and several of them knew different languages and even translated books into English. Those included in the book who did not receive a formal education were well learned. Another remarkable point about some of the women is the young age at which they were married and the age difference between their husbands and themselves which often resulted in their remarrying when their husband died. Finally, most of them belong to the nobility or the upper class and developed their poetry within monarchic circles, which was the reason why several of them were exiled after the Glorious Revolution in 1688.

As regards the translations of the different poems in this bilingual edition, one must highlight the difficulty and importance of such a task and the fact that it has been carried out with positive merit. A literary translator should have a good knowledge of both the source and the meta languages. In addition, when we consider serious literature, among other elements one should be able to value the semantic richness of its vocabulary, cultural aspects, space, time and content, and poetry can be considered one of the most difficult of the genres to translate to any other language. Reading and analyzing the translations in this book, one realizes that it has been done by experts both in translation and in philology. They know how and what to translate, as well as being acquainted with the lives of the poets chosen, their time and their social context. At the same time, the authors show a fine poetic sensibility, something that is necessary when a poet’s unique feelings should to be transmitted in a translation.

If I were to criticise anything it would be the abundance of adjectives used to describe women’s lives and works in some of the introductory texts, creating a sort of baroque text which may perhaps divert the

readers' attention from more important information in the content. Also, in several of these texts previous ideas and approaches are repeated, thus giving the impression that the different poets' introductory texts have being written by different authors. In any case, it has to be praised that all these texts obviously fulfil their informative purpose and help the reader to better understand all these women poets their works and the social context of their verses.

All in all, this is a well prepare edition with few formal mistakes. To justify this statement just some errors should be mentioned; for example on page twenty there is a large blank space, possibly due to the length of Mary Astell's poem "Ambition", printed in the main text and its translation is offered in a foot page note that ends on another page. Other formal errors are the use of small letters instead of capital letter to refer to Behn in a quotation in page fifteen, or the lack of inverted comas in one of the poems mentioned in note twelve. It must be said however, that all of these are minor errors cause mainly during the printing process.

A final and particular reference has to be done to the excellent bibliography given in the Introduction, including the useful fifteen links to different web pages about women poetry in English. Additionally, the specific bibliography offered by Ángeles García and Juan de Dios Torralba of every one of the ten women poets are both noteworthy and commendable in this much recommended bilingual edition. All these references and web pages are a must to be consulted by anyone wishing to carry out research on Restoration literature and on women's poetry.

Received: 03 September 2012

Accepted: 10 October 2012

NOTES ON THE AUTHORS

Andrés Canga Alonso is a lecturer at the University of La Rioja. He was also a teacher of EFL at High School for 8 years. His research focuses on applied linguistics especially on vocabulary acquisition in EFL instruction by means of e-mail tandem. He is also interested in the development of learner autonomy by means of the ELP and competence-based approaches.

Natalia Carbajosa Palmero is Associate Professor (tenured) of English at the Polytechnic University of Cartagena (UPCT). Prof. Carbajosa is currently a member of the research project “El lenguaje de las vanguardias: una nueva identidad poético-visual.” She has translated into Spanish the work of American poet H.D. *Trilogía* (Barcelona: Lumen, 2008), having published extensively on this author. Prof Carbajosa is also the autor of *Shakespeare y el lenguaje de la comedia* (Madrid: Verbum, 2009).

M^a Elena Gómez Parra is Associate Professor of English at the University of Córdoba (Spain). She holds a doctorate in English Philology from the University of Córdoba, a Master in Education from the UNED (Madrid —Spain) and a Degree in English from the University of Granada (Spain). Dr. Gómez has published numerous articles on SLA and Intercultural Studies, and is working on some articles on Intercultural learning and the international experience of students abroad.

Marta M^a Gutiérrez Rodríguez is a lecturer in English in the Department of English Studies at the University of Valladolid (Spain). She has a BA and a Doctorate in English. The theme of her doctoral thesis is the representation of the Salem Witchcraft Trials in 19th century Anglo-American fiction. Currently, she is working on the representation of this historical event in novels, short-stories and plays written in the 20th and 21st centuries.

Ángela M^a Larrea Espinar is Associate Professor of English at the University of Córdoba (Spain). She holds a doctorate in English Studies and a Degree in English from the University of Córdoba. Dr. Larrea Espinar has published several papers on Intercultural Studies and Second Language Acquisition and is currently researching on the topic of Intercultural Communication in Business and the use of ICT to develop Intercultural competence.

M^a Antonia López-Burgos del Barrio is Associate Professor at the University of Granada. She holds MAs in English and Geography from the University of Granada, and she obtained her PhD in English Studies in 1989. For more than a decade she has been research group manager (HUM-594 “Viajeros e Hispanistas”). Prof López-Burgos has written or edited thirty books on travel literature in English, plus several book chapters and articles published in

prestigious international journals. An experienced painter, her engravings and drawings illustrate many of her books and some books by other authors.

Carmelo Medina Casado teaches English Literature at the University of Jaen, Spain. He is the author of numerous articles, book chapters and books. His current research interests are focused on James Joyce, travel literature, contemporary English poetry and English writers in the Spanish Civil War.

John Mullen is a lecturer/researcher at the University of Paris East at Créteil (France). After a doctoral thesis on British trade unionism, he has been working for some years on British popular music. Published articles include one on immigrant identity and music festivals in Britain, and one on racism in early twentieth century music hall. He is presently working on a book entitled *Singing and Selling Songs in Britain during the First World War* which will initially be published in French.

Beatriz Oria Gómez is a Lecturer at the University of Zaragoza (Spain), where she teaches Film Analysis. She completed a PhD dissertation on the US television series *Sex and the City* and is the author of a number of articles on this subject. Her current research interests include cinema and globalization and contemporary Hollywood romantic comedy.

Antonio R. Raigón Rodríguez is Assistant Professor of English at the University of Córdoba (Spain). He holds a doctorate in Education and a Degree in English from the University of Córdoba. Dr. Raigón Rodríguez has published several papers on Intercultural Training and the use of ICT. He is also working as English coordinator at the University of Córdoba Language Center.

Pedro Javier Romero Cambra holds degrees in English (University of Jaén) and Spanish (UNED), and a PhD from the University of Jaén, and has worked as instructor of Spanish and teaching assistant in various schools in England and at the University of Leeds. Prof. Romero, currently teaching English at a Secondary School in Cazorla (Jaén), has published some of his work in various prestigious journals. A poet, fiction writer, and singer-songwriter, he has been awarded several literary prizes and has participated in some music festivals, in England and Spain.

NOTES FOR CONTRIBUTORS

NOTES FOR CONTRIBUTORS

The Grove. Working Papers on English Studies is a peer reviewed, MLA indexed periodical. Published annually and distributed both nationally and internationally, *The Grove* is sponsored by the **research group HUM. 271** of the Regional Andalusian Government and is published by the University of Jaén (Spain).

The major scope of *The Grove* is literatures in English, critical theory, English language and linguistics, translation, English as a foreign language and cultural studies.

The Editor kindly invites submissions in English or Spanish of original unpublished articles and book reviews within the domain of the above topics, as well as unpublished poems or short literary contributions.

Editorial correspondence and submission of articles and book reviews for publication should be addressed to:

The Editor

The Grove. Working Papers on English Studies

Departamento de Filología Inglesa, Facultad de Humanidades y CC.EE. Edificio D-2

Universidad de Jaén, Campus Las Lagunillas s/n

23071 Jaén, Spain.

You may also write to grove@ujaen.es; Editors' phone numbers: 953 212609 / 953 212136 / 953 211827.

Contributions should be unpublished and not considered for publication elsewhere.

Reviewing process

The submitted papers will be considered for publication if they receive favourable reports from specialists in the author's research field. At least two anonymous referees (at least one of them from a university other than that of Jaén) will evaluate the unsigned manuscripts submitted for publication to *The Grove*.

Decisions on articles and book reviews submitted are normally made within one month and those accepted will be published within one year. If the paper has not been accepted or needs revision, the author will be provided with a report indicating the reasons for non-acceptance, or the changes required to be made for its publication.

Selection of contributions

Given that *The Grove* receives more submissions (articles, reviews and fiction/poetry) than it can publish, our peer-reviewers are asked to consider the quality and originality of each paper accepted for publication. In general terms, to be acceptable a paper must: deal with one of the fields of study covered by our journal, be original, provide substantial evidence for its conclusions, and prove relevant for the specific field. Additionally, we will be looking for methodological rigour, theoretical consistency and innovation, stylistic merit and academic seriousness. Typically, an unsolicited paper will be sent to two peer-reviewers and may be approved, rejected, or approved with modifications, in which case detailed reports will be sent to the author(s) for its potential consideration; the paper will be evaluated again unless the editors consider the modification of minor importance. Modifications suggested to the author(s) may include (among others) requests to revise the style of the paper, reorganize the material, provide additional evidence or reinforce/clarify either the initial hypothesis or the conclusions. Author(s) will be requested to include all title, abstract and keywords in Spanish and English. The final publication of the papers, and the section where they will appear, will be determined by the editorial board.

PUBLICATION GUIDELINES FOR CONTRIBUTORS

The suggested length of articles is 3000 to 6000 words and book reviews from 1500 to 2500. All articles should be accompanied by a 100–150 word abstract and by the title of the work both in English and in Spanish. Below the abstract should appear the key words which the author/s would like to include also in the two languages. Manuscripts should be sent in Word format to grove@ujaen.es in a separate attachment to a covering letter. All details of the author—title of the text, name of author, institution, academic/professional post, telephone numbers, postal and email address, as well as a brief résumé in English of 50 words maximum—should be included in a separate attachment as a cover sheet, never on the manuscript itself. The author should never write in first person in the text or notes if these references help to identify the author. Submissions should be prepared according to the *MLA Style Manual and Guide to Scholarly Publishing* (latest edition) throughout.

- Contributors must not write their names on the article, but on a separate cover sheet, together with their affiliation(s), mailing and email addresses and telephone number(s) as well as the title of the article. Only if the article has been accepted for publication must they write their names and institution in the final version of the article, between the title and the abstract.
- All submissions must be the author's own, original work.
- Articles and book reviews may be written in either Spanish or English.

- Articles should not normally exceed 10–20 pages (3000–6000 words)
- Articles must be accompanied by a 5 to 10 line long abstract in English followed by 5–10 key words. The abstract and key words should be translated into Spanish.
- Book reviews should be between 1500 and 2500 words in length.
- The style should conform to the *MLA Style Manual and Guide to Scholarly Publishing* 2005.
- Manuscripts must be submitted in digital form in Word format as a file attachment to their submission through email.
- The contributor should specify that the article submitted is not being considered for publication elsewhere.

After a positive evaluation, manuscripts not conforming to the guidelines provided will be returned to the authors for further revision.

Citations

Double quotation marks should be used for text quotations, while single quotes should emphasise a word or phrase or highlight its figurative meaning. Only foreign words and titles of monographs may appear in italics. If exceeding four lines, block quotes should be separated from the main text and the whole quotation indented 2,54 cm (1") on its left margin.

References should include the page numbers or, if the author is not mentioned earlier in the paragraph, the surname(s) of the author(s) plus the page numbers. Examples:

References embedded within the main text (four lines maximum):

In his work, "Fiedler focused on Shakespeare only, and he included women and 'Indians' ...", while in my analysis I will include a wider corpus of early modern English texts (10) or (López-Peláez 10).*

*If more than one work by the same author is included in the bibliography, the citation should include the first word(s) of the title of the book/article: (*Strangers* 10) or (López-Peláez, *Strangers* 10).

Block quotes (five or more lines):

... the Spanish monarchs Isabel and Fernando were simultaneously campaigning to defeat the last Iberian stronghold of Islam, the kingdom of Granada. The year they succeeded, 1492, was also the year in which they obliged Spain's remaining Jews to convert to Christianity or emigrate. Ten years later Muslims were given the

same choice. After another century of tensions Philip III moved to expel all Moriscos in 1609. (Burns 188–89)

If part of the original text is omitted, three dots without brackets should be included.

Bibliographical References. Examples:

Author's surname(s), Author's name(s), and 2nd Author's name(s) 2nd Author's surname(s). *Title*. Original publication date. Edition. Volumes. Place: Publisher, Year.

Monographs:

Duiker, William J., and Jackson J. Spielvogel. *The Essential World History, Volume 2*. 2005. 6th. ed. 2 vols. Boston: Wadsworth, 2011.

Multiple works:

Follett, Ken. *Lie Down with Lions*. New York: Signet, 1986.

---. *The Pillars of the Earth*. New York: Signet, 1990.

Citations: (*Lie Down* 123) or (Follett, *Lie Down* 123); (*Pillars* 123) or (Follett, *Pillars* 123)

Edited book / Chapter:

Kavanagh, James H. "Shakespeare in Ideology." *Alternative Shakespeares*. 1985. 2nd ed. Ed. John Drakakis. London: Routledge, 2002. 147–69.

López-Peláez, Jesús. Foreword. *Strangers in Early Modern English Texts*. Ed. Jesús López-Peláez. Frankfurt: Peter Lang, 2011.

Translated book:

Eco, Umberto. *The Name of the Rose*. Trans. William Weaver. New York: Harcourt, 1983.

Two or more authors:

Greer, Margaret R., Walter D. Mignolo, and Maureen Quilligan. *Rereading the Black Legend. Discourses of Religious and Racial Difference in the Renaissance Empires*. Chicago: University of Chicago Press, 2007.

Rivara, Frederick P., et al. "Prevention of Bicycle-Related Injuries: Helmets, Education, and Legislation." *Annual Review of Public Health* 19 (1998): 293–318.

Article:

Solé, Yolanda. "Valores aspectuales en español." *Hispanic Linguistics* 4.1 (1990): 57–85.

Reviews:

Camhi, Leslie. "Art of the City." Rev. of *New York Modern: The Arts and the City*, by William B. Scott and Peter M. Rutkoff. *Village Voice* 15 June 1999: 154.

Online Journal:

Barry, John M. "The Site of Origin of the 1918 Influenza Pandemic and Its Public Health Implications." Commentary. *Journal of Translational Medicine* 2.3 (20 Jan. 2004): 1–4. Web. 18 Nov. 2005. <<http://www.translational-medicine.com/content/2/1/3>>.

Websites:

Research Project: Muslims, Spaniards and Jews in Early Modern English Texts: The Construction of the 'Other'. Ed. Jesús López-Peláez. University of Jaén. Web. 21 Oct. 2011. <<http://www.ujaen.es/investiga/strangers/index.php>>.

Further guidelines:

- The font Times New Roman should be used in the whole manuscript.
- The first line (only) of each paragraph should be indented 1,27 cm (0,5").
- Footnotes should be kept to a minimum, and bibliographic references should be avoided.
- Double inverted commas should be used for "Titles of articles" or "Quotes embedded within running text"; simple inverted commas for 'Emphasis'; and italics for *Book Titles* and *Foreign Words*.
- Bold font should be used for headings and subheadings only.
- Abbreviations such as pp., i.e., e.g., etc., should be avoided. Use instead: that is; for example; and so on.
- When page numbers are used for citation, they should be included within parenthesis and without abbreviations such as p. or pp. The format 100–08 is preferred instead of 100–108 or 100–8.
- Style should be coherent throughout the whole text: British or American English.
- Long dashes should be used for additional comments, and the spaces between dash and comment should be removed.

POEMS BY CHIDI UZOMA

Chidi Uzoma (Port Harcourt, 1964) is a Nigerian writer, who was born in Iboland. He has developed his literary career in Italy where his texts have been translated into Italian. He currently lives and works in Rome where he has written most of his poetical work. I will remark a trilogy that started with *Lemons of Oforula* (1996), then *Stagioni di Oforula* (2000) and ended with *I am but a fragment of Oforula* (2007). Besides, I would like to remark the recently published *Love Beats Drum*. His works represent the voice of a writer richly gifted by the images of his Ibo language. A life's journey with the memories of a cast away enriches the poetical world which covers the different and particular topics of a divided and fragmented voice. Those fragments the writer will use to recreate, or rather, reconstruct his own story. The poetry is clearly related as a whole. Thus, the writer's life journey transcends the local to move into a universal sense. Many of the feelings expressed by Uzoma are transferred to any reader who is moved to interpret the personal vocation of the author. In this section, I include two unpublished poems (Paola García Ramírez, University of Jaén).

O POET O CAPTAIN

for Leopold Sedar Senghor

O Poet

O captain of the mighty ships
great sailor of the tenebrae
in the mighty art
of sailing
of words
of the mind

A mention
enough would not do
to caress the warmth of your blithe pose.
A mention
enough would not do
to muse upon the music, upon rhythms

and to remember
letting memory live—
these flutes
rekindles evergreen
rekindles youth.
This khalam rekindles passion

passion of intellect
passion of life
passion in eating a melon soup
for the melon (or)
for the pounded yam

"No hate your heart without hate
no guile your heart without guile."
Great Sage, O undying species
pray, hear to let me say—
words in-depth of heart

Bear, to hear me say
words indebt of words

to say—
a prayer to the masks.

PATH OF OFORULA

Walking a tightrope
a m'ama non m'ama
Walking a tightrope
you have to find the path
The way to your garri
the way to a roof over your head
Walking in a new land
in a never-never land
May you find
the path of Oforula in you
So traveler you would do better to get going
and so traveler, my own homeboy
You better set out early
early before the sun rises.

29 October 1995

A FREE MAN

While I'm in need of food
I am not free

While I'm in need of water
I am not free

While I'm poor
I am not a free man

Wherever hunger persists
there's no freedom.

the grove 19 - 2012

INDEX

FOREWORD	7
LITERARY STUDIES AND CRITICISM	
THE SALEM WITCHCRAFT TRIALS IN THE 19 TH CENTURY HISTORICAL FICTION: THE LITERARY CONSTRUCTION OF ALTERNATIVE VERSIONS OF HISTORY	
Marta M ^a Gutiérrez Rodríguez.....	11
LA ALPUJARRA EN LA LITERATURA DE VIAJES: GERALD BRENAN Y OTROS PRECURSORES	
Maria Antonia López-Burgos del Barrio.....	33
CULTURAL STUDIES	
"STAR WARS FOR WOMEN": INTERMEDIALITY IN THE <i>SEX AND THE CITY</i> FRANCHISE	
Beatriz Oria Gómez.....	51
POETRY IN TWENTIETH-CENTURY AVANT-GARDE CINEMA: H.D.'S CONTRIBUTION TO <i>CLOSE UP</i> AND <i>BORDERLINE</i>	
Natalia Carbajosa Palmero.....	71
BRITISH MUSIC HALL IN THE FIRST WORLD WAR: MYTHS AND REALITIES	
John Mullen.....	85
LINGUISTICS AND APPLIED LINGUISTICS	
BASQUE-IBERIAN LINGUISTIC SUBSTRATE IN THE MODERN BRITISH LANGUAGES: A LONG TERM HISTORICAL VISION	109
Pedro Javier Romero Cambra.....	
E-MAIL TANDEM AS A TOOL TO IMPROVE MIXED-ABILITY SECONDARY STUDENTS' WRITTEN PRODUCTIONS IN ENGLISH	
Andrés Canga Alonso.....	121
TELEVISION AS A TOOL FOR INTERCULTURAL TEACHING AND LEARNING	
M ^a Elena Gómez Parra, Ángela M ^a Larrea Espinar, Antonio R. Raigón Rodríguez.....	141
BOOK REVIEWS	
ÁNGELES GARCÍA CALDERÓN Y JUAN DE DIOS TORRALBA CABALLERO (2010). <i>POESÍA FEMENINA INGLESA DE LA RESTAURACION. ESTUDIO Y TRADUCCIÓN</i> .	
Carmelo Medina Casado.....	165
NOTES ON THE AUTHORS.....	171
NOTES FOR CONTRIBUTORS.....	175
POEMS BY CHIDI UZOMA.....	(Back Cover)