

**STUDIES IN ENGLISH LANGUAGE,
LITERATURE AND CULTURE:
UNDERGRADUATE STUDENTS AS NOVEL RESEARCHERS**



Universidad de Valladolid



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(editors.)

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“Message in a bottle: when the essence is lost, what lasts of *Pygmalion*?”

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1. FOREWORD

This is the story of two English professors faced with a new course on professional and academic English. It is also the story of a few young students of English courageous enough to go along with our ideas and participate in this our project.

It all started with the above mentioned course: “Inglés Profesional y Académico”, taught during the second year of the degree on English Studies at the University of Valladolid. As part of the curricular activities of the course, the professors Leonor Pérez Ruiz and Patricia San José Rico, in charge of the mentioned course two academic years ago (2012-2013), decided to teach their respective groups of students the necessary steps to successfully complete a well-grounded research article. In order to do so, they approached the task replicating for the students the experience of participating on a real conference, from the previous steps of sending a proposal for acceptance at the conference, to the oral presentation of the paper itself.

Thanks to the collaboration of the English Department of the University of Valladolid and of the University itself—through an innovative teaching project for which the professors applied once the process had been initiated—the “First Undergraduate Conference on English Studies” was celebrated on the 31st of May 2013. A limited number of students selected from the two groups participating in the project had the opportunity to present their papers in a real conference-like environment. The conference was structured in eight thematic panels (*Fantastic Literature; US Vs Spain; Literature, History and Society; US History; New Technologies; Linguistics; Ethnic Studies and Miscellaneous*) chaired by different professors at the English Department, where the students had to defend

their papers for twenty minutes and then answer a series of questions both from the chairs and from the public.¹

In order to complete the full conference experience, a call for papers was opened after the conference asking for contributions by the students participating in it for the present volume. The articles included here have been selected after a blind peer-review process carried out by some professors at the English Department, during which the participants were judged on their proficiency in the English language, the depth of their research, and its appropriate rendering in article form.

However, it should not be forgotten that these articles were entirely developed by students in their second year at University, and despite the numerous content and stylistic revisions that they have undergone (both before and after being selected for this anthology) they still show a number of faults. We are aware of the fact that most of these articles lack a depth both in language and in ideas development that would prevent them from being published elsewhere, but we understand that the present volume is not specifically a compilation of essays on English Studies, but the result of a teaching project that shows the best efforts of the best students participating on it. It is not the editors' intention to present it as a volume on current research trends in the field of English Studies written by English scholars—not even young ones—but as an image of the potential that, under specific guidance, can be found in any English Studies course at any Spanish University.

Before concluding this foreword, the editors would like to take the opportunity to thank all the persons and entities that have made the whole project possible. First and foremost, we must thank the University of Valladolid, more specifically, the staff at the

¹ For a closer look at the structure and contents of the conference, see the appendixes to this volume.

teaching innovation department, without whose financial and logistic support, this volume would not have been possible. A most heartfelt thanks to the English Department of the University of Valladolid that actively participated and financed the “First Undergraduate Conference in English Studies.” The support that the head of the department, Pilar Garcés, gave to this initiative was incredibly encouraging, allowing us to go even beyond our initial expectations. And last but not least, we must show our warmest appreciation to all the professors at the English Department who selflessly offered some of their very limited time to participate and help in this project both by acting as chairs during the conference and by revising the articles presented for this volume (José Manuel Barrio, Enrique Cámara, Raquel Fernández, Laura Filardo, Pilar Garcés, Marta Gutiérrez, Sara Medina, M^a Antonia Mezquita, Isabel Pizarro, Tamara Pérez and Santiago Rodríguez). Their support and knowledge have been decisive in order to both give the students a realistic taste of the other side of the academic world, and to allow the authors of the present volume to present their work with an increased level of quality.

2. WHEN REALITY OVERCOMES FICTION... “ALL THE ROADS LEAD TO ROME”: A COMPARISON BETWEEN *THE HUNGER GAMES*, GLADIATORIAL GAMES, AND REALITY SHOWS.

Ana Cristina Martín González.

Abstract

In Suzanne Collins’s popular trilogy *The Hunger Games*, she describes a futuristic world where every year 24 teenagers have to fight in the arena and kill each other until there is only one of them alive. This fictional story is considerably similar to the gladiatorial games that took place in the amphitheaters of Ancient Rome. The essences of both games were the same. Collins has taken Ancient Rome as a reference not only for the procedure in the arena but also for many of the features that characterize the society portrayed in her novels. Together with Roman influences, the book is also based on the well-known reality shows. There are many resemblances between the three performances that help me to support my point. In this paper, I am going to analyze the three elements, providing the similarities that are present in both three cases. What I want to prove is that the author has taken a model from history to narrate a fictional story that is very similar to the current enjoyment of the people, and how it could function as a warning for society.

In the popular trilogy *The Hunger Games*, by Suzanne Collins, she presents us a “fictional game” that is much related to Ancient Rome and especially to the gladiatorial games. All these historical characteristics are mixed with the world of media and the most innovative technology and TV shows. Before starting to compare the trilogy of *The Hunger Games* with the Gladiatorial games and reality shows, it is necessary to set the

information in a context and explain how the procedure of the Gladiatorial games was and what reality shows are.

There have been a lot of writings about the Gladiatorial Games. All of them agree about the cruelty of that public entertainment. The games consisted in a human to human fight that ended when a gladiator defeated his opponent and then, the public decided if the defeated one had to die or could live.

Gladiators were usually slaves or condemned criminals, but sometimes, free men volunteered to fight in the arena to gain popularity and patronage. The bloody spectacle acted as a mass soothing. The Latin expression “Panem et Circenses” defined what Romans wanted, which was diversion. With the “bread and the circus” the populace’s mind was kept in the games and not in politics. Gladiators were the means for politicians to get the mass absorbed in the games so that they could dispense their power with no interference: “Gladiatorial entertainments had become a wholly indispensable feature of the services a ruler had to provide, in order to keep his popularity and his job” (Grant 1967: 37). The most influential emperor for the Games was Julius Caesar. “Julius Caesar can be considered as “the father of the Games” because under his power they moved from being a casual exhibition to become a national institution” (Mannix 2008: 69 Translation mine). Caligula and Nero were two of the worst Roman emperors; nevertheless, the populace loved them because they organized magnificent and cruel games. As the crowd was thirsty for blood and spectacle, the government started to add innovations to the arena: “The crowd asked for Games, not only bigger and better, but also more original” (Mannix 2008: 71). Animals became a recurrent element, not only to fight against gladiators, but also for mortifying exhibitions such as women being raped by the beasts.

On the other hand, reality shows are a kind of TV programme that consists in a group of persons (not actors) that live together while they are filmed all day long. The show goes on until there is only one contestant remaining (sometimes two, a man and a woman). In order to win the contest, they have to keep in mind to please the audience, and also to play a game of strategy. Every week, the public decides which contestant will abandon the program. The winner receives the prize established, which is usually a big amount of money. Some examples of reality shows that served as a model for the investigation are *Survivor*, *Fear Factor*, *The Voice* and especially *Big Brother*.

In *The Hunger Games* (from now on *THG*), Collins writes about "(...) an oppressive society that forces teenagers to battle to the death in a televised tournament" (Larsen 2013: n.p.). With an annual massacre, these games take one boy and one girl from twelve to eighteen years old from each of the twelve districts and send them to the arena. The subliminal message sent during the games' process is a clear reminder of the Capitol's power: "Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you (...)" (Collins 2008: 22). Meanwhile, people watch these Games on television and enjoy the spectacle. The name of the fictional world "Panem" bounds the Roman expression "Panem et Circenses" as the games were the means to have people's mind in the show and not in politics. In the world of "Panem" in *THG*, the games were an annual reminder of the Capitol's control over the citizens of the districts and, at the same time, they were an entertainment that the mass loved to watch. Once that the subjects of comparison have been set in context, we can start providing similarities.

Games Procedure

The Game procedure is the main area of comparison. In Collins's novels, the games consisted in 24 tributes fighting to death in the arena. They had weapons and they could use whatever technique to kill the adversaries. The winner was the last tribute standing. Gladiatorial games had the same procedure. Gladiators would fight in the arena using weapons such as swords, shields, or lances. Whoever survived was proclaimed as winner. In the same way, in the reality shows -such as *Big Brother* or *Survivor*- contestants have to manage to eliminate the others to win. During the show, they have no weapons, so they play a game of manipulation of the audience and they plot against the other contestants.

... parecen gladiadores sin armamento buscando destruir al opositor con acuerdos, contubernios, luchando contra otro sector; después les llegará la oportunidad de destruirse entre ellos, porque al final solo uno quedará para el premio, ya que eso es lo que necesita el espectáculo de la televisión con ganadores. (Caminos and Aranguren 2002 n.p.)

Opening Ceremonies

Both human's slaughters mean a festivity for the ones that are not in the arena. The festive environment can be seen for example in the opening ceremonies, which reflect the morbid curiosity of the people to see the faces of the ones that are going to die soon. The tributes had to ride out on a chariot pulled by horses wearing clothes related to their district's principal industry for the opening ceremonies. In Ancient Rome, a display before the games where the gladiators wore their best clothes was organized, similar to THG opening ceremonies. Some popular gladiators would make the ride on a chariot which ended in the arena where they greeted the emperor saying: "Hail Caesar, we who are about to die salute you." In the case of TV realities, the first presentation of the contestants

creates a big show where each one of them would talk about themselves in front of the cameras. Of course they wear special- occasion clothing, make-ups, and hairdos.

External Control over the Games

During the games, Gamemakers had an external control over the arena. In THG, they created mutations of animals to add more action and difficulty to the games. Also, they controlled the meteorology and they were in charge of contributing to the fights between the tributes. For example, when Katniss moved away from the other tributes, Gamemakers caused a fire to make her run towards them. Roman emperors decided to include animals to the arena because the public was eager to see ferocious deaths. "[P]eople were thirsty for originality and sensations" (Mannix 2009: 10. Translation mine). It is worth mentioning that Gamemakers wore purple clothes, and Roman Emperors wore purple togas. That is another symbol of their power. Furthermore, TV producers have to strive to make the shows more attractive to keep the spectacle from turning dull. *Big Brother*, for example, added the figure of "the saboteur", who had to wreck the other contestants by creating paranoia and sabotaging the game.

Prizes

In connection to game's procedure, the prizes that the contestants received after winning the competition are another of the similitudes between the three situations. The gladiators' awards were, according to Mannix, "[c]ontinue living, an improvement in their economic situation and, finally, the so wanted freedom together with the respect and admiration of people" (Mannix 2009: 13 Translation mine). In *THG*, the rewards were similar. Keeping their lives was the most important prize, but their economy was also

benefited from winning, and they also won people's admiration. In realities, the winner receives the established prize, which usually is a monetary value, and they "keep their life" in television programs.

A Show for the Viewers

Apart from the contest procedure, a game of appearances, which means acting to maintain the public impression, is played at the same time in order to please the public. In Collins's novels, during all the time the tributes are in the arena, the cameras are filming them since they arrive to the Capitol so the public can watch them in their screens: "The station is swarming with reporters with their insectlike cameras trained directly on my face" (Collins 2008: 53). Every night, a program hosted by Caesar Flickerman offered the best captures and the deaths of the day. "Every television set is turned on. Every citizen of Panem is tuned in" (Collins 2008: 167). In the same way, the particularity of reality shows is that the cameras are recording all they do and their conversations are captured with microphones day and night. The audience can watch the whole actions on the Internet, or they can see the summary and remarks on the daily program. Equally, although in the time of gladiators televisions and cameras were still far from being invented, the shows were free and almost every citizen was seated in the amphitheatre waiting to see a bloody spectacle.

The Audience's Power

In all three cases, the spectators' wishes are taken into account since the will of the people would make the difference between life and death. During the gladiators' spectacles, the judgment of the gladiator's life or death was in the public's hands:

“Gladiators would begin the fight and continue until one was near death. If one gladiator had control of another, the crowd was given the opportunity to express their feeling as to whether he should be finished off” (Grant 1967: 45). If the audience turned their thumbs up, the gladiator’s life could be forgiven. Nevertheless, if they pointed to their chest with their thumbs, he had to be killed. So that, giving pleasure to the mass was very important because their lives were on it. On the other hand, the tributes of THG are aware of the importance of a well- cared public image to get sponsors, which are really helpful to survive in the arena. As Haymitch tells to Katniss, “The Hunger Games aren’t a beauty contest, but the best-looking tributes always seem to pull more sponsors” (Collins 2008: 77). Therefore, the tributes in THG had stylists behind them to take care of their clothes and appearance for the public displays. In reality shows, the audience decides who would “die” that week, and who will be the winner of the contest.

“Showmances”

In connection with acting having the audience in mind, a detailed behavior was required to cause a specific impression to them. Haymitch tells Katniss and Peeta to appear always together and pretending to be friends. In the televised interviews with Caesar, Peeta tells in front of the cameras that he is in love with Katniss. They create an image of the “two star crossed” (Collins 2008: 158) that later on, will help them so much that they both kept their lives. The crowd did not want to see how the two lovers killed each other and Gamemakers had to change the rules and let two tributes survive. There is also a parallelism with the reality shows, where appearances are kept up to delight spectators, since they are the ones that will vote for the winner. The contestants have to behave in the way that the audience wants them to. Fake relationships between two contestants- called “showmances”- are recurrent. When there are couples and romances,

spectators are glued to the screen. Showmanes are very helpful for both of the “lovers” because the audience will have an interest in keeping them in the program.

Capitol Citizens

In addition to the physical appearances, it is worthy mentioning the mixture that can be seen in the people of the Capitol (THG) between Ancient Rome and an advanced society influenced by fashion, as happens in the world of media. The feature of some Capitol characters that recalls Rome is the Latin origin of their proper names. Octavia, Venia, Flavius, Portia, Cinna, who were part of the stylists’ team for District twelve’s tributes, have names that were Latin words in origin. Caesar, the host of the interviews, is another example. His namesake, Julius Caesar was a Roman emperor and very influential for the Games. All of them lived in a futuristic society in which the physical appearance was very influenced by the fashion. Collins introduces us in a society of surgery, tattoos, and even gem implants in the skin where almost no one looks natural: “So dyed, stenciled, and surgically altered they’re grotesque” (Collins 2008: 84). Their hairdos are very peculiar; as Megan Morris said, “the female Capitol citizens have hair and hairstyles that would make the bride of Frankenstein proud” (Morris (2012: n.p.). Makeups are outlandish: their faces appear under a coating of pure white, with bright eye shadows and liners, long fake lashes, etc. That is related to the current TV shows, in which entertainers are concerned about increasing their TV share. One way to do so is by wearing odd clothes, getting their bodies tattooed, and having eccentric makeups and hairdos.

In the present paper, I have observed that Suzanne Collins has employed a model taken from history, a real event that happened centuries ago. She illustrates us with some of the elements of Ancient Rome in a science fiction novel. Its fictional characteristics, as it

has many elements of Rome's history mixed with technology and TV shows, can be read as a prediction. It is well-known that history repeats itself. Nowadays, TV shows keep the mass attention every day and they are one of the most popular activities in people's life. The insatiable audience, who is avid to see the most embarrassing and dangerous situations, forces the producer to fulfill their desires. People want to see violence and morbid images: "The most popular TV programmes are violent movies, in which men are killing one another constantly. Of course that their deaths are not real, but if they were, nobody could unglue the viewers from the screens" (Mannix 2009: 249. Translation mine). Recently, the CW TV channel has announced that they are going to create "*The Hunt*", a TV program based in THG. "12 teams of two are provided with no food, water, or shelter, but must compete in a game where they'll rely on their physicality, survival skills, and hunting skills to endure their conditions, capture one another, and ultimately win a huge cash prize" (Lawson 2012: n.p.). This may be the direction that our society is taking.

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3. THE BRITISH *GAME OF THRONES*: A COMPARISON BETWEEN THE
HISTORY OF ENGLAND AND G.R.R. MARTIN'S SAGA.

Rocío Martínez Alonso

Abstract:

The strong impact of epic novels saga *A Song of Ice and Fire* (ASOIAF) has created a media phenomenon. Nevertheless, this epic narrative is closer to reality than what people would think. The imaginary world of *ASOIAF* has several resemblances with Europe in the Middle Ages, mainly with England. To support this idea, both places have been analysed in a comparative framework.

To carry out this research, the whole saga has been analysed plus other books written by George R.R. Martin that complement it, like *Blood of Dragon* (1996), *Arms of the Kraken* (2000), or *Tales of Dunk and Egg* (2005). Although, the development of England and other territories historically related with it have to be examined deeply.

Firstly, it is possible to see geographical resemblances in the structure of both kingdoms, Westeros and England. Secondly, there is a complete analysis about Old Ages in both places –since the Celts to Plantagenet dynasty in Britain and since the Children of the Forrest to Aegon the Conqueror in *ASOIAF*-, and how both lands were conquered. Thirdly, there is a cultural, social, and religious analysis. All these previous points reveal much information about Westeros world to have a mental picture about it. Nevertheless, in the fourth place there is a comparison that shows the resemblances between a few facts and characters, which is the main point of this research.

After all this investigation, the possibility that all common points are coincidences is ruled out. Certainly, the author has been inspired by real history and has covered it with

fantasy and epic genre “Historical fiction is not history. You’re blending real events and actual historical personages with characters of your own creation” (Cornwell, 2014). This fact must not remove the merit and value of this splendid creation, but proves that science fiction is really akin to reality.

-Power is a curious thing, my lord [...] who lives and who dies? Some say knowledge is power. Some tell us that all power comes from the gods. Others say it derives from law [...] Power resides where men believe it resides. No more and no less. - So power is a mummer’s trick? -A shadow on the wall, yet shadows can kill. (Martin, 1998: 84)

These words could be the description of a medieval story, but also components of a novel. Literature has always been close to reality, taking common themes like love, tragedy, or death (Skelton, 2003). Through the time writers have taken elements of history in a greater or lesser degree and one of the most common frameworks where famous narrations have been placed is the medieval period. *The Lord of the Rings*, *The Chronicles of Narnia*, or *Geralt de Rivia’s Saga* are significant examples of this fact; “(They) bring legend and myth with great story lines. Not only do humans exist in each respective world, but dwarves, talking animals, and tree people also dwell in these literary lands. Magic and power cause conflicts, and readers see distinct good and evil.” (L. Daniel, 2002). The occidental fantastic epos is the perfect place to give free rein to imagination.

Nevertheless there are other authors who prefer to take a stronger historical base to build their realms of fantasy and in this plane the George R.R. Martin’s saga *Song of Ice and Fire* is located. The key factor that distinguishes these books is their strong real roots. As the author remarks, “It is a very real world covered by fantasy” (Martin, 2010.)

The world of Westeros is a combination of different civilizations, societies and

periods of time. Moreover, it talks about universal topics: family, passions, or how the personal can influence in politics. It is not based in the typical structure of epopee “good against evil” (Imguzz, 2010): “In real life, the hardest aspect of the battle between good and evil is determining which is which.” (Martin, 2000) It shows “how motivations of powerful people can change the destiny of the world”. (Martin, 2010.)

The complexity of characters and stories makes it real. “It is the grey characters who interest me the most. Those are the sort I prefer to write about... and read about. (...) There is love and betrayal, greed and murder. It is settled in this interesting world of contrasting ideologies—what is right and what is wrong? There is a great philosophy about it.” (Martin, 2010)

The geography

To underline the theory about Martin's recreation, it is necessary to start with the visual factor. Considering Westeros and England maps, the considerable degree of territorial resemblance is unequivocal. They have similar structures and are divided into seven territories.

The Narrow Sea corresponds with the English Channel, because it comes between the Westeros peninsula and the bigger continent of Essos; while the second one is settled between Britain and Europe. Furthermore, the eastern continent of Essos fits with the Euro Asiatic territory due to the fact that both are placed in the East region and have a large size. The two continents are surrounded by archipelagos and the Iron Islands may correspond with Ireland in location and history because they are settled on the West side of those continents and live subjugated by them. Besides, both of them undergo a menace from the

East –the Andal invasion in Westeros and the Anglo-Saxon invasion in Britain- and another from the North –the wildlings and the white walkers in *ASOIAF* and the Viking invasions in Britain- for a long time (Ponjavić, 2013a).

The Origin of the Country

Certainly, both worlds share an appearance and some facts, but also a few historical origins. Looking at the past of both countries, there is an extensive line of events in common. On one hand, in England the first civilizations that lived there were the Celts (Diomedes, 2006). These populations were established within forests, keeping close to nature. On the other hand, in Westeros there were the Children of the Forest, people with a deep connection with the land (Martin, 2012: 166, 167. 246, 248). Furthermore, they both venerated trees; oaks in England, and weirwoods in Westeros. They lived in peace until new conquerors arrived.

As it always happens in history, the coming of new colonizers brings along confrontations. When Romans came from the continent to England, they invaded the land with the purpose of annexing Britain to the Roman Empire (Diomedes, 2006). Nevertheless, they had to deal with Celtic tribes. Similarly, the First Men came to Westeros and confronted the Children of the Forest (Martin, 1996: 74, 75). Finally, both clashes were solved with the supremacy of the conquerors by means of peace treaties.

As time goes by, new colonizers arrived to both lands. Anglo-Saxons from the North of the continent broke peace agreements when they conquered the land after they help Britons (Diomedes, 2006). Consequently, they hardly extinguished the Celtic tribes and the Romans were expelled (Diomedes, 2006). Likewise, Westeros was invaded by

foreign people;

A race of tall, fair haired warriors famed for their mastery of the sea they attacked with fire and steel weapons slaughtering all in their path. They burnt the sacred gods woods and hacked away the faces in their weirwoods, spreading their own religion of The Seven. (Shepard, 2014)

In fact, the descriptions of the Andals match with Anglo-Saxons characteristics; they were described as “(people) with big bodies, bright skin with blue eyes and fair hair” (Diomedes, 2006). Moreover, after these invasions, both countries were divided into seven territories –the Heptarchy in England, and the Seven Kingdoms in Westeros.

The consolidation of both territories came with the last conquerors. In Britain, Scandinavian forces subjugated all the land, but the South (Wessex). Finally, William the Conqueror, who came from Normandy and crossed the English Channel, obtained the unification of the land (Diomedes 2006). Similarly, Targaryens, from the old Valyria, arrived to Westeros led by Aegon the Conqueror. They expanded their dominions all over the land apart from the South (Dorne). This fact entailed a territorial, political, and religious unification in both the real and the fantasy lands.

Culture, society and religion

It is not a mystery that *A Song of Ice and Fire* is settled in a medieval-like society. It is based in the feudal system which predominated in Europe during the Middle Ages. This structure classified people depending of their class, inheritance, political position, or military achievements. Power resides in monarchs, who surround themselves by noblemen. Population is led by lords, vassals, or fiefs (Hudson, 2011). According to this system, Westeros is led by a king, but each territory has an important house that keeps control in

his area.

The monarchical hereditary government is supported by a private council in both societies. Besides, the importance of education after the Norman Conquest in England is noteworthy. They developed rhetorical arts in universities and grammar schools to the superior education of clergymen (Hudson, 2011). This could be compared with the Order of Maesters, a group of men prepared in several aptitudes in the Oldtown to deal with the intellectual pursuits of the Seven Kingdoms (Martin, 1998: 80, 115, 142).

Looking at the cultural resemblances, it is remarkable that both societies abolished slavery (The Abolition Project, 2009) (Martin, 1996: 593). Life in both courts has the same amusements like jesters, tournaments or jousts that are describes in the books,

The last tourney had been different, Sansa reflected. King Robert had staged it in her father's honor. High lords and fabled champions had come from all over the realm to compete, and the whole city had turned out to watch. She remembered the splendor of it: the field of pavilions along the river with a knight's shield hung before each door, the long rows of silken pennants waving in the wind, the gleam of sunlight on bright steel and gilded spurs (Martin, 1998: 27)

Moreover, convenience marriages are something common to keep a high quality, to avoid confrontations or to make alliances. Furthermore, in these two societies magic has a strong presence. Legends, prophecies, or tales are common in both worlds; for instance, in England there are popular myths like Beowulf, King Arthur, or Sir Gawain and the Green Knight (Alexander, 2007: 28, 29, 40, 41, 53, 54). Even if it is real in Westeros "yet it is also rare enough for many to doubt its existence or at least its effectiveness." (Martin, 2000: 515); moreover, it only appears in places remote to civilization like the North of the Wall or the lands across the Narrow Sea (Martin, 1998: 45, 46) (Martin, 2000: 515).

The religious issue has a strong importance as it also happened in occidental Europe. Nevertheless, the development of religious trends in Westeros has followed a similar way as in England. When the Celts inhabited Britain, their religion was connected with nature (Diomedes, 2006); similarly, the Children of the Forest were strongly rooted with woods and heart trees (Shepard, 2014). In contrast, the Romans practised devotion to the Greek Gods, as the First Men paid homage to the Old Gods. After the Scandinavian invasions, when the land was unified, Christianity was spread along England; likewise, the Andals extended the Faith of the Seven in Westeros.

Furthermore, the religions that were established follow a similar structure, power, and authority. “The Faith is highly organized and deeply influenced in Westeros politics and culture, as the official religion of the monarchy” (Benioff, 2012). Both institutions, the Faith of the Seven and the Catholic Church, are represented by a supreme character—the High Septon in the Faith of the Seven and the Pope in Catholicism, that lose their own names to receive these titles. They are elected by a selected council made up by high representatives of the faith—the Most Devout the Septon, and the Vatican Council the Pope (Benioff, 2012).

People pray in septs and in which “Faith has a strong influence over society, the septons serve as witness or public notaries in widely events or blessing.” (Miruvor, 2006). Besides, there are many orders that form and support this faith, like the Silent Sisters, Faith Militant or Begging Brothers (Miruvor, 2006); similarly, Catholicism has seminarians, nuns, or monks.

The facts

The strongest foundation that supports the idea of the historical base is the main conflict of the novels. The plot shows a civil confrontation between two of the most powerful houses for the Iron Throne. House Stark, which comes from the North has rights in this area but not to the crown, is represented by the colour white; House Lannister, the most powerful and wealthiest, tries to have a strong influence in the court and is represented by the colour red. Looking back in time, one of the most relevant events of England's history matches with these characteristics. The Wars of the Roses prompted in a civil war between the York and Lancaster houses, and they were represented by white and red roses, respectively (History, 2014). These colour representations fit with the Stark and Lannister flags and with their confrontation during the War of the Five Kings, which begins with a direct conflict between House Stark and House Lannister (Martin, 1998: 237, 238, 239). Actually, the names of the houses have a similar sonority.

On the other hand, the declaration of an independent north can correspond with the Wars of the Scottish Independence. In this period, the north of the land rebelled against the English crown; similarly, Robb Stark proclaims himself as the King in the North and frees the area from the Seven Kingdoms "From this time until the end of time, we are a free and independent kingdom." (Benioff, 2013) Monarchs try to control those countries because of their vast extension and the possibility of an alliance with other enemies.

One of the most sanguinary chapters of the saga is the Red Wedding, where Starks were betrayed by other families that were supporting Robb Stark cause during the War of the Five Kings. The King in the North and his mother were killed by Walder Frey and his vassals during a celebration in The Twins (Martin, 2000: 481, 482). This event resembles

the Black Dinner, in which the Clan Douglas leaders were arrested and killed during a meeting with the Scottish monarch. The dinner was organized by other Scottish clans who betrayed the confidence of the Douglasses (BBC, 2014a).

The greatest battle during the War of the Five Kings is the Battle of the Blackwater Bay (Martin, 1998: 514). The fleet of Stannis Baratheon tried to besiege King's Landing. Nevertheless, the defences of the city, with the support of House Tyrell and a wildfire attack, burned the fleet and won the battle (Martin, 1998: 515). Similarly, the Siege of Constantinople was carried out by fleets and Greek fire (Comneno, 1989).

In the past, when the menace from the North by savages and strange creatures was more dangerous, the Seven Kingdoms took measures. The Northerners built The Wall, a massive barrier "approximately 300 miles in length and 700 feet in height, The Wall is protected by the Night's Watch" (Martin, 2000: 515). Curiously, when the Romans were settled in England built the Hadrian's Wall. This large rampart defended conquerors from native tribes.

The Dothrakis development and culture are related to the Mongol Empire. They represent the menace from the East with an exotic origin. Their most significant features are that both are nomad people who live to conquest (Sissiyomar, 2013). Also, their societies are based in a meritocracy system where the leader is respected and feared. This headman received a special title—Kan for Mongols, Khal for Dothrakis—which sounds very similar (Martin, 1996).

The characters

Besides the coincidences of historical facts, there are also some characters in

Martin's works who are clearly inspired in a few real identities. For instance, in House Lannister, Cersei is similar to Margaret of Anjou. Both were leaders of their houses during wars, and had marriages of convenience. Margaret's marriage was arranged by the duke of Suffolk, a Lancastrian (Johnson Lewis, 2014); likewise, Tywin Lannister arranged the marriage between Cersei and Robert. Besides, the duke of York was the Protector of the throne like Eddard Stark was the hand of the king until both queens, Margaret and Cersei, get pregnant. Moreover, the legitimacy of inheritance of their sons was questioned and, as a result, the duke of York and Lord Eddard were killed (Martin, 1996: 196, 197, 226). As well as Tywin Lannister is inspired in Richard Neville, the wealthiest man of the reign also known as "The Kingmaker" that had important political connections through the land and defended the legitimacy of the kings depending of the advantages (Johnson Lewis, 2014). Similarly, Lord Tywin is the most powerful and wealthiest man in the Seven Kingdoms and allied of the monarchs of his convenience (Martin, 1996: 238, 239).

In the case of House Stark, two of their members have several resemblances with the same person. Eddard Stark and the leader of Scottish revolution, William Wallace, were accused of betrayal and beheaded by the king (BBC, 2014b). Besides, their heads were placed on a pike as a warning for rebels (Martin, 1996: 226). Eddard's son, Robb Stark, resembles Wallace profile too. Both of them represent the North in the war and proclaimed these territories as independent kingdoms.

The younger members of House Stark, Bran and Rickon, share a special story with the Princes in the Tower; a couple of infants with rights to the throne that were hidden during their childhood (Baldwin, 2013). Both events present a couple of princes that are separated from their families because of the political instability. They both lost their rights to the throne and were officially murdered, but there are rumours which support that they

escaped. Although it is true that the children survived in Westeros (Martin, 1998: 447,448), there are only assumptions about what happened with the Princes in the Tower (Baldwin, 2013).

The Targaryen dynasty is related with two of the most important characters of English history. Aegon the Conqueror is similar to William the Conqueror, not only in their nicknames: they colonized lands in an effective way, unified the territories, and were proclaimed kings (Diomedes, 2006). Furthermore, Daenerys Stormborn resembles to Elizabeth I in many aspects. In their childhood they were separated from their families and the court, and their rights to the throne were questioned (Briscoe, 2011). Both queens succeeded to the throne during their youth and presented themselves as independent and strong women (Martin, 2012: 51, 52). Moreover, they were leaders in a world of men and never left that the romantic issues distract their politic purposes (Briscoe, 2011).

To summarize, all these arguments are too much to be coincidences. It is a fact that, intentionally or not, the author has created his *Game of Thrones* on the basis of the real play of European monarchs in the Middle Ages. Literary world is really akin to history. Westeros is a place in which everyone goes after their own interests. What may be closer to reality than that?

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4. A TRIVIAL COMEDY FOR SERIOUS PEOPLE: SOCIAL CRITIQUE AND
SELF-DEPRECATATION IN OSCAR WILDE'S *THE IMPORTANCE OF BEING
EARNEST*.

Marta Robles Villarino

Abstract

Satire, criticism, comedy and irony are some of the essential features of every work by Oscar Wilde and, of course, *The Importance of Being Earnest* is no exception. Ostensibly, although Wilde's readers could say that this play is a comedy in itself, it has a deeper aim than that of merely entertaining the reader. Moreover, what seems to be a joke ends up being a criticism of life, beauty, economics, Nineteen Century morals and the class system. If anyone was to read it carefully, they would be enthused by the wit Wilde uses in his writing. With an introduction to the cultural and historical background, and with an overview of his enigmatic yet celebrated life, full of tales of romance and deceit, this paper will analyse how Oscar Wilde hides the criticism within *The Importance of Being Earnest*. It will also analyse how Oscar Wilde covertly critiques, not only the society in which he lived, but also himself.

The Victorian Age was the term applied to the fundamental era when Queen Victoria reigned in Britain, from 1837 to 1901. At this time Britain became one of the world's leading powers, not only because of the Industrial Revolution, but also because of the emergence of a prestigious body of literary figures. An important feature of this period was the transformation of the stance that the writer was to adopt. Whilst concomitantly writing for the publisher, they also saw the need to appease to the needs and expectations

of the reader, through the adoption of the entertaining novel genre. Nevertheless, the underlying stigma attached to commercial publication, which often evoked the impression of authors writing for financial betterment, lead to the denial throughout the Victorian period of literature as an art form. This would later change with one of the most important literary movements of this time, that of Aestheticism, which defended that literature was worth living for (Alexander 2007) (Dalmau 1994).

Oscar Fingall O'Flahertie Wills Wilde, commonly known as Oscar Wilde, is a quintessential example of a literary figure that endorsed the principles of Aestheticism. He was born in Dublin in 1854, growing up in a rather eccentric family, with which he would later part ways. He was raised in a peculiar atmosphere in Merrion Square, somewhat due to the friendly reunions that his parents would have after dinner. This social and intellectual environment helped towards the arousal and later development of Wilde's sensitivity and intelligence. Furthermore, his mother, Jane, focused his intellectual development on the reading of passages of Greek tragedies or modern poetry, without giving any importance to physical activities whatsoever. At the age of nine, he and his elder brother Willie started their scholarly lives by entering the Portora Royal School, in Enniskillen. Wilde would continue at Trinity College and then proceed to Magdalen College in Oxford (Alexander 2007) (Dalmau 1994).

From the beginning of his school life, Wilde was immersed almost completely in his studies and his books, maybe to compensate for the lack of affection that he was offered from his family. With the passing of time, this obsessive concentration in the acquisition of knowledge highlighted the unbalanced relationship that had formed between his rationality and emotive sentiments. When he entered Magdalen College, he made the decision to attend the course based on Classic studies, which was called 'Greats'. Palpably,

within this exciting, new atmosphere amongst other scholars, and with the right to enter exclusive pubs in Oxford to participate in different social gatherings, his passion for writing was to emerge. He started by writing poetry, which did not obtain him a respectable reputation whatsoever. Regardless, he continued writing poems and he also explored new literary genres such as drama and essays, some of which were a failure, whilst others were to earn him praise (Alexander 2007) (Dalmau 1994).

His love life was somewhat tricky yet undoubtedly fascinating, crammed with forbidden homosexual affairs and interesting stories until he finally got married. Constance Lloyd, his wife and daughter of a prestigious lawyer from Dublin, also wrote stories for children. She was the mother of their two children, Cyril and Vyvyan. Their relationship was warm and passionate and, at least before they got married, she was completely in love with him. Wilde loved her in a different way. He had an idealized and spiritualistic love which was not capable to surpass the hindrances or handicaps that were to appear. Their marriage gradually became evermore distant and cold, and this was to worsen due to the accusation that Wilde was having a secret affair with Lord Alfred Douglas. His father, the Marquess of Queensberry, was to be the first to find out about their affair. A tense period followed between the couple before Wilde eventually was sent to spend two years in jail at Reading, where he invested his time in writing some poems to Lord Alfred Douglas. When he finally left prison, Constance determined that the most appropriate solution was to stop seeing Wilde (Alexander 2007) (Dalmau 1994).

Apart from that, Wilde is better known for his writings. He wrote a myriad of pieces, but one of them is remarkably interesting: *The Importance of Being Earnest*. This masterpiece was written in 1895, and although it may attempt to conceal its social critique, its pervasiveness contradicts this. It has lots of “nonsense” dialogues that are inextricably

intertwined so that they give the readers the taste of an intelligent yet simple comedy. In fact, the word nonsense itself appears several times throughout the play, as is illustrated in this example.

JACK: If you don't take care, your friend Bunbury will get you into a serious scrape someday.

ALGERNON: I love scrapes. They are the only things that are never serious.

JACK: Oh, that's nonsense, Algy. You never talk anything but nonsense.

ALGERNON: Nobody ever does. (Wilde 2000: 316)

The book is based on the story of Jack Worthing, an orphaned, respectable man who lives in the countryside in Sussex, England, with his house service and the smiling and inventive Miss Cecily Cardew. Jack pretends to have a brother called Earnest, who is always getting into trouble and frequently makes Jack go to London. What the people around Jack do not know is that Earnest does not exist, he is just a fake character created by Jack in order to have an excuse to visit London regularly. Moreover, Jack is known as Earnest Worthing in London where nobody knows that his real name is Jack. Jack has a friend in London called Algernon Moncrieff, who is the first in discovering that Earnest is also Jack. Unbelievably, Algernon also has a fake friend called Bunbury, who allegedly has serious and repeated health problems, which he used as an excuse to get out of any unpleasant family occasion. Additionally, Earnest is in love with Algernon's first cousin, Miss Gwendolen Fairfax, who feels the same way about him, but they do not have the consent of her mother, the serious and exigent Lady Bracknell. The plot becomes more and more cumbersome as it develops. Algernon appears in the countryside house of Jack pretending to be Earnest, so that he can meet Cecily, who has always been overly interested in Earnest and his interesting deeds. Finally, both Cecily and Gwendolen end up in love with their respective Earnest Worthing, which drives the comedy to a complete

misunderstanding that must be considered the denouement.

At the very beginning of this play there is a short but interesting conversation between Algernon and his butler, which is also nonsensical. The reader is therefore submerged into the comedic impression of the play.

[LANE is arranging afternoon tea on the table and, after the music ceased ALGERNON enters.]

ALGERNON: Did you heard what I was playing, Lane?

LANE: I didn't think it polite to listen, sir.

ALGERNON: I'm sorry for that, for your sake. (Wilde 2000: 295)

This is one of the scenes in which Wilde shows his social criticism, referring to the social stratification between Lane and Algernon. Lane is the butler of Algernon, and his response to his master epitomises the social stratification that exists in society.

ALGERNON: Good heavens! Is marriage so demoralizing as that?

LANE: I believe it is a very pleasant state, sir. I have had very little experience of it myself up to the present. I have only been married once. That was in consequence of a misunderstanding between myself and a young person.

ALGERNON [languidly]: I don't know that I am much interested in your family life, Lane.

LANE: no, sir; it is not a very interesting subject. I ever think of it myself. (Wilde 2000: 295-296)

Lane does not see himself as honourable enough to listen to Algernon's music. Lane is also receptive to self-deprecation as he seemingly understates his life experiences.

ALGERNON: I hope tomorrow will be a fine day, Lane.

LANE: It never is, sir.

ALGERNON: Lane, you're a perfect pessimist.

LANE: I do my best to give satisfaction, sir. (Wilde 2000: 316)

Wilde also portrays the social codes that existed in the Victorian period, especially

those that affected women. He uses primarily the character of Algernon, to critically explore the themes of marriage and women on a broader level. For example, as can be seen in the play, it was not considered polite that women flirt in public.

ALGERNON: My dear fellow, the way you flirt with Gwendolen is perfectly disgraceful. It is almost as bad as the way Gwendolen flirts with you.

JACK: I am in love with Gwendolen. I have come up to town expressly to propose to her.

ALGERNON: I thought you had come up for pleasure? ... I call that business.

JACK: how utterly unromantic you are! (Wilde 2000: 297)

Also on the subject of women and their behaviour, Algernon supported that “girls never marry the men they flirt with” (Wilde 2000: 298), but Jack gives no importance at all to his friend’s comment. However, it could have a deeper meaning. It could mean that women merely flirt as a simple form of diversion, not in order to build a relationship. Additionally, the kind of man a woman flirts with is not the same type with which they want to marry, maybe because if they flirt before the marriage they could continue doing so after it, with another woman. Also, for Algernon women are always like mothers, which seems to be a misfortune, but men’s misfortunes seem to be worse: “All women become like their mothers. That is their tragedy. No man does. That’s his” (Wilde 2000: 312). As is clear here, Algernon is just a superficial man that is not interested in love whatsoever. At least during the first part of the play, before meeting Cecily, he is only concerned about pleasure: “The only way to behave to a woman is to make love to her, if she is pretty, and to someone else if she is plain” (Wilde 2000: 313).

Another topic that is discussed and exaggerated within the criticism of the play is the lack of compassion shown towards other people, especially when they belong to lower social class. Those of the lower classes are often looked down on and seen as irrelevant in the eyes of the more privileged. It is evident throughout the play, but one of the most

notable moments is when Algernon tells Lady Bracknell that his friend Bunbury is very ill.

At that moment she answers:

LADY BRACKNELL: Well, I must say, Algernon, that I think it is high time that Mr Bunbury made up his mind whether he was going to live or die. This shilly-shallying with the question is absurd. Nor do I approve of the modern sympathy with invalids. I consider it morbid. Illness of any kind is hardly a thing to be encouraged in others. Health is the primary duty of life. (...) (Wilde 2000: 304)

Regarding the difference of classes, Wilde makes it clear that in Victorian society, maintaining appearances between the social classes is very important. Of course this is a preoccupation that only the characters that live in the city have, and it can be said that this attitude is more common among women. For instance, whilst conversing with Jack, Lady Bracknell discriminates against him and his situation, and also possesses a contemptuous reaction when told of Mr Worthing's past.

JACK: Well, I own a house in Belgrave Square (...)

(...)

LADY BRACKNELL: (...) What number in Belgrave Square?

JACK: 149

LADY BRACKNELL: The unfashionable side. I thought there was something. However, that could easily be altered.

JACK: Do you mean the fashion, or the side?

LADY BRACKNELL: Both if necessary, I presume.

(...)

LADY BRACKNELL: (...) Are your parents living?

JACK: I have lost both my parents.

LADY BRACKNELL: Both? To lose one parent may be regarded as a misfortune; to lose both looks like carelessness. Who was your father? He was evidently a man of some wealth. Was he born in what the Radical papers call purple of commerce, or did he rise from the ranks of the aristocracy?

(...)

LADY BRACKNELL: I would strongly advise you, Mr Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex, before the season is quite over.

(...)(Wilde 2000: 310-311)

On compiling and contrasting information, we can notice how Wilde's writing reflects the patent influence which his upbringing had upon him. His mother's emphasis on his academic development planted the roots which would later help Wilde blossom into one of the most intellectual and satiric writers of his era. As we have seen in *The Importance of Being Earnest*, Wilde subtly uses satire to deride the Victorian society, as well as their way of thinking and behaving. Through the use and contrast of characters such as the butler Lane and his master Algernon, Wilde was clearly conscious of the social codes and stigma which were attached to certain social groups. In this sense, as Peter Hall aptly put it, Wilde 'criticized his audience while he entertained it'. (Guardian qtd. in Wilde 2000, dust jacket)

As we critically analyse the play, we bear witness to some of the self-criticisms that Wilde has included. The fact that the two main characters have a double life parallels Wilde and his double amorous life that, as in the story, was revealed to everyone and then was consequently ended. Furthermore, the intrinsic and sometimes silenced love between Ms Prism and Mr Chasuble is as passionate as the affairs of Wilde. Another important feature of Jack Worthing is that he is an orphan. This could be related to the early separation Wilde had from his family and their almost inexistent emotional relationship. On overviewing the play and considering how Wilde writes with wit throughout the book, it is palpable that the environment and the deeds of Wilde have incredibly affected his turn of phrase, his characters and also his way of facing specific life situations, which make him a respectable and unique Victorian writer.

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5. PIDGIN AND CREOLE LANGUAGES: THEIR EMERGENCE AND CHARACTERISTICS.

Radoslava Stankova Laykova

Abstract

This paper gives an overview on some aspects regarding pidgin and creole languages in order to prove our hypothesis. This assumption states that the transformation of pidgins into creoles is a process extended over some generations of speakers. In order to confirm this thesis, we will rely on two postulates previously corroborated throughout history which are the following: the necessity of communication for human beings and the importance of a shared language in a community, and the expansion and the consequent complexity of pidgins. Furthermore, we will also depend on the historical background of pidgin and creole languages.

1. Introduction: general description of the project.

In this paper, we offer a detailed description of both pidgin and creole languages regarding their historical background and their characteristics. Therefore, we expound how from simplified languages, i.e. pidgins, we can gradually obtain complex ones, i.e. creole languages, which are considered to be the native language of thousands of people nowadays unlike pidgins which are considered to be no one's native language (Hymes 1971:43).

The main purpose of this research is to provide an in-depth description of both pidgin and creole languages in order to display the importance of communication and of a

common language in a community as Aristotle stated “man is by nature a social animal” and to explain how and why pidgins become more and more complex gradually until they become natural languages.

This paper is organized as follows: In section 2, we deal with the definition of pidgins. Furthermore, this part includes the following three subsections: The first subdivision, 2.1, deals with the origin of pidgin languages, the existing types of pidgins are discussed in subsection 2.2, finally, subsection 2.3 focuses on the linguistic features of pidgins. It is subdivided into five different parts which are the following: morphology, word order, phonology, lexicon, and TMA markers. In section 3, we give a detailed description of the connection between pidgin and creole languages. In section 4, we offer a depiction of the origin of creole languages. Section 4 is subdivided into three parts: Section 4.1 deals with the genesis of creoles, section 4.2 discusses the types of creoles, and finally, section 4.3 tackles the main linguistic features of creole languages. In section 5, we expound the conclusions reached throughout our study. Finally, in section 6, we present a list of books on which we have relied in order to carry out this study.

2. Pidgins.

The etymology of the word “pidgin” has always been a controversial question. Firstly, the most common designations given to pidgins were “jargon” and “lingua franca”. In the 20th century, the *Oxford English Dictionary* stated that the term “pidgin” can derive from the Chinese English Pidgin pronunciation of the English word “business” or from the English word “pigeon”, which is pronounced /ˈpɪdʒən/, i.e. it is pronounced in the same way that the word “pidgin”. The only thing that can be assured is that the first recorded use of the word “pidgin” took place in 1807, and many decades later, it became a generic

denomination for all pidgin languages.

As it happens with the etymology of the concept “pidgin”, it is difficult for linguists to define this term because of the conglomeration of features from different phenomena that it contains. Thus, according to Holm (1988) the only issue that can be affirmed is that they are always simplified languages in terms of morphology, lexicon, and grammatical structures, yet not all simplified languages are pidgins since we can have a look at “jargons” which are also simplified languages, but they are not pidgins.

Mühlhäusler stated, in his book titled *Pidgin and Creole Linguistics*, that pidgins are languages that follow some rules. Even though they are influenced by the features of the native languages of their speakers, they have some norms of pronunciation, meaning, and syntax. In order to obtain a pidgin, we need, at least, three languages to be involved, this phenomenon is the so-called tertiary hybridization, a superstrate language and two or more substrate languages; the speakers of the substrate languages adopt the pidgin so as to communicate with each other. If a close contact is maintained between the substrate languages, and the superstrate language has almost no contact with the new language that is being created; this becomes more elaborated so as to satisfy the communicative needs of its speakers. Finally, two more conditions are essential to create a pidgin language: Firstly, the superstrate language and the others must be distanced; otherwise the substrate language speakers will acquire the superstrate language as their second language (Valdman 1978: 9-10). Secondly, the languages which are in contact should not be related or a dialect will originate (Holm 1988: 5).

The characterization of pidgins provided by Mühlhäusler permits the distinction between the imperfect learning of a language of some foreigners and pidgins. When

foreign people acquire imperfectly a new language, the native speakers of that language do not adjust their speech to that of the foreigners. However, they do adapt their way of speaking to that of the speakers of a pidgin language. Thus, this turns pidgins into independent and extraordinary languages.

2.1. Genesis of pidgins.

Pidgins arise in specific situations such as colonization, exploration, trading, or multilingual work force, i.e. situations in which people must communicate, but they do not share a language. However, the linguistic results may be different depending on the circumstances in which a language appears.

In order to solve the language barrier, people usually use words they have picked up from other groups, and by using these words a trade jargon can develop. This jargon is very limited, yet it can become a structured language if contact continues. This is what we call a pidgin.

The longer a pidgin exists, the more stable it becomes (Arands 1994); even new lexical and grammatical categories may develop, and the linguistic limitations disappear. Because of this prolonged and intense contact between the languages, many people develop into bilingual. However, when the contact between the languages stops, the pidgin vanishes without leaving a trace regardless of how long it has existed (Arands 1994).

Usually, pidgins are orally transmitted, yet printed texts are found in some pidgin languages. For instance, there exist translations of the *Bible* in West African Pidgin English and educational material in Naga Pidgin, one of the official languages in Nagaland.

2.2.Types of pidgins.

Kouwenberg (2008) characterizes pidgins depending on the social circumstances in which they appeared and the situation in which they are used. This section illustrates that man is by nature a social animal since they make up a languages so as to communicate with each other. Following her distinction, we classify pidgin languages in the three following groups:

- Nautical pidgins arise with the communication between sailors and people from other countries. These could be people living on the coasts or aboard ships, and the communication between them was necessary because of trading. Some examples of this kind of pidgins are the following: Basque-Algonquian pidgin between some Europeans and Indians from eastern North America or the Russenorsk in the north of Europe.
- In labor situations, two different types of pidgins came into existing. The first type of pidgin that emerged in multilingual work forces situation was due to western colonial or industrial enterprises outside Europe and slavery. An example of this kind of pidgin is the Japanese-Malay in Australia. The second type of pidgin that appeared in work force situations is the one that came into being between colonial people and local people in their household. An example of this type of pidgin is Bamboo English in India.
- Apart from the uses mentioned before, pidgins were also used in other important domains involving people with no common language such as political negotiations or the spread of religion. An Amerindian sample of this type of pidgins is Chinook Jargon of the American Northwest.

2.3.Linguistic features of pidgins.

The choice of the linguistic features of pidgin languages is due to the fact that, although we can find many pidgins all around the world, all of them have the same linguistic basis. Therefore, the use of the linguistic features in our analysis is useful since we are focusing on pidgins in general, not in one particular pidgin language. To put it in Chomskyan terms, we focus on the Universal Principles of pidgin languages, not in their Specific Parameters. For this section of our paper, we rely on John Holm's work titled *Pidgin and Creoles. Volume I: Theory and Structure*.

The basic characteristics of pidgins are the following: their morphology is always reduced; their lexicon is simplified, but not always mixed; and there is not a fixed word order. Phonology behaves differently since the phonological simplification is not present in all pidgins.

2.3.1. Morphology.

One of the most important characteristics of pidgins is that they do not have a complex inflectional and derivational morphology. When a pidgin comes from a language with no much inflectional markers, there is a complete absence of inflections in the pidgin language. When a pidgin is based on a language with a rich inflectional system, two different patterns can be followed: The speakers of the pidgin can use one inflected verb form for all tenses, persons, moods, etc., or they may use the bare infinitive for all forms. In both cases, pronouns assign the grammatical roles of the participants.

Although not all pidgins have inflectional markers, all of them have some derivational morphology which is simpler compared to the source language. Some

illustrations of derivational markers are Chinese Pidgin English, which has bound morphemes to indicate the nationality or the social group of a person, and Fanagalo, which has inflectional bound morphemes that indicate past tense or passive voice on verbs and class prefixes on nouns. To conclude, pidgins are analytic languages² with short and morphologically simple words.

2.3.2. Word order.

Pidgins do not follow a fixed word order pattern. They are much more free balanced against English and the majority of the natural languages. The most common patterns among pidgins are SVO³, OSV⁴, and SOV⁵. Furthermore, some pidgins combine OSV and SVO structures. Another interesting phenomenon that occurs to pidgins is that they do not follow the order of the lexical categories that the lexifier language establishes, yet they always follow the pattern of one of the substrate languages. This is due to the higher number of substrate language speakers.

2.3.3. Phonology.

Generally speaking, pidgin phonology is simpler than the phonological system of the source language. Besides, it is always influenced by speakers' first language phonology. What the speakers of pidgins do is to adapt the pronunciation of the pidgin words to their own phonological system. Therefore, we will have as many pronunciations of a word as speakers from different languages. Another important issue about pidgin phonology is that even if the source language has tones, they do not appear in the pidgin

² Analytic languages manage to express grammatical relationships without using inflectional affixes.

³ SVO: Subject + Verb + Object.

⁴ OSV: Object + Subject + Verb.

⁵ SOV: Subject + Object + Verb.

language based on this source language. However, there are cases in which the pidgin sound system is more complex than that of the source language. In short, we can say that pidgins have not a stable phonological system; it depends on the speaker and his or her first language phonology.

2.3.4. Lexicon.

Pidgin lexicon is another important issue. It is thought that pidgin vocabulary is composed by the union of the vocabularies of the different languages involved in its creation, yet this assumption is incorrect. Another wrong hypothesis is that pidgins utilize the lexicon of the dominant language. Nonetheless, what really happens is that pidgins tend to use the terminology of the minor language or languages.

Some pidgins have mixed lexicon, yet that happens only when the languages involved in the creation of that pidgins are of equal status, and when they have the same interest in the interaction.

Finally, it is not important if the vocabulary comes from a substrate language, or if it is a mixture of equal languages; the important fact is that it is going to be always simpler in comparison with the source language.

2.3.5. Tense, mood, and aspect markers or TMA markers.

Even if the languages involved in the development of a pidgin have a marked system of tense, mood, and aspect, pidgins work on the contrary. They do not have any particle, suffix, or prefix so as to indicate whether the verb is in present tense or not, which is the mood, or if the aspect is perfective or imperfective.

When a recipient of any pidgin wants to know if an utterance refers to the present, past, or future, the context of that utterance has to be reckoned with. Another possible method is the use of adverbs of time such as after, before, soon, later, now, then, already, tomorrow, yesterday, tonight, today, etc. Pidgins do not have either an element or inflexion marking aspect; it seems that, in many pidgins, they use the term “finish” so as to indicate perfective aspect.

To sum up, pidgins avoid the use of inflexional elements and functional categories, and there is a clear preference to the use of lexical categories. For the aforementioned reasons, they have a rich and elaborated lexicon but a poor and limited inflexional and derivational system.

3. From pidgins into creoles.

As we have previously stated, pidgins originated from the geographical displacement of some people making them break with their origins. This started to happen more frequently when slavery appeared. The first generation of slaves who were moved to settlements were those who produced pidgins, and then, the following generations acquired these pidgins as their first language since these new languages were more useful for them considering that they had to communicate with speakers from different African languages in their community.

From their ancestors, the new generations inherited chaotic languages with a huge linguistic variation since pidgins were very much influenced by the mother tongue of each speaker. Nonetheless, they managed to organize them into creole languages which were their native languages. This process is called nativization or creolization, i.e. a procedure

by which a pidgin attain native speakers. Children were those who triggered the organization of pidgins into creole languages.

4. Creoles.

Creole languages are a specific type of verbal communication which has come into existing in multilingual communities. In these communities, the contact among languages is likely to last for a long time. When creoles are likely to appear, some other phenomena, such as pidginization, foreigner talk, and code switching⁶, are also present. It would take one or two generations to a pidgin to become a creole language.

We have many instances of creoles in the Caribbean where Africans were taken and used as slaves. Due to the intense contact among different African languages together with some European languages such as Spanish, English, French, Dutch, or Portuguese, many pidgins emerged. Gradually, these pidgins evolve into more complex languages, i.e. creoles. One of the most representative cases of creoles is Papiamentu or Papiamentu.

Papiamentu is a creole language spoken in Aruba, Bonaire, and Curaçao by over 300,000 people. It is based on Spanish, Portuguese, and some African languages; besides, it seems to have some Dutch and English influence. Papiamentu is the most widespread creole language nowadays and follows all linguistic features that will be expounded in section 4.3. There are some instances of Papiamentu in the table below so as to show the similarities with European languages that it has.

⁶ Code-switching: linguistic process by which multilingual people use elements from different languages in a conversation.

TABLE 1: EXAMPLES OF PAPIAMENTO. THE WORDS IN BOLD ARE THE ONES CLOSELY RELATED TO PAPIAMENTO.

Papiamento	Spanish	Portuguese	Dutch	English
Danki	Gracias	Obrigado	Dank	Thank you!
Por fabor	Por favor	Por favor	Alstublieft	Please
Terible	Terrible	Terrível	verschrikkelijk	Terrible
Mi ke kome	Yo quiero comer	Eu quero comer	Ik wil eten	I want to eat
Un, dos, tres, kuater, sinku, seis, shete, ocho, nuebe, diez	Uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez	Um, dois, três, quatro, cinco, seis, sete, oito, nove, dez	Een, twee, drie, vier, vijf, zes, zeven, acht, negen, tien	One, two, three, four, five, six, seven, eight, nine, ten
Januari, februari, maart, april, mei, juni, juli, augustus, september, november, oktober, november, december	Enero, febrero, marzo, abril, mayo, junio, julio, agosto, septiembre, octubre, noviembre, diciembre	Janeiro, Fevereiro, Março, Abril, Maio, Junho, Julho, Agosto, Setembro, Outubro, Novembro, Dezembro	Januari, februari, maart, april, mei, juni, juli, augustus, september, november, oktober, november, december	January, February, March, April, May, June, July, August, September, October, November, December

Finally, it is important to consider the fact that creoles are not only orally transmitted, but they are also printed. There exist school material printed in creole

languages as well as translation and publications. In short, they behave completely like natural languages.

4.1. Genesis of creoles.

The approach that we are going to follow in order to carry out our study is the gradualist approach. Gradualists assume that creoles emerge out of pidgins. Nevertheless, the nativization or creolization of pidgin languages is not an abrupt or instantaneous process, but rather a progressive process extended over a number of generations of speakers. As Muhlhäusler (1986) stated, three different types of creole development are distinguished:

The first type of creole development consists on the direct evolution from a pidgin into a creole language; an illustration of this type of creole may be Hawaiian Creole English. The second type of creole language development follows three steps: firstly, a pidgin, then a stabilized pidgin, and finally, a creole language. One particular case of the second type of creole language is Torres Straits Creole English. Finally, the third type of pidgin conversion into creole language passes through four stages so as to become a creole language. The first stage is a pidgin, then a stabilized pidgin, afterwards, an expanded pidgin, and lastly, a creole language. An instance of this ultimate type of creole is the New Guinea Tok Pisin.

4.2. Types of creole languages.

According to Bakker (2011), creoles can be divided into three different types depending on the pidgin from which they have evolved and their social circumstances. The three types that he distinguishes are the following:

- Maroon creoles are creole languages created by slaves who escaped from their plantation colonies to establish their own groups away from European settlers.
- Fort creoles are the evolution of nautical pidgins and were used in the forts of West Africa coasts. They are used in trading ports between Africans with different linguistic background or between Africans and Europeans.
- Plantation creoles are the ones spoken in the plantation colonies among slaves. Some countries where this type of language is spoken are Cuba or Jamaica.

4.3.Linguistic features of creole languages.

The linguistic features of creole languages are very similar to those of pidgins. Nevertheless, creoles are much more organized and structured.

Creoles lexicon is extended to all aspects of everyday life because of the necessities their speakers have. Therefore, creole speakers need that language not only in one single domain such as commerce but in the development of their whole lives. Creoles have pre-verbal TMA markers. They do not distinguish the gender of a person in the third person singular as other natural languages do. Creoles follow a strict SVO word order in their sentences, and they also use embedded clauses. In order to indicate the plural form of nouns, creoles add the third person pronoun in its plural form at the end of the substantive. Nonetheless, creoles have a little inflectional and derivational morphology. Therefore, we can say that creoles are more native languages than makeshift jargons. Some examples to demonstrate all these features are taken from Papiamentu.

In Papiamentu, we can find set phrases such as “sopi pura ta sali salo” which means “good things take time”. The existence of set phrases makes us think that this language is used in the development of the whole life of its speakers. As it is aforementioned, creole

languages have pre-verbal TMA markers and the same happens with Papiamentu. Its speakers use the copula verb “ta” to indicate a progressive action in the present as in “Mi ta baiendo skol” (I am going to the school). The pre-verbal marker “a” indicates an action finished in the past “Mi a bai skol” (I went to school); whereas “tabata” indicates a progressive action in the past “Mi tabata baiendo skol” (I was going to school). For future actions, speakers of Papiamentu use the particle “lo” as in “Lo mi bai na skol” (I will go to school). It is stated that creole languages follow a SVO pattern, using the example of Papiamentu, we can easily demonstrate that it is true by means of the following examples: “Eu gosto de Curaçao” (I like Curaçao) in this example Eu (I) is the subject, gosto (like) is the verb and de Curaçao (Curaçao) is the object, therefore we have an SVO pattern. The same happens with copula verbs, “Eu estou bem” (I am fine) we find the subject followed by the copula verb and then the subject complement. In Papiamentu, there are three different ways of indicating the plural form of a substantive. The first way is the implied plural, this takes place in full sentences when the third person plural pronoun is used; for instance, “Mi ta un studiante” (I am a student) and “Nan ta studiante” (We are students). The second way involves the addition of “nan” at the end of a noun, for example, “buki” (books) and bukinan (books). Finally, the third way of expressing plural in Papiamentu involves the use of number and the singular substantive, for instance, “un buki” (a book) and “dos buki” (two books).

5. Conclusions.

Throughout this study, we have discussed the emergence and the characteristics of pidgin and creole languages; therefore, we have provided a detailed description of both types of languages basing our study on previous ones. After all this analysis, we have reached some conclusions which verify our initial hypothesis.

As Aristotle stated, Man is by nature a social animal, i.e. people have the necessity of communication. If people had not this necessity, pidgins would have never appeared. As human beings from different communities and cultures were obliged to live together, they were forced to improvise languages based on their mother tongues and the languages of their colonizers. Thus, pidgins came into existing. This conclusion supports the second idea on which this study is based.

As people need to communicate with one another the pidgin language starts to be used as a means of communication in all areas of everyday life. When the area in which a pidgin is used is amplified, it becomes more complex. With the growth of the complexity and the expansion of the pidgin, the number of people speaking it is increased. All that makes pidgins much more useful to people from different communities, who are forced to live together, to communicate than their mother tongues. Therefore, little by little, pidgins become creole languages.

By means of this statements and the theoretical background of pidgin and creole languages, our conclusion is that an invented language can evolve into a native language. When a pidgin is extended, it begins to be acquired as a mother tongue. Speakers of African languages no longer use their natural languages because they are not as practical as the new language, i.e. creole, is. That is, the transformation of pidgins into creole languages is not an instantaneous process but rather a gradual one since it takes some years and therefore some generations of speakers to pidgin languages to become creoles, i.e. to obtain native speakers who make these languages stable, organized, and structured. These people are considered as native speakers of creole languages because the mother tongue of their ancestors is not useful for them in their community. We can conclude stating that creoles are natural languages, and this corroborates our hypothesis.

All in all, our hypothesis has been confirmed through the exposition of the background of both pidgin and creole languages, and the use of statements previously verified in this field. The chief conclusion of this paper is that pidgin languages become creole languages when several generations of speakers use them as the main way of communication in the community they live. Pidgin languages become more and more complex in linguistic terms as their use is spread to more areas of everyday life and when these languages are completely structured and solidly established in a community they acquire native speakers and, consequently, they become natural languages.

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6. MESSAGE IN A BOTTLE: WHEN THE ESSENCE IS LOST, WHAT LASTS OF
PIGMALION?

María Sanabria Barba

Abstract

Have you ever listened to an Eminem' song translated into Chinese? Probably not, but what would happen if someone decided to translate one of his songs into another language? Apart from being a tough task, the essence of the song and even the quality run the risk of being lost in the process of translation, and the same is applicable to poetry translations, or other literary texts. The problems of translation have been studied throughout history; from the ancient Greeks to the present day, several writers, critics, and translators have discussed whether it is possible to provide a perfect translation without losing any of the purposes of the source text, especially when the one who decides to embrace the adventure of translating has to deal with poetry, or drama.; an extreme instance of this statement is seen in Frost's often-quoted definition of poetry as something inevitably "lost in translation" (qtd. in Robinson 23: 2010.)

This research will not concentrate on how to solve the problems at the time of rendering, but on disclosing how some cultural elements may be excluded whenever someone translates literary texts, above all, when the subtleties of language, in this case, the Cockney dialect, step in. Thus, focusing on Bernard Shaw's *Pygmalion*, this paper will analyze what happens when non-native readers read and therefore interpret this work and its translations.

Apart from an overview of the general characteristics of Cockney, essential to the understanding of the subsequent study, this presentation also analyses the interpretations

of some individuals to see whether or not they have grasped the core of the meaning. Crossing the boundaries of the text itself, this article will try to ascertain the way people construe translations without having read the original text.

Is translation an act of treason? When translators work on a play with a highly explicit cultural context, they will always face some questions: are they properly rendering the context of this particular culture? Are they not betraying that culture? If we read a play in translation, can we ever know that we have grasped the key aspects of the cultural context? It is true that at the time of reading and interpreting, we may face the same problem; however, when reading a translated text, a further layer of omission or authorial re-arrangement is likely.

The use of language in the interaction with other people has defined our history. No matter in what sense, as natural “communicators” we have been exposed to a continuous interplay. However, in recent decades, this phenomenon has become an inevitability. Due to social advances, we are no longer tied to the place into which we are born; there has been a heightening of a “necessity” which until the 20th century had been limited to certain specific areas: the “necessity” of translation.

Cinema, television, the travel boom, computers... we are exposed to a wide amount of material in other languages. Nevertheless, in an attempt to elude cultural isolation, the translator has become an underlying character upon whom we rely for the assimilation of foreign media. There are many people who feel the necessity of learning other languages, or improving the knowledge they already have about them; why then do they have to care about it if they turn on the television and every single film, or program is in their language? Certainly, the “necessity” of translation is not the same in every country; but regarding

Spanish society, the degree of “necessity” seems to be a high one. Gomez Fabra points out that the estimated automatic loss of viewers provoked by a possible moratorium on dubbing would be 35% (Sardá 2011: n.p.).

If we go back to the initial question, we can see that the debate on the consequences of translation is a polarizing issue. What happens when the quintessential rhetoric of Quevedo’s original poems is translated into English? What happens when we read any translation of William Shakespeare? What was the result of the Japanese performance of *Fuente Ovejuna*? Opinions vary, and the matter of the content and the form can lead us to suppose that there may be a certain amount of treason inherent to translation. A translated text could be seen as a new production, a new literary work. Thus, in that case, we would be facing not just one work, but two, not one author and one translator, but two authors; and the real loser would be the non-native reader.

The answer to these questions lies beneath the essence of the literary works. This article will analyze how the essence is lost whenever non-native speakers read translations. Through an analysis of *Pygmalion*, Bernard Shaw’s use of Cockney, and its peculiarities, we will finally try to analyze the results of a test carried out among a group of people. They will face a real translation and then, they will be asked about it, so that their answers will give us an insight into their comprehension. Hopefully, their answers will instigate a debate on a most daunting of tasks: the translation of a dialect, in this case, the Cockney dialect, and also some of the problems which are invariably attendant to its translation.

Ranging from the earliest Sumerian epics to Lawrence Venuti—including several figures such as Peter the Venerable and his translation of the Koran, Cicero, and John Dryden—the science, art, or skill overstepped the limits of the written text. The so-called

globalization and this “necessity” brought along with it the ADR (dubbing) which engendered new conceptions of translation. However, the problem is the same: there are many factors that determine “the good” or “the bad” translation and that turn the achievement of this task into a real challenge for the specialist in the area.

“Translation is the art of failure” (Eco 2003: n.p.). Regarding this sentence, Umberto Eco is trying to state the inherent “utopia” of translation; whether it is a source-oriented translation, a target-oriented translation, or any type of translation, the problem remains the same. The cultural frontiers and differences denote the apparent impossibility of a perfect conveying. In the same vein, this belief was formerly stated by Edward Sapir, “Croce is therefore perfectly right in saying that a work of literary art can never be translated” (2004: 183). Other linguists such as Humboldt supported this idea; for him, whenever someone translates, this person has two options: the first one would be a “treason” to the source text in an attempt to adapt it as accurately as possible to the target text, or the other way round, a “treason” to the target text, in this case, the translator would err by being too focused on the author’s intention (Wilss 1982: 35).

The acceptance of certain radical ideas dealing with the eradication of translation to force language learning, or the very much related aim of creating a “common language” are, according to my opinion, questions that will always lead to debate; thus the problem is yet to be solved. As we stated before, we live in a world where translation is a vital tool in almost all contexts of our lives, and the obstacle resides in the attempts to give the most accurate likeness possible.

Leaving Eco’s radicalism aside, there are other authors who in spite of being aware of this obstacle, assert that, indeed, we can communicate everything in almost every

language we want: “Languages differ essentially in what they must convey and not in what they may convey” (Jakobson 1959: 236). According to Jakobson, translation is needed, and despite the division which is present between language and culture, we can close the gap through the use of equivalence. There is always an idiom, an expression, or a loan word to overcome the distance barrier, thus communication is, at all times, possible. Sometimes, equivalence may not be enough, and we need other translation procedures as condensation or adaptation. Therefore, as many critics and linguists have argued, the translator should master not only both languages—the source language and the target language—but also he or she has to be fully aware of the cultural background and intricacies of both languages. We can see this idea in the words of Georges Mounin, “réclamait du traducteur non seulement la connaissance de la langue étrangère, mais celle du ‘sens et matière’”, and he added, “[...] *n’est pas un opération linguistique (alors qu’il aurait raison s’il disait: n’est pas une opération seulement linguistique); mais qu’elle est une opération sur des faits liés à tout un contexte culturel*” (1963: 234. Italics in the original)⁷

Within the complex, yet enriching field of translation, there is one aspect that has led several researchers to real headaches: the translation of the dialect. These researchers such as Tello Fons who faced the dialect of *Wuthering Heights* cope with a work in which cultural details gather even more importance (2010: n.p.). The three questions that I formerly asked in the introduction about the remains of a play after its translation are strengthened by the toils and troubles hidden beneath dialects such as Cockney.

Dialects are variations from the standard language. They contain grammatical,

⁷ “It is required from the translator not only the knowledge of that particular foreign language, but also the knowledge of ‘sense/meaning and subject matter’”, and he added that “[...] it is *not* a linguistic process (even though he would be right if he said: it is *not just* a linguistic process); but that it is a process dealing with facts linked to a cultural context as a whole” (1963: 234. Italics in the original. Translation mine.)

semantic, and/or phonological differences from the conventional pattern, and even if it was normally a native of other periods, they can imply noticeable social differences; we will see an example of those differences in the play we have analyzed. There are many works which include dialects, for instance *Wuthering Heights* or *Of Mice and Men*, and what all of them have in common is that each and every one of them proves difficult to translate. As for this study, I decided to use the Bernard Shaw's play *Pygmalion* due to the use of Cockney, especially in Eliza Doolittle's sociolect (the main character of the play).

According to William Matthews, the term "Cockney" is associated with two different notions, the first one refers to the native people of the East London and the second one is tied to the dialect spoken in that part of the city. It is usually related to the lower class, the proletariat, and even some critics connect its origin to the language spoken in jails; but the fact is that the origin of Cockney is, in one way or another, unknown. Notwithstanding all those speculations, some say that the roots of this dialect date back to the late 16th century, and that the roots of the term go back even to Chaucer. William Matthews has found illustrations of Cockney in various Shakespeare's plays such as *Henry IV* (1972: 4).

Cockney is a curious way of speaking, and it contains unique characteristics. Among others, we could underline the use of comparisons, slang, puns, the well-known pronunciation deviations, and rhyming slang. These features (which I will touch on later) make of the translation of this patois an uphill struggle necessitating a closer look.

The main problem rests in the reader's comprehension when he or she has no access to the source text. For the non-native speakers of English who read exclusively the translation, the spirit and the primary elements of the play are more likely subjected to

misconstrued readings.

The specific dialectal elements of Shaw's *Pygmalion* are well-suited to this study. This play is about a flower girl (Eliza Doolittle) and her upward mobility to a higher class. Bernard Shaw provided Eliza with a marked Cockney dialect and an "everyday" language distant from the Received Pronunciation (RP). It is with a radical transformation of her way of speaking that she reaches her goal, and it is, therefore, crucial to take into consideration the importance of preserving the hues of Cockney in the translation.

In order to understand the challenge that this issue poses, we need to point out some peculiarities of the "London language". The most renowned trait is the rhyming slang which consists of the substitution of a word within a sentence by a new term that rhymes with the previous one. After the substitution, a new synonym expression is born, and it is used whenever they want to talk about that particular word. Following this pattern, Cockneys have, for instance, "here and there" for the word "chair", or if a Cockney wanted to say "I have lost my shoe", he or she could say "I have lost my Winnie the Pooh" (See that "Pooh" rhymes with "Shoe") (Tibballs 2008: n.p.).

Nonetheless, the pronunciation presents many differences from the Standard English too. We could highlight the h-dropping, thus "hell" in Cockney would be /'eol/. Another point would be glottal stop functioning as an allophone of /t/, therefore /'b ʌ t ə/ (butter) would be /'b ʌ ʔ ə/, the use of the pronoun "me" instead of the possessive form "my"; the contraction "ain't" as a substitute of "isn't", "have not" or "am not"; or the modified pronunciation of some vowels such as the sound /æ/ of "than" (/ðæn/) replaced by an /e/ (/ðen/).

Apropos this drama, there are numerous illustrations of this variation of Standard English, especially, in the first half of the play. To cite an instance, Liza produces several double negations as in “I didnt want no clothes [...]” (Shaw 1961: 42), or vowel change in “[...] He gev it to me, not to you” (Shaw 1961: 40),—using /gev/ as an alternative of /geɪv/. Although the most representative use of language is Liza’s sociolect, we observe that there are other cases in other characters, for example, The Sarcastic Bystander says /θeŋk/ instead of /θæŋk/ (Shaw 1961: 25) and whether it be because of Cockney, or due to his influence from Wales, Doolittle drops the /h/ from “Higgins” (Shaw 1961: 54).

So far, we have seen the great complexity involved in the use of Cockney, its cultural heritage, and therefore the possible importance of it in the translated play. However, if we take a look at one of the most widespread translations of *Pygmalion* by Julio Broutá, there are some points which have been overlooked.

Julio Broutá undertook the translation through different techniques; but if I had to choose one in particular, I would stress his steady attempts at creating a context imbued with casualness; this is also known as naturalisation. This procedure comes with other methods, but it also brings about certain problems. Under these circumstances, if we compare the root text to its translation, there are detectable gaps which should be closely examined. By including those omissions, the translator probably endeavored to overcome the obstacles raised by troublesome cultural terms. Yet there are large omissions that may contribute to the complication, the actual interpretation, and possible understanding of the play. With respect to these omissions, Eliza sees a higher class character (Freddy) off; by so doing, she gives a false address—nor more no less than Buckingham Palace; she provides the real address out of Freddy’s earshot—in order to reassert her identity, and thence

pretending to be an upper-class lady (Shaw 1978: 1929). By contrast, apart from the lack of a good conveying of Eliza's use of language, the translation omits part of the text; thus, the reaffirmation of her identity and her pretensions are not reflected in Broutá's text (Shaw 1961: 29). The exclusion of those elements provokes the loss of one of the most important aspects of the plot: the marked "self-doubt" involved in Eliza's character and its transformation throughout the play (See Appendix C).

The translator, however, tried to straighten out part of the uses of cockney and omissions by dint of equivalence as in "THE FLOWER GIRL. Garn! [...]" (Shaw 1961: 19) rendered by "LA FLORISTA.—¡Anda la mar! [...]" (Shaw 1978, 1922).

Broutá also used compensations and amplifications. As to these procedures, some of them work, but others deserve deeper analysis. He added grammatical errors as it is the case of "[...] y que tenga usted mucha *saluz*" (Shaw 1974: 1921. Emphasis mine) and dialogues. In those cases, both techniques fulfilled their function as both serve to compensate other lacks and keep the balance, but there are others which could backfire on the translator. There is one moment in which Broutá decided to make a faint joke making Liza's comment slightly humorous, whereas Shaw's play denotes again a feeling of inferiority and a clear purpose of making people feel sorry about her. It is also noticeable that there has been a mistranslation that affects the sense of the sentence

THE FLOWER GIRL [*appalled*] Oh, what harm is there in my leaving Lisson Grove? It wasn't fit for a pig to live in; and I had to pay four –and –six a week. [*In tears*] Oh, boo – hoo –oo – (Shaw 1961: 22)

LA FLORISTA.—Sí, sí; en aquel barrio nació, no lo puedo negar; pero no me vaya usted a multar por ello... que no lo volveré a hacer. (*Risas.*) Ahora vivo en Lisson Grove. Esto supongo que no es un crimen. (*Empieza de nuevo a lamentarse*) (Shaw 1978: 1924. Emphasis mine)

Furthermore, the play contains an endless use of one of the most stunning

phenomena attributable to Cockney: the consistent usage of tag constructions. Along the lines of the reaffirmation of the flower girl's identity, the use of those phrases is essential to fulfill this goal. By saying "[...] I am a good girl I am" (Shaw 1961: 23), Liza is strengthening her persona; similar to one of its translations, "[...] Yo soy una muchacha honráa, ¿entiende?" (Shaw 1978: 1934. Emphasis mine). However, there are other evidences in which the tag expressions are not translated—neither are other remarkable curiosities of Cockney speakers: the grammatical implications of their double negation—so that the target text loses the nuances of the use of cockney in the source text.

There are some facts that have caught my eye, particularly the translation given by Julio Broutá to one of the most significant speeches of the play. In those parts of the dialogue, the use of Cockney implies cultural value, and it has been replaced by a wide range of idiomatic expressions and euphemisms together with an omission. This omission has been used in another attempt at avoiding the difficulties that the always present cultural leap entails. As a result, Eliza's unpronounceable Cockney spellings such as, "There's menners f' yer! Te-oo banches o voylets trod into the mad" (Shaw 1961: 15); or "Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will ye-oo py me f'them?" (Shaw 1961: 16) have been substituted by euphemisms and typical Spanish idioms such as "Moño" (Shaw 1978: 1920) or "qué leñe" (Shaw 1978: 1920).

The stage direction where the author gives an explanation of the nature of Liza's pronunciation has been excluded as well. A possible explanation is that Broutá was trying to maintain his dynamics of naturalisation, so as to obtain an approach to the Spanish reader by means of eluding an estrangement from their culture; in this way, Spanish readers would not have to imagine British features which may not be familiar to them.

Albeit, these transformations lead us to wonder how much Cockney survives to translation, not forgetting the immanent cultural background involved in it.

Another distinctive feature which has contributed to the “birth” of that question resides in the dialogues between Doolittle and Higgins. Higgins’s archaisms such as “shew” (Shaw 1961: 35), Doolittle’s rhetorical skills, his “false” elevated diction (sometimes out of control), and Cockney backdrop are perfectly mirrored in the text, though the translation does not distinguish those twists and turns. Broutá’s version of Doolittle’s language reflects an unvarying neutral-elevated linguistic register.

Taking into consideration all the turns of phrase and snarls that spring forth from the comparisons between the author’s text and its translation, we undertook a study with real people. We wanted to take a measurement for the purpose of checking how far the degree of disruption on the Spanish speakers’ comprehension goes. There were forty-seven participants of all ages and different levels of educational attainment and every person was given (in isolation) two extracted dialogues from the play. Then, the subjects were asked to fill out a table and ascribe a grade ranging from 1 (the lowest social class) to 5 (the highest social class) to four of the characters appearing in those passages.

The most notable aspect of the results was that the majority of the people, except for five subjects, got the bystander’s class wrong even equalizing it to the mother’s high class. This misunderstanding has occurred due to one of the lacks of Broutá’s translation. The original text contains the form “ain’t” which automatically shows its real Cockney environment (given by the play), or at least its informal way of speaking, when in fact, the target text sidelines his register. (See Appendix A and B)

In the light of the examples and the analysis, the results are transparent enough to let us affirm that there is an intrinsic complexity within the translation, particularly when the text in question encloses other difficulties such as the dialect of Cockney. Julio Broutá's professional systems of facing *Pygmalion* shows us that even when everything has been tried, there is always something missing; a loose end which triggers the minds of those who dare to go a little bit beyond the text, and therefore soak through the cultural angles of the source and the target language.

Up to now, there are many theories which propose various ways to accomplish their common objective. But, in the end, what is the best procedure? Hagrid's (one of the characters in *Harry Potter*) variation of language was rendered into Japanese by a rural dialect from the mountains; however, Spanish translators decided to leave it almost exactly as neutral Spanish. The same is applicable to *Pygmalion*; Germans chose a rural dialect, whereas Broutá included certain marks of a mixture of old-fashioned Madrilenian slang and Andalucian. The key is in the nuances and "the fictional pact". Thereby, the point is that this particular translation may not "confuse" the non-native speaker, but that the essence and the cultural spirit with which *Pygmalion* is pervaded may be clouded. Hence, despite the fact that the translated play continues being a great work, it could be compromising one of its most special features that together with Bernard Shaw's purpose, his use of Cockney, and its application to several fields of research make of this text an illustrious and meaningful piece of drama.

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Narr.

Appendixes

APPENDIX A

STUDY SAMPLE

Lea los diálogos:

DIÁLOGO 1

LA FLORISTA: - ¡Anda!, ¿con que es hijo de usted, señora? Bien. Pues mire: podrá usted pagarme las flores estropeás. No se figure usted que a mí me las regalan.

LA HIJA -¡Pagarle las flores! No faltaba más; haber tenido usted cuidado.

LA MADRE.—Ten juicio, Clara, que la chica sale perjudicada. ¿Tienes dinero suelto?

LA HIJA.- No llevo más que una pieza de seis peniques.

LA MADRE. -Pues venga. Toma, chica, por lo que te han estropeado.

DIÁLOGO 2

EL DE LAS NOTAS- (*Sonriendo.*) Vive donde te dé la gana, pero cesa de tanto gimotear. ¡Caramba!

EL CABALLERO.—Anda, muchacha, serénate, que nadie se mete contigo.

LA FLORISTA.—(*Todavía quejumbrosa, con voz baja*) Soy una muchacha honraa.

EL CIRCUNSTANTE SARCÁSTICO. —Si todo lo adivina, dígame: ¿En qué calle me he criado yo?

EL DE LAS NOTAS. —(*Sin vacilar*) En la de Hoxton. (*Sensación. El interés por los conocimientos del tomador de notas aumenta.*)

EL CIRCUNSTANTE SARCÁSTICO.—(*Atónito*) Pues es verdad. ¡Qué hombre! ¡Lo sabe todo!

LA FLORISTA. —No es una razón para meterse conmigo.

EL CIRCUNSTANTE SARCÁSTICO. —Claro que no; ni con nadie que haya cometido falta alguna. A ver si resulta un policía “ful”. Si no, que me enseñe la insignia.

Conteste rápidamente a las siguientes preguntas:

1. ¿Se aprecia mucha diferencia entre unos personajes y otros? En función del lenguaje utilizado, califique del 1 al 5 califique el estamento al que pertenece cada uno de los personajes que aparecen en los diálogos.

1-Muy bajo

5-Alto

PERSONAJE	ESTAMENTO (1-5)
La madre	
La hija	
La florista	
El de las notas	
El circunstante	

APPENDIX B

RESULTS

CHARACTERS RESULTS	LA MADRE	LA HIJA	LA FLORISTA	EL DE LAS NOTAS	EL CIRCUNSTANTE
1	5/47	1/47	25/47		
2	4/47	15/47	13/47	3/47	5/47
3	22/47	21/47	7/47	11/47	9/47
4	13/47	9/47	2/47	19/47	25/47
5	3/47	1/47		13/47	8/47

APPENDIX C

Source text	Translation
THE FLOWER GIRL [<i>with grandeur</i>] Never mind, young man. I'm going home in a taxi. [<i>She sails off to the cab. The driver puts his hand behind him and holds the door firmly shut against her. Quite understanding his mistrust, she shews him her handful of money</i>]. A taxi fare ain't no object to me, Charlie. [<i>He grins and opens the door</i>]. Here. What about the basket?	LA FLORISTA. —(<i>Con grandeza.</i>) No se apure por eso, señorito. A mí precisamente me hace falta el taxi para ir a casa. Usted lo pase bien. (<i>Se sube al coche, diciendo al chófer</i>): Drury Lane, esquina de la tienda de aceite de Micklejohn. ¡Arrea, que habrá propi!
THE TAXIMAN. Give it here. Tuppence extra.	(<i>El taxi se aleja a todo correr.</i>)
LIZA. No: I dont want nobody to see it. [<i>She crushes it into the cab and gets in, continuing the conversation through the window</i>] Goodbye, Freddy.	FREDDY.—Ahora, yo a patita a casa. ¡Me he divertido! (Shaw 1978: 1929 italics in the original)
FREDDY [<i>dazedly raising his hat</i>] Goodbye.	
TAXIMAN Where to?	
LIZA. Bucknam Pellis [<i>Buckingham Palace</i>].	
TAXIMAN What d'ye mean—Bucknam Pellis?	
LIZA Dont you know where it is? In the Green Park, where the King lives. Goodbye, Freddy. Dont let me keep you standing there. Goodbye.	
FREDDY Goodbye [<i>He goes</i>].	
TAXIMAN Here? What's this about Bucknam Pellis? What business have you at Bucknam Pellis?	
LIZA Of course I havn't none. But I wasn't going to let him know that. You drive me home.	
TAXIMAN. And where's home?	
LIZA. Angel Court, Drury Lane, next Meiklejohn's oil shop.	
TAXIMAN. That sounds more like it, Judy. [<i>He drives off</i>]. (Shaw 1961: 29 italics in the original.)	

7. “AND DON’T NOBODY CALL ME TOP SOLDIER NO MORE.” THE ROLE
OF ETHNIC MINORITIES IN THE USA WARS.

Francisco Javier Rodríguez Arranz

Abstract

The United States of America can be considered the perfect example of a strong, vigorous, young nation that owes part of its success and power to the melting pot of peoples, races and cultures upon which the country was built. However, destiny touched the different human groups which took part in the construction of the United States of America with different fingers, from the early times when the first Europeans arrived in Massachusetts to the current days, when still a large quantity of disfavoured people are expecting to cross the well-defended borders of the most powerful nation of the world.

In the numerous wars in which the United States of America have been involved, the ethnical minorities did not always receive a fair and proper treatment from the part of the army, notwithstanding the many times they went beyond their duty.

This paper will consider the situation of ethnical minorities, especially Native Americans and African Americans, in the USA wars and the diverse points of view in the same ethnic group.

For this purpose, not only books, magazines, journals, and research articles will be considered. In the American cinematography many titles dealing with the theme of racism and discrimination in war times can be found. The same occurs in the American popular music where there are also examples which show different perspectives, ethic and ideological positions, and situations related with this topic.

The aim of this study is to show that even in the worst situations, when people have risked their own lives at the battlefield, and after it some of them are still abused, despaired, and ill treated, human beings are able to maintain their dignity and to act consequently.

When on the early years of the 17th century the first English colonists arrived at the Atlantic shores of North America and met the American natives, none of the two groups knew that they were attending the birth of a new nation. Nowadays, the USA is a melting pot of different races and cultures with cities like New York where more than 700 different languages can be heard.

The history of the USA is also the history of the different peoples and the different ethnic minorities which contributed to its economical development, its military expansion, and its particular cultural character. The USA has seen several emigration surges along the years. After the Englishmen it was time for Frenchmen, Germans and people from the north of Europe. From 1830 to 1860 the period of the Old Immigration occurs and 30 million Europeans arrived at the USA (Bosch 2005: 94.) From 1880 emigrants – 85% in 1914– come from the south and east of Europe, particularly from Austria-Hungary, Italy and Russia. Among the people coming from this last country there were several Jewish families running away from the tsarist pogroms. The New Immigration took to the United States a surprising variety of unknown types: Poles, Czechs, Hungarians, Croats, Slovenes, Greeks, Turks, Portugueses, and many others (Jones 2001: 298-299). Even Chinese and other emigrants from Asia went to work in the railway. Nowadays, the USA borders are full of emigrants from all around the world expecting to enter the country. However, despite immigrants there are two ethnic minorities that have some particular features: Native Americans and African Americans. The former were the original inhabitants of the

land, they were already in the American continent when the white man got there, and the latter were mainly taken there by force to work as slaves in the southern cotton fields. When the first Europeans arrived at America, they found in the Native Americans the necessary help to survive. Natives taught them how to fish, how to labour the land, and helped them to pass the cold winter. However, only a few years later, Native Americans were involved in every white man’s war. Sometimes they were enemies, others allies, and almost always losers.

Dee Brown, in his work *Bury my Heart at Wounded Knee* explains how the conflict began in Virginia:

The Englishmen used slenderer methods. In order to ensure peace, at least during time enough to consolidate their settlement in Jamestown, they put a golden crown upon Wahunsonacook’s head, dubbed him King Powathan, and convinced him to make his people work to provide food for the new colonists. Wahunsonacook vacillated for a time between the loyalty he owed to his rebellious subjects or submission to English desires, but when his daughter Pocahontas married John Rolfe, he apparently decided he was not firstly Indian but English. When Wahunsonacook died, the Powathans rose to rebellion against the Englishmen in an attempt to drive them back into the sea they had come. However, Powathans undervalued the power of English weapons, and eight thousand of them were reduced to scantily one thousand. (2005: 20. Translation mine)

The situation in Massachusetts was similar. Settlements development required more land and Indians ceded part of their land to colonists. Some years later, when Native Americans were expelled from their lands, Wampanoag chief Metacom, who had been crowned King Philip by Englishmen, brought the Indian tribes to war. After the campaign, the Wampanoag and Narragansett were practically exterminated. When King Philip died, his head was exhibited in Plymouth for twenty years. His wife and his son were sold as slaves. (Brown 2005: 21)

From 1713 to 1763, conflicts between European nations had a reflection in North America, and between 1754 and 1763 the French and Indian War took place. Here, most of native Indians fought by the French against the British. At the beginning, the Iroquese Nation supported England, but finally they realized the threat the British were and decided to join the French troops. The English victory, which provoked the end of French presence in North America, allowed the colonists to continue their expansion through new territories, including Indian land. Treaties signed by British and Indians in order to distribute the territory were never respected.

The clash of Indian and white man cultures was evident in every area of life, and one of the most interesting features refers to the concept of war in each culture. Stephen E. Ambrose, in his book *Crazy Horse and Custer* explains it:

Among other perplexing traits, none surpassed the method the Sioux used in war. [...] However, unlike the white men, the Indians did not fight for killing but for prestige. For the red men the highest honours were for those who touched a living enemy with the bow, the spear, or the hand, which was called the "Counting Coup." Killing a distant antagonist with an arrow or a bullet almost did not grant fame because from the red man's point of view, courage was not needed to fire a weapon against a distant enemy. (2004: 26. Translation mine)

War was present in Native American life and it was actually one of the main occupations for most of the men. Notwithstanding, war among Native Americans had not the same degree of cruelty and devastation as among white men. Stephen E. Ambrose comments on this through the voice of a white witness:

A missionary who lived with the Sioux from 1835 to 1845, Reverend S. W. pond, recorded the results of the constant war between that tribe and the Sac, Pottawatomie, Chippewa, and Ojibway. During that decade the Sioux killed or wounded one hundred twenty nine enemies and suffered eighty eight casualties. Since in both cases more than half of the total was

formed by children and women, the Sioux lost less than four warriors per year. Probably, hunting accidents provoked more deaths among men. (2005: 27. Translation mine)

Incomprehension of the Native Americans was perceptible in every scope. Indians were considered dirty, cruel, lazy, and an obstacle for progress and development. They were deceived uncountable times, were obliged to live secluded in inhospitable reservations and had to suffer racism and discrimination. It is sadly well known the episode when Cheyenne chief Tosawi surrendered to General Sheridan. When Tosawi introduced himself, he said in poor English: “Tosawi, good Indian.” General Sheridan’s answer was: “The only good Indians I ever saw were dead.” (Brown 2005: 184)

Despite of this, American military authorities did not have inconveniences in recruiting Native Americans for war when they considered it necessary. Delaware, Osage, Santee, Crow, Arikara, Shoshone, Ute, Pawnee, Tonkawa, even Cheyenne and Sioux fought alongside the US Army against their blood brothers in different points of the American geography. These Native Americans always fulfilled with their duty, showed a legendary bravery, and in many cases played a decisive role in some battles.

George Armstrong Custer was one of the soldiers who knew best the capacity of Native Americans as he used them as scouts in many of the campaigns he carried out, but there are some other significant cases. Stephen E. Ambrose explains how important Crow and Shoshone were for General Crook in the Battle of Rosebud:

Crow and Shoshone offered a splendid fight. It was like this, without any doubt, although the Army never admitted it and in no way acknowledged their allies, Crow and Shoshone, who one time and another saved Crook from a large scale disaster. Two times, with great temerity, they advanced through Sioux lines to save an officer who had lost his horse and was isolated from his men. (2005: 440. Translation mine)

Along USA history, Native Americans have kept joining the US Army in every armed conflict. It is especially well known the role of Navajo Indians in World War II, when the US Navy used the Navajo language in radio transmissions in order to confuse the Japanese, who knew the American communication keys.

Nowadays, not only Native American women have found their place in the army (Hopi soldier Lori Pistewa was the first female warrior who died in the Iraq war), but also some sources affirm that native Indians are over-represented in the US Army.

This is an extract of an article dealing with Native Americans in the Afghanistan War, published by The Guardian on September, 2011:

Many, also like her, are from ethnic groups that carry a military load that exceeds their demographic weight. She is a Native American, whose members form a portion of the US active duty forces (1.7%) that is twice as large as their proportion of the US population (0.8%). (2011. n.p.)

African American presence in USA wars was different from Native Americans' since they never fought against the US Army, but they also had to suffer racism and discrimination. Although in the early years of the American nation African Americans were banned from the army, they were present in bigger or smaller amount in almost every armed conflict the USA were involved in.

The Continental Army, that can be considered the antecedent of the modern US Army, was created in June, 1775 by the Second Continental Congress during the American War of Independence. It was a voluntary army in which black men, at a first moment, did not have a place. In this army, admission criteria were not unified and each colony decided whether or not black men, free or enslaved, could be recruited. Every colony, at a certain

moment, banned black soldiers, but finally political and military authorities realized that every soldier was necessary and black men could show their bravery in the battlefield. American historian Robert Selig, in his article “African Americans in the Continental Army and the State Militias during the American War of Independence”, considers the role of this ethnic minority:

Together with their 5,000 compatriots said to have served in the Continental Army, the unknown number of African-Americans who at one point or another served in the various state militias, sometimes for a week or two at a time, sometimes for two or three months, sometimes for a day, or even for a few hours only when a British attack or Loyalist raid needed to be defended against, made valuable contributions to the achievement of American Independence. (n.p.)

Despite this valuable contribution, the United States Congress finally excluded African Americans from military service in 1792.

The African American definitive incorporation to US Army occurs during the Civil War, although as John Keegan says in his book *The American Civil War. A Military History*, it was in the Southern States, concretely in Louisiana, where black men tried first to join the Confederate Army in order to show their civic responsibility. Confederate authorities ignored them. (2011: 387-388)

It can be said that, although black regiments had been organized in occupied territories in 1862, the first black unit in the US Army was the legendary 54 Massachusetts Volunteer Infantry Regiment. The creation of this unit was possible when abolitionist governor of Massachusetts John A. Andrew was allowed to include black soldiers in regiments. In this task, Andrew was supported by several black abolitionists, Frederick Douglass among others, who considered African-Americans incorporation to the army the best way to reach social equality. The Fifty-fourth gained respect and honour at the Battle

of Fort Wagner, and despite the regiment was dissolved at the end of the war, many soldiers remained in the army. Some of these soldiers participated in the Indian Wars, where Native Americans, due to the colour of their faces and their curly hair called them “Buffalo Soldiers.” Others, when they returned to civilian life, decided to migrate to the North or to the West where altogether with other African-Americans participated in the expansion beyond the frontier.

During the Cuban War of Independence, the African American community felt the Cuban people’s cause to be close to their situation, and several black soldiers regiments, Buffalo Soldiers included, fought in Cuban land. Notwithstanding, not every black citizen had the same perception about black soldiers’ participation in Cuban land. According to Spanish historian Aurora Bosch, while African American leader Booker T. Washington supported American intervention in Cuba, other leaders thought that North Americans should fight for black citizens freedom in the south of USA and considered that militarization could increase white violence against black people. (2005: 298)

One of the main reasons to ban black population from the army was that the fact that African Americans could bear arms always provoked a mixture of fear and distrust in white society. In *The Golden Door. The US from 1865 to 1918*, the American writer, professor of biochemistry, and author of several history books Isaac Asimov, says that “...a fear to black riots existed. It was a fear that black people did not deserve since there has never been a group of persons so oppressed and trodden for so long, and on the contrary, showed such a little wish of vengeance.” (1984: 13-14)

For African Americans, access to the army has always been a way to reach integration and equality in American society, and many black leaders have supported this

idea in every armed conflict USA have faced. However, from Frederick Douglass times to current days, black community has never been unanimous at this point, and many African Americans thinkers have raised their voices against black participation in what they considered white man’s wars. Curiously, it was not a political or religious leader, but a famous sportsman, Muhammad Ali, who best expressed this reality when being asked his opinion on Vietnam War. It is said that “No Vietnamese ever called me nigger” was his answer.

American cinema has a wide list of films which reflect the ethnic minorities’ experience in the army. In “Sergeant Rutledge”, John Ford makes a critical vision of black soldiers’ situation during the war against Apache, and shows different aspects concerning the race problem in military life. To illustrate this, we will focus on two concrete moments on the film. During the trial, racism appears in the attorney’s speech

–Is that man there, that colored soldier?

–I object!

–I withdraw the word colored, I refer to the accused Sergeant Rutledge. (Ford 1960. 18’ 10’’- 18’ 21’’)

The different perception African Americans had of war is precisely portrayed when Sergeant Rutledge assists one of his soldiers.

–We’re fools to fight the white man’s war.

–It ain’t the white man’s war. We’re fighting to make us proud. (Ford 1960. 1:07’ 22’’- 1:07’ 30’’)

The theme of ethnic minorities in war times has also been regarded in popular music. Various artists have written songs in which this topic is considered from different perspectives. In “Tuskegee Pride” by Jason Ringenberg and in “Buffalo Soldier” by Bob Marley, we can perceive the different considerations African Americans have of their

participation in war. In my opinion, while the former shows the version of a black man proud of being a World War II veteran, the latter renders tribute to those who fought in the Indian Wars and offers a critical vision of the black man situation in the USA (See appendix).

African Americans and Native Americans are only two of the numerous ethnic groups that constitute the vast American human geography. People from every corner in the world have sought better life conditions in the United States and have contributed with their effort, their culture, their will to survive, and their love for freedom to American development. In many cases, the way to equality and to integration in society was difficult and full of pain. Nowadays, all these ethnic minorities have representation in every American institution and undoubtedly, the Army is one of the most important and influential institutions in the USA. Members of these groups have been present in every war USA has faced, some of them got Honour Medals and many died, but all of them showed their courage and integrity and offered human race a lesson of dignity.

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Buffalo Soldier. Noel George Williams / Bob Marley.

Tuskegee Pride. Jason Rinsenberg.

Appendix

BUFFALO SOLDIER (Noel George Williams / Bob Marley)

Buffalo Soldier, dreadlock rasta
There was a Buffalo Soldier in the heart of America
Stolen from Africa, brought to America
Fighting on arrival, fighting for survival
I mean it when analyse the stench
To me it makes a lot of sense
How the dreadlock rasta was the Buffalo Soldier
And he was taken from Africa, brought to America
Fighting on arrival, fighting for survival
Said he was a Buffalo Soldier, dreadlock rasta
Buffalo Soldier in the heart of America
If you know your history
Then you would know where you coming from
Then you would'nt have to ask to me
Who the 'eck do I think I am
I'm just a Buffalo Soldier in the heart of America
Stolen from Africa, brought to America
Said he was fighting on arrival, fighting for survival
Said he was a Buffalo Soldier win the war for America
Buffalo Soldier troddin' through the land
Said he wanna run, then you wanna hand
Troddin' through the land
Said he was a Buffalo Soldier win the war for America
Buffalo Soldier, dreadlock rasta
Fighting on arrival, fighting for survival
Driven from the mainland to the heart of the Caribbean
Troddin' through San Juan in the arms of America
Troddin' through Jamaica a Buffalo Soldier
Fighting on arrival, fighting for survival

Buffalo Soldier, dreadlock rasta

TUSKEGEE PRIDE (Jason Rinsenberg)

Daddy was a sharecropper south of Tuskegee
His son was a slave ‘til Lincoln set him free
Me I was the golden boy Dad swore he would save
He taught me to never see the grandson of a slave
In the fall of ’39 Hitler made a mess
But frankly I didn’t see the difference I guess
From what he was doing and what was done to us
Sometimes I have to wonder in what God did they trust
So light me up a cigarette and I’ll tell my story
Once I was a fighter pilot trained at Tuskegee
My sister raced home with the news that in Tuskegee
At our famous institute there was going to be
A fighter pilot school to teach us how to fly
I didn’t even hesitate I ran down to apply
I studied hard and flew the best-- Dad was proud to see
His son was a fighter pilot trained at Tuskegee
They shipped us to Europe where still we would hear
The awful names they’d yell at us so very loud and clear
But when we got into the air and bullets they would fly
I felt a perfect freedom in those fatal skies
We were lords of the skies of Northern Italy
All us crazy fighter pilots trained at Tuskegee
Soon they didn’t call us names as our boys went down
Protecting all those bombers over German towns
We took our share of bullets while far away at home
Our wives took all that bigotry neglected and alone
My face was burn in ’44 as you can plainly see
When I was a fighter pilot trained at Tuskegee
Now I’m in a nursing home ran by the V.A.

My grandkids came to see me just the other day
One of them asked about the burns upon my face
I said “Those are marks for freedom now carry on the chase”
But I don’t need your platitudes or your sympathy
‘Cause once I was a fighter pilot trained at Tuskegee
I’m proud I was a fighter pilot trained at Tuskegee
Yes I am a fighter pilot trained at Tuskegee

8. WHAT ABOUT SLAVERY?

Gladys Valadés Palomares

Abstract

“If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master – to do as he is told to do. Learning would *spoil* the best nigger in the world” (Douglass 1997: 29. Italics in the original). Many masters thought that teaching a slave how to read or how to write was very dangerous. Despite this, a lot of African American slaves were able to learn, and even better, many of them dared to write about their lives on American plantations. Some other authors, such as Harriet Beecher Stowe, also wrote about African American slaves’ lives because they were related to some of them. Another reason for writing was that authors and philosophers, such as Henry D. Thoreau and Ralph Waldo Emerson, thought the treatment that people gave them was derogatory. An evaluating of narratives about slavery from different points of view demonstrates the differences in perspective between the autobiographical narratives the more fictional ones. All these narratives concerning slavery under different points of view call for a comparison in order to see whether the perspectives of autobiographical narratives and the perspectives of more fictional narratives were similar or different. In order to do that, it is useful to make a comparison between the point of view of a slave and a person who is not a slave. Frederick Douglass and Harriet B. Stowe, with their *Narrative of the life of Frederick Douglass, an American Slave, Written by Himself* (1845) and *Uncle Tom’s Cabin* (1852) respectively, are the narratives to be compared.

In his narrative, Frederick Douglass tells us how his life as a slave was with reference to specific details. Therefore, we are able to see the entire story through his eyes feeling

exactly how he felt. On the contrary, in *Uncle Tom's Cabin*, Harriet Beecher Stowe tells us the story of the slave Tom, and not her experience because she did not live through slavery. Despite the fact that both novels are against slavery, Douglass is more faithful to the events slaves lived than Stowe. The reason for this difference is mainly because Stowe did not suffer from slavery but Douglass did.

Black people still suffer from racism, and they are still trying to overcome social barriers that were imposed in slavery times (Stamp 1966: 9). The reason why black people are treated differently is from the period in which slavery existed. It is important to have a general knowledge of the past situation in order to understand the current inequality.

The works *Uncle Tom's Cabin* by Harriet Beecher Stowe and the *Narrative of the Life of Frederick Douglass, an American Slave, written by Himself* by Frederick Douglass are good examples of what happened in America. Both books are in favor of the abolition of slavery, but they tackle it from different perspectives. While Douglass' narrative presents a great deal of suffering, Stowe's work presents more happiness. This is because, among other things, Stowe's book is based on a non-experiential perspective and Douglass' on an experiential one. By analyzing scenes in these two books, I will be able to show how happiness and suffering appear in them in order to see how authors with different perspectives differ in relaying the events.

The concept of "slavery" can be defined as a system in which a person—the slave—is the property of another person—the master—, so the slave has to work without being paid, without being appreciated, and without any rights.

Slavery mainly constituted a working system. In whatever place of the South where owners existed, no matter how many slaves they had, their productive capacity was what owners

estimated the most. Their worry was no other than getting a good organization and exploitation of the work that must be done. (Stamp 1966: 45. Translation mine)

Slavery has existed since ancient times. For instance, between the 3rd and the 8th centuries, barbarians conquered poor villages all over Europe. Barbarians not only imposed their rule over the population, but also took possession of everything. As people of these villages could not pay their debts, they were used as slaves. In the Middle Ages, the Arabs started networks in which slaves were moved to different parts of the world. With the discovery of America in 1492, these networks expanded to a massive scale. In the following century, the American colonies suffered the oppression of the European countries. The trade of African American slaves was developed very quickly. Between twenty five and thirty million slaves were moved, excluding the ones who died during travel in what is known as “the middle passage” or during wars at the colonies.

The slavery system was not implanted in America at once but little by little. Plantations played an important role in the development of the slavery America because they needed workers, but this does not mean that slavery was needed. In fact, southern plantations were older than slavery, and they even survived its abolition. Before slavery started, these plantations were worked by white people, but slaves started to be employed because it was the cheapest kind of exploitation. Some white workers complained about adapting to the warm climate, and they thought that African American people had some external features that allowed them to work in the hottest conditions (Stamp 1966: 15-19).

With time, more African American slaves were needed on the plantations, so they were moved from Africa to South America. In the end, almost all slaves were black and mulattos. In 1780, the United States decided to start the abolition of slavery, but this was a huge and very slow process owing to the fact that the many people’s mentality had to

change, which can take generations.

The American Civil War or War of Secession (1861-1865) was decisive in the American history of slavery. During this war, the United States became divided between the North and the South. Due to this division, two positions were adopted against and in favor of slavery respectively. One of the antecedents to this war was that the antislavery ideas were becoming a strong ideological movement. This movement was evidenced by publications such as *Uncle Tom's Cabin* by Harriet Beecher Stowe. Slavery was one of the catalysts for the war, as in the South slaves were treated as a form of property, while the North had more progressive ideas and wanted slavery to be abolished. The main result of this war was the ending of slavery (Collado 2013: n.p).

The work of Harriet Beecher Stowe, *Uncle Tom's Cabin*, was published in 1852, and it was written in order to motivate the abolitionist cause in the United States before the Civil War took place. Consequently, it increased the consciousness of people in the United States to the slave system. However, *Uncle Tom's Cabin* was criticized by people who supported slavery because they regarded the book as false and slanderous. In contrast, it was a great success among people who did not support slavery because it gave them arguments against it in the form of its depictions of the unjust treatment of blacks by whites and its descriptions of the black character's humanity. As a matter of fact, when the president at that time, Abraham Lincoln, met Stowe during the Civil War in 1862, he said to her: "So you're the little woman who wrote the book that started this great war" (Flores 2013: n.p). Legend or not, this shows the connection between *Uncle Tom's Cabin* and the Civil War.

The work of Frederick Douglass was published in 1845. Frederick started to learn

to write when the wife of Hugh Auld, one of his numerous masters, taught him some basic rudiments of the alphabet. When this woman discovered that teaching slaves how to read or write was against the law, she stopped (Douglass 1997: 95). Consequently, Douglass continued his learning with some white children that were in the neighborhood.

Frederick Douglass wrote his work just before the War of Secession, but it continued to be influential after it. Through reading, he built up his ideological opposition to slavery and decided to share this new knowledge and his story with other anti-slavery people at some meetings, becoming in this way an anti-slavery lecturer. One example of an important lecture was his speech at the Massachusetts Anti-Slavery Society's annual convention on Nantucket Island. He became very popular with these lecturers and wrote his first autobiography telling his story, which was a bestseller in the United States and is the work analyzed here. At the very beginning, publishing this work was dangerous due to the fact that there were people—such as Hugh Auld's wife—, who had somehow helped Douglass and could be in trouble for doing so. But at the end, the work had national and international success.

These two writers, Harriet Beecher and Frederick Douglass, knew each other because both were against slavery and both wanted to show the reality. In fact, they exchanged letters and wanted to open a school to teach free black people in order to help them, but nothing came of the idea (Graham 1973: 621). The circumstances that led them to write against slavery were very different though, and this can be seen in their works. While Frederick experienced slavery in his own skin by suffering it mentally and physically, Stowe only witnessed it. Thus, the work of Douglass is going to be more personal than Stowe's novel because it is not the same to be a witness to something than to suffer from it.

Both Douglass and Stowe had the same aim, but as a result of these two different ways of witnessing slavery, their aims are described differently. The main aim of Douglass was to show that the only purpose of slaveholders was to “break” slaves who were treated as animals, whereas the aim of Stowe was to show that slaves had humanity just as white people did. However, the majority of slaveholders did not realize this. In different ways, one harsher than the other, both authors wanted to convince people that tolerating slavery was evil, so it could no longer be accepted.

Similarly, suffering and happiness are present in both works, but suffering is more present in Douglass’ work, and happiness in Stowe’s. This is because Douglass wanted us to experience what other slaves and he had suffered. While Douglass suffered slavery from a firsthand experience, he portrayed it in a harsher way using graphic and alarming details so that the reader may empathize with him. On the other hand, Beecher’s work is fictional, and therefore a product of her imagination and interpretation of reality, which results in her narrative being less emotionally challenging. I will focus on the characters of Douglass in Douglass’ narrative and Tom and Eliza in Stowe’s work to demonstrate the emphasis of suffering and happiness in the works. The characters on which I am going to focus and in which we can see suffering and happiness with more emphasis are Douglass in Douglass’ narrative and Tom and Eliza in Stowe’s work.

In Douglass’ narrative, it is useful to start from the very beginning of his life in order to show how the slave’s situation was. Douglass, as a child, did not know his age and was not educated—which was normal among slaves. Nevertheless, Douglass was able to learn how to write and read, so he could also teach other slaves who were with him.

One of the instances in which suffering is present in Douglass narrative is in the

common custom among slaveholders of separating slave children from their mothers when they are young. Frederick had to suffer this because his mother lived on another plantation, and “a whipping is the penalty of not being in the field” (Douglass 1997: 13). This affected him during all of his life.

Whippings were another nightmare for slaves. Frederick described them in a very detailed way because he had seen and suffered a lot of them. One such case was the whipping of his aunt:

I have often been awakened at the dawn of day by the most heart-rending shrieks of an own aunt of mine, whom he [the overseer] used to tie up to a joist, and whip upon her naked back till she was literally covered with blood. [...] The louder she screamed, the harder he whipped; and where the blood ran fastest, there he whipped longest. (Douglass 1997: 14-15)

As a child, Douglass saw when the master “commenced to lay on the heavy cowskin, and soon the warm, red blood [...] came dripping to the floor” (Douglass 1997: 15). Many times, these bloody events happened while children were looking at their mothers.

Douglass was also a witness to another atrocity against an African American slave. Demby was being penalized with some lashings when he tried to escape. Demby plunged himself into a river, so the overseer, Mr. Gore, without consultation or deliberation, raised his musket to his face and shot him (Douglass 1997: 23-24).

The worst thing is that killing a slave was not considered a crime, so masters and overseers were not worried about killing them whenever they wanted. This was said by Frederick, “I speak advisedly when I say [...] that killing a slave, or any colored person, [...] is not treated as a crime” (1997: 24). There were some overseers that boasted of

killing them. Bloody descriptions appear continuously during the whole narrative because beatings were present in his life.

Perhaps the happiest situation for Douglass, apart from being finally free, was his stay with his masters Mr. and Mrs. Auld. When Frederick arrived with them, he could see goodness and compassion in the big-hearted Sophie. He could also learn the basic knowledge of reading and writing thanks to her. This situation soon changed when his master realized his wife was teaching Douglass. Then Thomas started to whip Douglass because he was used to the good life he had in Mr. Auld's home. As a result of his disobedience, he was sent with Edward Covey to be re-educated, where he was mistreated. Then he started to work for Freeland of whom Frederick said, "I will give Mr. Freeland the credit of being the best master I ever had, *till I became my own master*" (1997: 56. Italics in the original). Freeland was very different from Mr. Covey, although he was still fidgety and furious, Freeland had another way of doing things. He gave food and time for lunch to his slaves, he ordered them to work hard but with good tools, and despite having a huge plot of land, there were many slaves to work it. Douglass managed to encourage the other slaves to learn to read, so he founded a school. In living in this 'happy' situation, his ideas of freedom started. At the end of the period with this master, Frederick managed to escape and he was not a slave any more so a happy life started.

In contrast, the situation of Stowe's Tom was very different to that of Douglass:

A city slave is almost a freeman, compared with a slave on the plantation. He is much better fed and clothed, and enjoys privileges altogether unknown to the slave on the plantation.
(Douglass 1997: 30)

As this quotation shows, a slave who is not working at these plantations enjoys privileges

that are undreamed for a slave who is working at one. This can be seen very clearly if we compare the experiences of Tom and Douglass. Douglass' life took place almost always around plantations, so he did not have any privilege of the kind a city slave had. Tom on the other hand enjoyed the privileges of living in a city, such as being allowed to live with his family or having a very close relation with his masters, although Tom's situation worsened when he was sold. This was completely different to Douglass' situation.

Firstly, Tom lived in a happy and familiar atmosphere because he lived in a cabin surrounded by his wife and sons. He got on very well with his masters Mr. and Mrs. Shelby because they treated Tom and his family in a human way. They were the type of masters who think: "[t]reat [th]em like dogs, and you'll have dogs' works and dogs' actions. Treat [th]em like men, and you'll have men's works" (Stowe 1994: 92). There were many cases in which, as slaves were not treated very well, they decided to escape. This was many times Douglass' case. In contrast, there were other cases, such as many times Tom's, in which they were treated in such a way that they preferred to stay unconditionally with them.

However, the situation of Tom, Eliza, and her son changed when Mr. Shelby had to sell them because of some debts. Eliza did not accept this, so she decided to escape. She was pursued by Haley and suffered hunger, cold, and risks, but at the end, she, George and little Harry, were able to be happily free in Canada. On the other hand, Tom accepted his destiny because he wanted to help his master to pay his debts, and embarked on a ship with Haley.

During the stay on the ship, Tom met a girl, "he half believed that he saw one of the angels stepped out of his New Testament" (Stowe 1994: 127). All moral virtues, all

Christian virtues, and goodness were characteristics of Evangeline St. Clare. Even when she met Tom, she asked her dad to buy him saying, “I want to make him happy” (Stowe 1994: 130). That situation reflects Stowe’s aim: to show humanity in people. Evangeline St. Clare, and even her family, are a good example of a slaveholder family having humanity, which was the purpose of this anti-slavery book: to show that all people, regardless of their origin, had humanity, so slavery could no longer exist.

All the time Tom stayed with Eva, he felt happy and comfortable as if he was at home. Eva and Tom spent hours walking and reading the Bible:

Eva [...] was hanging a wreath of roses round his neck; and then she sat down on his knee [...] still laughing.

“O, Tom, you look so funny!”

Tom had a sober, benevolent smile, and seemed [...] to be enjoying the fun quite as much as his little mistress. (Stowe 1994: 154)

Clearly, it can be seen that, during his stay with this family, Tom’s life was not bad or sad. Passing time with a such a kind child, being allowed to read, and having the freedom he had was something with which many slaves—such as Douglass—dreamt about. Perhaps the worst thing Tom had to deal with was that he was not with his family, but again, Tom knew that it could not be another way because he did not want his master to be in trouble.

Even when Eva died, Tom stayed with his master. St. Clare offered Tom freedom and to go with his family, but Tom decided to stay to help his master. He wanted him to be Christian because then St. Clare would be safe. This unconditional service has been nowadays turned into a pejorative epithet. From now on, the expression “Uncle Tom” is used for a person, normally an African American, who serves white people excessively (Pons 2011: n.p).

“Well, Tom,” said St. Clare [...], “I’m going to make a free man of you;—so, have your trunk packed, and get ready to set out for Kentuck,”

“Not while Mas’r is in trouble,” said Tom. “I’ll stay with Mas’r as long as he wants me,—so as I can be any use.” (Stowe 1994: 265-6)

This is one of the ways that Stowe demonstrates no personal experience with slavery, as Tom’s choice is not believable. That is the reason for the term ‘Uncle Tom’ becoming an epithet: a normal slave would not carry out such service. If a slave had the opportunity to be free or escape, he or she would do it. In this way, having an example of a slave behaving in Tom’s way was inconceivable for them. The period Tom lived in St. Clare’s house was happy, but almost all slaves, such as Douglass, lived in a completely different situation.

When St. Clare died, Tom had to go with another master to a plantation. There, his master Simon Legree mistreated him because he refused to punish a slave. When he was almost exhausted, he was revived by a religious apparition that said: “He that overcome[s] shall sit down with me on my throne, even as I also overcame, and am set down with my Father on his throne” (Stowe 1994: 339-340). From this time, his stay on the plantation became happy. Despite beatings, Tom’s soul was with God and he smiled.

To sum up, the narrative of Douglass and the work of Stowe are very different despite the fact that both works were written with the same goal. Douglass’ narrative is harsher because he wanted us to see through his eyes, his experience and the experience of the other slaves. Having lived those situations, there is no room for imagination or invention, so he is faithful to the story. In contrast, Stowe wanted to show us, by seen and not physically felt arguments, how hard slavery was and creates a much lighter story.

When a person does not feel the experience in his or her skin, he or she cannot be in the shoes of the slaves. In this way, imagination and invention takes place. This was the

case of Stowe; she had not suffered from slavery, and this made the difference between Douglass' narrative and her writing. Stowe wrote a novel in which her aim—the abolitionist cause—was present. Nevertheless, the details and descriptions she made are not based on a real experience, making the writing a work of fiction. On the other hand, Douglass' work is based on his own experience, so it is a real story about slavery, making his writing a work equally valuable for abolitionist purposes, yet much more emotionally unsettling.

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APPENDIXES

Appendix A: Conference Poster

Appendix B: Conference Program

Appendix C: Conference Book of Abstracts

First Undergraduate Conference in English Studies

**Salón de Grados y Salón de Actos Lope de Rueda
Facultad de Filosofía y Letras
31 de mayo de 2013**



Organiza:

**Patricia San José Rico
Leonor Pérez Ruiz**

Departamento de Filología Inglesa,
Universidad de Valladolid



FIRST UNDERGRADUATE CONFERENCE IN ENGLISH STUDIES

DESTINATARIOS: Alumnos de Grado en Estudios Ingleses y Filología Inglesa.

Número de horas: 7,5

COORDINADORAS:
Patricia San José Rico
Leonor Pérez Ruiz
Departamento de Filología Inglesa

FECHA
31 de mayo de 2013

LUGAR:
Salón de Grados y Salón de Actos Lope de Rueda
FACULTAD DE FILOSOFÍA Y LETRAS

VALLADOLID



	Salón de Grados	Aula Magna Lope De Rueda
9:00	<p>FANTASTIC LITERATURE Chair: María Antonia Mezquita Fernández</p> <p>GARBAY-FLEURANT, FRANÇOIS: THE TWO FANTASY WORLD WARS OF J.R.R. TOLKIEN</p> <p>MORÁN GONZÁLEZ, EMMA: FROM MIDGARD TO MIDDLE EARTH: NORSE MYTHOLOGY IN TOLKIEN'S WORK</p> <p>MARTÍN GONZÁLEZ, ANA CRISTINA: WHEN REALITY OVERCOMES FICTION... "ALL THE ROADS LEAD TO ROME." A COMPARISON BETWEEN <i>THE HUNGER GAMES</i>, GLADIATORIAL GAMES, AND REALITY SHOWS</p> <p>MARTÍNEZ ALONSO, ROCÍO: THE BRITISH GAME OF THRONES. A COMPARISON BETWEEN THE HISTORY OF ENGLAND AND G.R.R. MARTIN'S SAGA</p>	<p>US vs. SPAIN Chair: Sara Medina Calzada</p> <p>DE CIMA JUÁREZ, MARTA: THE IMAGE OF SPAIN IN THE UNITED STATES: CULTURAL AND HISTORICAL RELATIONSHIPS</p> <p>DIEZ GÓMEZ, BEATRIZ: SPANISH SPEAKING COMMUNITIES IN THE USA</p> <p>ARQUIAGA GARCÍA, SARA: SPANISH LANGUAGE IN THE UNITED STATES</p> <p>DOMINGUEZ ROBLES, NORBERTO: THE INFLUENCE OF MEDIA STEREOTYPES AND THE CONSEQUENCES IN OUR VISION OF THE SOCIETY OF THE UNITED STATES</p>
10:30 Break		
10:45	<p>LITERATURE, HISTORY AND SOCIETY Chair: Marta Gutiérrez Rodríguez</p> <p>ROBLES VILLARINO, MARTA: A TRIVIAL COMEDY FOR SERIOUS PEOPLE: SOCIAL CRITIQUE AND SELF-DEPRECIATION IN OSCAR WILDE'S <i>THE IMPORTANCE OF BEING EARNEST</i></p> <p>VALENTINOV KRASTEV, STILIAN: <i>GULLIVER'S TRAVELS</i>: NOT AN ENTERTAINING ADVENTURE</p> <p>ROMITO, ELENA: ROBIN HOOD: ONLY A MERE LEGEND?</p>	<p>US HISTORY Chair: Pilar Garcés García</p> <p>CARNERO OLMEDO, JUDIT: AMERICAN REVOLUTIONARY WAR</p> <p>CARRAVILLA IZQUIERDO, REBECA: NORTH AMERICAN'S INFLUENCE OVER EUROPE</p>
11:55 Break		
12:10	<p>MISCELLANEOUS Chair: Tamara Pérez Fernández</p> <p>ARRANZ GOZALO, CRISTINA: CHARLES DARWIN'S THEORY OF EVOLUTION</p> <p>SÁNCHEZ DÍAZ, SILVIA: "I HAVE A TRICK." THE USE OF APPEARANCE AND ENVIRONMENT IN POLITICAL DISCOURSES AND ITS EFFICACY: COMPARISON BETWEEN BARACK OBAMA AND MARIANO RAJOY</p> <p>WANG, FANGZHY: THE SIDE EFFECT OF BRAND CULTURE IN CHINA: A CHALLENGE FROM PRODUCT PIRACY</p>	
13:20 Lunch Break		

	Salón de Grados	Aula Magna Lope De Rueda
16:00	<p>NEW TECHNOLOGIES Chair: José Manuel Barrio Marco</p> <p>GUMIEL CORREA, MARÍA: MASS MEDIA: INFLUENCE OF INTERNET IN OUR DAILY LIFE</p> <p>MARTÍNEZ FERNÁNDEZ, SANDRA: THE BIG BANG OF SOCIAL MEDIA: THE INFLUENCE OF FACEBOOK, TWITTER AND THE LIKE ON SOCIETY AND COMMUNICATION</p>	
16:50 Break		
17:00	<p>LINGUISTICS Chair: Raquel Fernández Fuertes</p> <p>STANKOVA LAYKOVA, RADOSLAVA: PIDGIN AND CREOLE LANGUAGES</p> <p>BARRIOS ALBUENA, LAURA: ACQUISITION OF A SECOND LANGUAGE</p> <p>SALVADOR DOS SANTOS, CARLA: LOANWORDS</p>	<p>MISCELLANEOUS Chair: Laura Filardo Llamas</p> <p>SANABRIA BARBA, MARÍA: MESSAGE IN A BOTTLE: WHEN THE ESSENCE IS LOST, WHAT LASTS OF <i>PYGMALION</i>?</p> <p>VALVERDE PÉREZ, ANA: "FROM NOBLE-MINDED TO PARANOID-MINDED." THE TRANSFORMATION OF A KING</p>
18:10 Break		
18:20	<p>ETHNIC STUDIES Chair: Santiago Rodríguez Guerrero-Strachan</p> <p>GARCÍA CALVO, LAURA: MULTICULTURALISM AND ETHNICITY IN TWENTIETH CENTURY AMERICA: FROM THE MELTING POT TO THE ETHNIC REVIVAL</p> <p>BERNARDO BLANCO, ELENA: AFRICAN AMERICAN CIVIL RIGHTS MOVEMENT 1955-68</p>	<p>ETHNIC STUDIES Chair: Enrique Cámara Arenas</p> <p>RODRÍGUEZ ARRANZ, FRANCISCO JAVIER: "AND DON'T NOBODY CALL ME TOP SOLDIER NO MORE." THE ROLE OF ETHNIC MINORITIES IN THE USA WARS</p> <p>VALADÉS PALOMARES, GLADYS: WHAT ABOUT SLAVERY?</p>

UVa

FIRST UNDERGRADUATE CONFERENCE IN ENGLISH STUDIES

COORDINADORAS:

Patricia San José Rico

Leonor Pérez Ruiz

Departamento de Filología Inglesa

FECHA

31 de mayo de 2013

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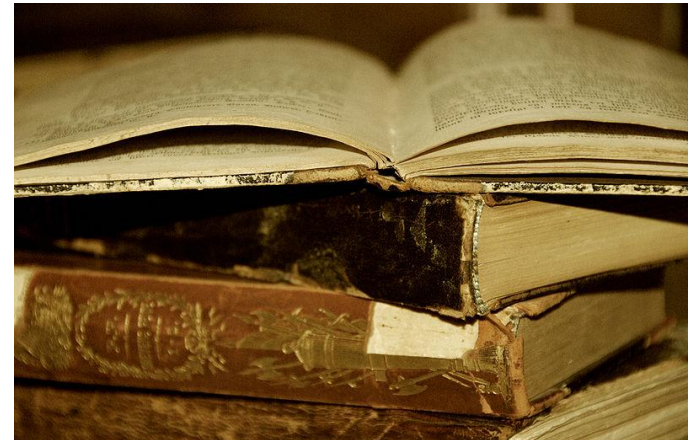
Salón de Grados y Salón de Actos Lope de Rueda

FACULTAD DE FILOSOFÍA Y LETRAS

VALLADOLID



BOOK OF ABSTRACTS



PANEL 1: FANTASTIC LITERATURE

Chair: María Antonia Mezquita Fernández

SALÓN DE GRADOS 9:00

GARBAY-FLEURANT, FRANÇOIS: THE TWO FANTASY WORLD WARS OF J.R.R. TOLKIEN

Abstract:

Millions of people lived through tragedies in the two world wars. Thousands of these people have been directly affected by those two wars, fighting in the battlefields, having friends or members of their family there, or simply, living in the countries affected by those combats. Hundreds of people directly affected by those wars have illustrated their feelings thanks to art: literature, painting, sculpture or music for example. Nevertheless, only one author has written in the light of war and fantasy style with a worldwide success. Indeed, his own experiences as a soldier in World War I and his work as a code breaker in World War II have solidly affected him. J.R.R. Tolkien stated out the reality of the two world wars, affecting his works *The Hobbit* and *The Lord of the Rings*.

Departing from a brief explanation of the main facts of the two world wars, this presentation will focus on the personal story of Tolkien in the aim of understanding his trauma of war. This paper will then focus on the analysis and comparison of the relationship between the realities of those wars and how they are staged in the Tolkien's works *The Hobbit* and *The Lord of the Rings*.

Through this analysis, this paper will show how, in his work, Tolkien always refers to war with the imaginative world he created and how he talks about his traumatizing experience through the books he wrote.

MORÁN GONZÁLEZ, EMMA: FROM MIDGARD TO MIDDLE EARTH: NORSE MYTHOLOGY IN TOLKIEN'S WORK

Abstract:

Tolkien is a well-known writer, author of *The Lord of the Rings* and *The Hobbit* among other important titles. However, some critics consider this type of literature childish and superficial. Despite this common belief, Tolkien's Work is complex and it can be studied from different points of view: economics, comparative literature, religion and even politics. Focusing on the three main Tolkien's works: *The Silmarillion*, *The Hobbit*, and *The Lord of the Rings*, this presentation will analyse and compare places, characters and magic items in this works and their relation with the similar ones in Norse mythology. Through this analysis we will see the common factors about each Mythology: the Norse and Tolkien's. The aim is to prove that this author was very much inspired by these tales and myths, and to notice how he adapted them in his books. I hope that this article will give some brief concepts to the reader, in order to help him notice others when he reads the novels.

MARTÍN GONZÁLEZ, ANA CRISTINA: WHEN REALITY OVERCOMES FICTION... "ALL THE ROADS LEAD TO ROME." A COMPARISON BETWEEN *THE HUNGER GAMES*, GLADIATORIAL GAMES, AND REALITY SHOWS

Abstract:

In Suzanne Collins's popular trilogy *The Hunger Games*, she describes a futuristic world where every year 24 teenagers have to fight in the arena and kill each other until there is only one of them alive.

This fictional story is considerably similar to the gladiatorial games that took place in the amphitheatres of Ancient Rome. The essences of both games were the same. Collins has taken Ancient Rome as a reference not only for the procedure in the arena but also for many of the features that characterize the society portrayed in her novels.

Together with Roman influences, the book is also based on the well-known reality shows, in particular, in the format of *Big Brother*. There are many resemblances between the three performances that help me support my point.

In this paper, I am going to analyze the three elements, providing the similarities that are present in both three cases. What I want to prove is that the author has taken a model from history, a real event, to narrate a fictional story that is very similar to the current enjoyment of the people. By giving similarities, I want to show how it

could act as a warning for society since it is going step by step into that.

MARTÍNEZ ALONSO, ROCÍO: THE BRITISH GAME OF THRONES. A COMPARISON BETWEEN THE HISTORY OF ENGLAND AND G.R.R. MARTIN'S SAGA

Abstract:

The fantastic novel saga *Song of Ice and Fire* written by George R.R. Martin has created a new literary phenomenon. But what will happen if this entire fantastic world were closer to reality that people had thought? The world of Westeros keeps several resemblances with the English Middle Ages and the entire medieval world. To support this idea it is necessary to develop a comparative framework which includes all aspects of both scenes.

In the first place, there is a comparison between maps of both lands to see how close they are. The geographical factor helps to draw a mental picture about these worlds. Next, there is a temporal line that shows the origins of both countries and their resemblances.

Secondly, there is a development of the culture, society, and religion of both countries, to see how similar their structures and the daily life are. In the religion point there is a historical contrast between both territories.

Finally, there is the strongest argument of the article, the comparison between a few important facts and some characters of Westeros and of English history.

Consequently, all these arguments cannot be simple coincidences. The author has been inspired by English history when he wrote this fantastic saga. Besides, this proves that fictional worlds can be more akin to real life than it seems.

PANEL 2: US VS. SPAIN

Chair: Sara Medina Calzada

Aula Magna Lope de Rueda 9:00

DE CIMA JUÁREZ, MARTA: THE IMAGE OF SPAIN IN THE UNITED STATES: CULTURAL AND HISTORICAL RELATIONSHIPS

Abstract:

My purpose is to present all the clichés and stereotypes that have remained for centuries in America about Spain, since the Powerful kingdom of Spain discovered these lands. I intend to highlight most of the relationships these two countries have maintained throughout history, so that I can talk about how the US sees Spain. I have analyzed the different conflicts and agreements that the two countries have experienced after their first meeting. I have focused on both positive and negative relationships that have taken place throughout time. The data I have analyzed are quotations, graphics, narrative works, surveys and other existing works.

In many of the cases the two countries have had some type of connection due to a battle or revolution, not only in terms of fighting but also by helping the other country, for example to fight against Fascism during the Spanish Civil War. It is also important to remark what they have shared in relation to culture, languages, tourism or traditions.

The most valued aspect is that both the United States and Spain have provided the other country with a rich tradition basically in terms of culture and tradition. What is more, there has been a positive shift in terms of the US opinion about our country, Spain.

DIEZ GÓMEZ, BEATRIZ: SPANISH SPEAKING COMMUNITIES IN THE USA

Abstract:

The population in the USA is formed by a variety of ethnic groups, the most important and well-known group are Hispanics. In 2010, the year in which the last census was done there were 50.5 million, 16.3 % of the total population. The purpose of my research has been to know more about how they live in the USA, their importance and how they have established there as a community. The results show that Hispanics become more significant and influential every year. We could say that the Hispanic community is like a sleeping giant that has only begun to awake.

ARQUIAGA GARCÍA, SARA: SPANISH LANGUAGE IN THE UNITED STATES

Abstract:

This study was carried out in order to investigate the usage of the Spanish language in the United States, and the approach to the language in High Schools nowadays. It is divided into four parts, apart from the introduction: the first one containing background information about the American origins and the role Spain and Spaniards played there; the second part includes some information and tables about the Spanish speaking people in the United States, as well as some changes experienced by the language thanks to the daily exposure to English; the third part deals with two studies regarding the approach to Spanish in the United States; and the fourth part closes the research paper with a conclusion. This paper was written gathering information from different socio-linguistic books and websites, and contains some tables that make it easier to understand the different parts of it. From all this information I was able to conclude that Spanish itself has a past and a future in the United States, but there are many factors that put the prevalence of the language in jeopardy, mostly because of the lack of use younger children undergo, which causes the appearance of changes in the original language, such as loanwords taken from English; that is the reason why schools play such an important role in the development and involvement of the children when learning and using this language, teachers are the ones that have the power to convince people

to keep this language alive in a country where it is becoming harder to prevail.

DOMINGUEZ ROBLES, NORBERTO: THE INFLUENCE OF MEDIA STEREOTYPES AND THE CONSEQUENCES IN OUR VISION OF THE SOCIETY OF THE UNITED STATES

Abstract:

In this paper I try to figure out the role that media play in the reflection of the current society of the United States. If they have a significant role I wanted to know if there was a stereotyped image of US society in Spain and if they are responsible. I have based my analysis on two methods of investigation: an Internet search and a survey conducted to several people. The results were clear, since they showed that most of the surveyed people saw that US society is reduced by media to five topics/stereotypes. Therefore, the conclusion was that Spaniards have a stereotyped image of the society of the United States, and that media are responsible of that.

PANEL 3: LITERATURE, HISTORY AND SOCIETY
Chair: Marta Gutiérrez Rodríguez
SALÓN DE GRADOS 10:45

ROBLES VILLARINO, MARTA: A TRIVIAL COMEDY FOR SERIOUS PEOPLE: SOCIAL CRITIQUE AND SELF-DEPRECATATION IN OSCAR WILDE'S *THE IMPORTANCE OF BEING EARNEST*

Abstract:

Satire, criticism, comedy and irony are some of the essential features of every work by Oscar Wilde and, of course, *The Importance of Being Earnest* is not an exception. Ostensibly, although Wilde's readers could say that this play is a comedy in itself, it has a deeper aim than that of merely entertaining the reader. Moreover, what seems to be a joke ends up being a criticism of life, beauty, economics, Nineteen Century morals and the class system. If anyone were to read it carefully, they would be enthused by the wit Wilde uses in his writing,

With an introduction to the cultural and historical background, and with an overview of his enigmatic yet celebrated life, full of tales of romance and deceit, this paper will analyse how Oscar Wilde hides the criticism within *The Importance of Being Earnest*. It will also analyse how Oscar Wilde covertly critiques, not only the society in which he lived, but also himself.

VALENTINOV KRASTEV, STILIAN: *GULLIVER'S TRAVELS*: NOT ONLY AN ENTERTAINING ADVENTURE

Abstract:

The big majority of youthful classics were written for adults. However, despite different reasons, they are part of the youthful culture. Those who have read the book are aware of the fact that *Gulliver's Travels* is a critique of the time in which the author lived. After analyzing Jonathan Swift's book, his main goal is quite obvious: he pretended to whip the society and demonstrate its imperfections, and he did not think about young people when he wrote it.

Among the four parts presented as voyages in which the book is divided, and also used as a smokescreen where Swift makes use of violent satire to criticize the human condition, we find the captain Gulliver in nonsensical situations. For instance, he is a giant in Lilliput, a Lilliputian among giants, and a human shamed of his condition in a territory crowded by wise horses called "Houyhnhnms" which are suspicious of people.

Starting with a brief analysis of the organization of the four different voyages, this presentation will discuss the language used by Swift in order to give an explanation of his real aim. In addition, we will analyze the argument and try to present the author's reasons to denounce reality. In fact, what we want to propose with this article is that this work must be read nowadays because it is full of contrasts, absurdities, and it also allows the reader to make a voyage to a

fictitious world, but it proposes a compulsory task: to be inventive and reflective.

ROMITO, ELENA: ROBIN HOOD: ONLY A MERE LEGEND?

Abstract:

"Robbing from the rich and giving to the poor": this is Robin Hood's well known maxim. Everyone knows about the story of this English outlaw and his fellows in the Sherwood Forest. In the modern idea they are typically represented as archers dressed in green that act in favor of poor people against the vexations of the powerful.

The legend has a great value in the English tradition and reinforcement of the national spirit. This fact, joined to the strong ideals that go with Robin Hood, are the elements that gave him great importance and permitted his myth to survive through generations until it acquired a universal meaning. But was Robin a real person? Where and when did he accomplish his deeds? The answer is that the hero is a mixture of both legend and reality and it is not possible to separate these two spheres of the character. Anyway many historical elements are still present in the legend and they helped assign a date and also trace the evolution of the character during centuries.

How did Robin Hood's legend start? The earliest signs of his presence belong to manuscripts and ballads of the XIVth Century, and to medieval celebrations of English folklore. Many centuries have

passed and the legend was voluntarily or blindly modified until now. Is it possible to identify Robin Hood with a real person? After much research in ancient archives full of names, scholars give their opinions for the possible candidates for the role of our hero.

I propose an analysis of the figure of Robin Hood going beyond the legend and showing the hidden basis of truth, in order to give a complete and more historical imagine of the hero. All this keeping in mind that it is the halo of mystery and the unknown that makes a man a hero.

PANEL 4: US HISTORY

Chair: Pilar Garcés García

Aula Magna Lope de Rueda 10:45

CARNERO OLMEDO, JUDIT: AMERICAN REVOLUTIONARY WAR

Abstract:

This presentation deals with the development of the American Revolutionary War and how it has influenced nowadays. It is a summary of the events that led to the war, the conflicts that took place during the period the war lasted and the consequences of this confrontation. I will also try to show that this conflict has influenced American citizens today creating a sense of patriotism and pride in their nation.

CARRAVILLA IZQUIERDO, REBECA: NORTH AMERICAN'S INFLUENCE OVER EUROPE

Abstract:

In my research, I deal with the influence North America exercises over Europe. This fact is commonly known with the term of *Americanization* which is the cultural domination the continent exercises over the rest of the world cultures. The dominium began after World War II, when USA became one of the superpowers thanks to its behavior during the war. USA became a reference society because the country had the clue of prosperity and democracy in West Europe. As a consequence, American television, music, food, technology and their powerful multinationals have been introduced into the culture of the subdued countries. However, some of these countries (e.g. France) have tried to be more independent from the big power. Finally, the supremacy of North America is now questioned due to its weakening during the last few economic crises. As a result, experts in economy and politics have now developed theories about the possible future new global order with China as a principal candidate.

PANEL 5: MISCELLANEOUS #1

Chair: Tamara Pérez Fernández

Salón de Grados 12:10

ARRANZ GOZALO, CRISTINA: CHARLES DARWIN'S THEORY OF EVOLUTION

Abstract:

This presentation looks at Charles Darwin's Theory of Evolution and its impact on society, comparing the different points of view on Darwinism in the United States and Spain. I will speak about the man behind this theory and then I will focus on the theory itself, not only explaining it, but also addressing the main arguments pro and against it. Also, I will discuss the different approaches to the origin of man in North American and Spanish schools. I will conclude the presentation with my personal opinion on this subject.

SÁNCHEZ DÍAZ, SILVIA: "I HAVE A TRICK." THE USE OF APPEARANCE AND ENVIRONMENT IN POLITICAL DISCOURSES AND ITS EFFICACY: COMPARISON BETWEEN BARACK OBAMA AND MARIANO RAJOY

Abstract:

"The fact that my 15 minutes of fame has extended a little longer than 15 minutes is somewhat surprising to me and completely baffling to my wife," claimed Obama. Nevertheless, the American President's popularity has been recognized over the whole world, mainly, due to his discourses. No one can deny the American

president's skill to make a speech but, are the words he pronounces the ones which make his messages so powerful? Experts claim that only 7% of the human communication is purely expressed by words, whereas 93% is bound with non-verbal features.

This aspect is well-known, but differently treated, by politicians. Barack Obama is an illustration of an ably controlled stage and a carefully honed image which give vigor to his discourses. In contrast, the Spanish president, Mariano Rajoy, seems not to stand out for his charisma in international spheres. This fact creates a positive or negative influence in the audience, affecting the content of the message.

Beginning with a brief evaluation of the main differences in the attitude to politics between the United States of America and Spain which can affect the tone of the speeches, this work will analyze and compare the use of appearance and environment in Mariano Rajoy's and Barack Obama's investiture and victory discourses. By means of this analysis I will show the efficacy of a well managed image in political discourses and how it contributes to a positive impression of a public face.

WANG, FANGZHY: THE SIDE EFFECT OF BRAND CULTURE IN CHINA: A CHALLENGE FROM PRODUCT PIRACY

Abstract:

The purpose of this paper is to show the relationship between

the brand culture in China and the prevalence of pirated popular and at the same time analyze the causes of this phenomenon in today's Chinese society. The analysis focuses on China's modernization, where the development of China's piracy, the ignorance in the public and the weakness in defense mechanisms explain the challenges of piracy in China.

I'll explain my points from 5 parts: Introduction, Modernization as a continuing motivation, Powerful Chinese piracy, Ignorance in public and Weakness in defense mechanism. Finally I will make a conclusion of development of brand culture in china.

PANEL 6 : NEW TECHNOLOGIES

Chair: José Manuel Barrio Marco

Salón de Grados 16:00

GUMIEL CORREA, MARÍA: MASS MEDIA: INFLUENCE OF INTERNET IN OUR DAILY LIFE

Abstract:

In my presentation I will analyze the development and influence of the major tool of communication of our age: the Internet. Starting with the first ideas of Licklider in the sixties, I will explain the rapid growth of the connection to the vast network of computers we know today. Linked to the development of the Internet we find the development of computers, which I will also consider in this talk.

After explaining some historical aspects of the Internet, I plan

to analyze its influence in everyday life. This will be the main body of work; in it we will see, first, the way in which the Internet affects interpersonal relationships; the way in which these are growing apart because of the use of the Internet instead of a “face to face” type of communication. Social networks are described and put into context in this section, being analyzed from a theoretical viewpoint. Then, I will talk about the impact that Internet has on young people, and how it influences the personality development of our children and youth, who may not have a criterion yet or are not mature enough to distinguish between reality and exaggerations, being continuously exposed to a prodigious amount of data.

Finally, I will explain how globalization has been enhanced by the advent of the Internet, and how this has led to the creation of a "global village", in which remote people and events are as familiar as those we experience every day.

MARTÍNEZ FERNÁNDEZ, SANDRA: THE BIG BANG OF SOCIAL MEDIA: THE INFLUENCE OF FACEBOOK, TWITTER AND THE LIKE ON SOCIETY AND COMMUNICATION

Abstract:

The aim of this essay is to contribute to the debate on the positive or negative influence of social media. It intends to provide information on all the aspects related to social networks and communication.

It begins by describing the main types of social media and what communication means to analyze, then, the impact social media has had on society.

This research will provide social media users and the public in general valuable information on networking sites to achieve different goals and the benefits and risks they may take when using them.

In order to test our concluding thesis, research was mainly conducted on the Internet studying the different networking sites, analyzing statistics taken from recent surveys and reading about personal experiences on blogs and other means of communication.

These findings may be useful to make society aware of the dangers this innovation can bring to their lives. The article argues that the introduction of social media is inevitable because of the advantages it provides for society and communication. However, control is mandatory in order not to regret everything done in the future when we feel isolated or with serious problems.

This research highlights the importance of the use we make of social networks concluding that we must control them not to become totally dependent of them ignoring many aspects of our “traditional” daily life.

PANEL 7: LINGUISTICS

Chair: Raquel Fernández Fuertes

Salón de Grados 17:00

STANKOVA LAYKOVA, RADOSLAVA: PIDGIN AND CREOLE LANGUAGES

Abstract:

The research paper, titled *Pidgin and Creole Languages: Their Emergence and Characteristics*, was carried out in order to verify three hypotheses about pidgin and creole languages. The three assumptions were the following: The first hypothesis established that there is a need of a shared language within a community; the second hypothesis affirmed that when a pidgin is expanded, it becomes a more complex language; and our last hypothesis stated that from a simple and makeshift language, i.e. a pidgin, it is possible to obtain a natural one, i.e. a creole language. Finally, the assumptions were confirmed through the detailed and scientific description of these types of languages, their historical background, and the gradualist approach which assumes that pidgin becomes a creole language throughout several generations of speakers.

BARRIOS ALBUENA, LAURA: ACQUISITION OF A SECOND LANGUAGE

Abstract:

In my research paper I have investigated three main issues.

First, how a second language is acquired. Numerous hypotheses have been proposed, but I have focused on Krashen's theory because it has had a great impact in all the fields related to second language research and teaching since the 1980's. Second, what are the factors that influence this acquisition. I will start by explaining some of these factors and then I will focus on the age factor, which is the most crucial one. For this, it is necessary to explain the critical period hypothesis of Lenneberg and a later study by *Patkowsky and Newport that confirms this hypothesis*. And third, what are the stages followed in the process. I will make it clear that the acquisition of a foreign language is a systematic procedure common to everyone. As a conclusion I can say that the acquisition of a second language does not depend on a person's intelligence, but on other factors that can be easily solved with a previous planning.

SALVADOR DOS SANTOS, CARLA: LOANWORDS

Abstract:

In this paper I have researched a well known topic that is present in all cultures, loanwords. I have looked for information related to the adaptation of words from a different language into a new one in various sources. I have designed the study in three parts focusing in the first part on the concept of loanword, including some definitions given by linguistics, the reasons why they are introduced in any language and the distinction of this concept from others linked to it. In the second

part, I have analyzed the anglicisms existing in Spanish giving several examples with their meaning in different fields. In the third part, I have dealt with a new term called *Estadounidismos* referred to the Spanish spoken in the USA.

PANEL 8: MISCELLANEOUS #2

Chair: Laura Filardo Llamas

Aula Magna Lope de Rueda 17:00

SANABRIA BARBA, MARÍA: MESSAGE IN A BOTTLE: WHEN THE ESSENCE IS LOST, WHAT LASTS OF *PYGMALION*?

Abstract:

Have you ever listened to an Eminem's song translated into Chinese? Probably not, but what would happen if someone decided to translate one of his songs to any language? Undoubtedly, apart from being a rough task, the essence of the song and even the quality would be diminished, and the same is applicable to poetry translations, or any literary text. The problems of translation have been studied throughout history; from the ancient Greeks to nowadays, several writers, critics, and translators have discussed if it is possible to provide a perfect translation without losing any of the purposes of the source text, especially when the one who decides to embrace the adventure of translating has to deal with poems, or drama.

This research will not concentrate on how to solve the problems at the time of rendering, but on disclosing how the author's intention is

lost whenever someone translates literary texts, above all, when the nooks of language, in this case, the Cockney dialect, step in. Thus, focusing on Bernard Shaw's *Pygmalion*, this paper will analyze what happens when non-native readers read and therefore interpret this work and its translations.

Departing from an overview of the Cockney dialect, this presentation will go on to analyze the interpretations of some individuals to see whether or not they have grasped the core of the meaning. Crossing the boundaries of the text itself, this article will try to unwrap the way people construe translations without having read the original text.

VALVERDE PÉREZ, ANA: "FROM NOBLE-MINDED TO PARANOID-MINDED." THE TRANSFORMATION OF A KING

Abstract:

Between the year 1491 and 1547, England was ruled by a peculiar monarch, whose influence was very important in the development of history: Henry VIII. He was the second of the Tudors to reign and became famous because of his strong absolutism, his disputes with the Roman Catholic Church and his popular six marriages. But, do these historical facts have something to do with some strange illness? Recent studies made in 2011 show that Henry VIII's physical and mental deterioration, as well as his fertility problems, were caused by a series of rare maladies like McLeod

syndrome or The Kell antigen system.

This article will focus on how the popular, handsome and generous young Henry VIII became a tyrannical and paranoid king. It will also analyze how the mentioned diseases could have affected the development of the English history though the most important decisions of the monarch during his reign.

Its main purpose is to tell the readers about the innovative discovery that has been done, in order for them to ask themselves what else is behind the history and to provoke their curiosity about the real life of historical figures as flesh and blood people.

PANEL 9: ETHNIC STUDIES #1

Chair: Santiago Rodríguez Guerrero-Strachan
Salón de Grados 18:20

GARCÍA CALVO, LAURA: MULTICULTURALISM AND ETHNICITY IN TWENTIETH CENTURY AMERICA: FROM THE MELTING POT TO THE ETHNIC REVIVAL

Abstract:

The aim of this investigation has been to offer a general overview of how scholars have addressed issues of racial, ethnic and multicultural identity through the twentieth century in America. Taking into account that identities have a fluid nature and are negotiated, this presentation attempts to describe under which circumstances ethnicity turns out to be important, and also explores in which ways American history and politics have been decisive in the creation of both cultural

standardization -which has come to be known as the ‘melting pot’-, and ethnic currents. An analysis of the report on “National Origin and language in 1970” and studies utilizing the Ethnic-Mother-Tongue claiming method challenge the melting-pot continued perpetuation over time, and are used here to correlate ethnicity with social, economical, in addition to identity processes.

BERNARDO BLANCO, ELENA: AFRICAN AMERICAN CIVIL RIGHTS MOVEMENT 1955-68

Abstract:

This paper deals with the struggle that African Americans had to go through to accomplish the recognition of their rights by the USA government and laws. In order to explain it, each one of the events that took place are examined, as well as the life of one of the main leaders of the Movement, Martin Luther King; showing the importance of this non-violent movement and how great improvements can be achieved using dialogue and pacific resistance. Data have been collected from books on the topic and from speeches given by Martin Luther King himself. As racism is still an issue nowadays, it is important to know and understand the past so that the accomplishments of the Civil Rights Movement are not forgotten and complete equality is finally reached.

PANEL 10: ETHNIC STUDIES #2

Chair: Enrique Cámara Arenas

Aula Magna Lope de Rueda 18:20

RODRÍGUEZ ARRANZ, FRANCISCO JAVIER: “AND DON’T NOBODY CALL ME TOP SOLDIER NO MORE.” THE ROLE OF ETHNIC MINORITIES IN THE USA WARS

Abstract:

The United States of America can be considered the perfect example of a strong, vigorous, young nation that owes part of its success and power to the melting pot of peoples, races and cultures upon which the country was built. However, destiny touched the different human groups which took part in the construction of the United States of America with different fingers, from the early times when the first Europeans arrived in Massachusetts to the current days, when still a large quantity of disfavoured people are expecting to cross the well defended borders of the most powerful nation of the world.

In the numerous wars in which the United States of America have been involved, the ethnical minorities did not always receive a fair and proper treatment from the part of the army, notwithstanding the many times they went beyond their duty.

This paper will consider the situation of ethnical minorities, especially Native Americans and African Americans, in the USA wars and the diverse points of view in the same ethnic group.

For this purpose, not only books, magazines, journals, and

research articles will be considered. In the American cinematography many titles dealing with the theme of racism and discrimination in war times can be found. The same occurs in the American popular music, where there are also examples which show different perspectives, ethic and ideological positions, and situations related with this topic.

After this study it is expected to prove that even in the worst situations, when people have risked their own lives at the battlefield, and after it they are still abused, despaired, and ill treated, human beings are able to maintain their dignity and act consequently.

VALADÉS PALOMARES, GLADYS: WHAT ABOUT SLAVERY?

Abstract:

“If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master – to do as he is told to do. Learning would *spoil* the best nigger in the world” (Douglass 1997: 29. Italics in the original). Many masters thought that teaching a slave how to read or how to write was very dangerous. Despite of this, a lot of African American slaves were able to learn, and even better, many of them dared to write about their lives in American plantations. There were other people who also wrote about the African American slaves’ lives because they were related to them or because they thought that the treatment that people gave them was derogatory. All these narratives about slavery call for a comparison in order to see whether their perspectives were similar or different. Thus, it is useful to make a

comparison between the view of a slave and the view of a person who is not a slave.

In the *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*, Frederick Douglass tells us how his life as a slave was by giving all kinds of details. Like this, we are able to see the entire story through his eyes feeling exactly how he felt. On the contrary, in *Uncle Tom's Cabin*, Harriet Beecher Stowe tells us the story of the slave Tom, and not her experience. By this comparison, it will be shown that, despite of the fact that both novels were against slavery, Frederick's work is harder than Harriet's work because the first one is a narration of oneself and the latter one is a fiction story made by others.