

## Nordic Association of English Studies Conference

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### ABSTRACTS

**Dina Abazovic (U of Agder), “Testimonies in the gutter: Joe Sacco's *Safe Area Gorazde*”**

Joe Sacco's non-fiction graphic novel *Safe Area Gorazde* (2000) provides a historical context for the Bosnian war and brings a story about a UN-designated safe area in eastern Bosnia, a town of Gorazde, where the mainly Muslim population was besieged by Serb nationalist forces. Often compared to Art Spiegelman's *Maus*, Sacco in his documentary comics challenges the reader by depicting the chaos of deep wounds, brutal killings and psychological turmoil, skilfully employing both the visual and verbal representations. He traveled to the enclave four times and lived together with the locals. In one of the interviews, Sacco poses a seemingly simple question to survivors: "Can you live with the Serbs again?" He listens carefully, extracts and draws violent images based on personal testimonies he had collected from the witnesses in Gorazde. One of them, Riki, a former student, now a soldier on the front line, usually reserved and silent about the horrible things and bloodshed he had seen, bursts into singing every time a situation gets tense, hopeless, or when he is about to go back to trenches. He also breaks the silence with his loud performance after Sabina's testimony about her worst moments during the war. This paper will look at how the horror of the unspeakable is addressed both in form and theme in Sacco's *Safe Area Gorazde*, and how the silence between the panels - and silence after a painful testimony is told - communicate to the reader. It will also analyze the role of Riki's singing immediately after a traumatic image is presented. Is this breaking of silence a way of coping with ongoing trauma - or is it Sacco's literary device, a kind of comic relief, or is it both?

**Charles Armstrong (U of Agder), “Picturing the Disaster: Traumatic Images in Deirdre Madden’s Fiction”**

Deirdre Madden's early novels gained acclaim for their sensitive portrayals of the harrowing, everyday suffering caused by the Troubles in Northern Ireland. Particularly after moving to the Republic of Ireland, her work has taken a more self-reflective turn, frequently addressing the representative functions of art and memory. *Authenticity* (2002) is for instance a *Kunstlerroman* primarily set in Dublin, in which a lawyer, William Armstrong, turns to painting after undergoing an

existential crisis. In a key moment in the novel, the painter Roderic Kennedy critically inspects art that is born of “psychic trauma,” reflecting “what a disaster it would have been for him had he ever allowed his art to have this function: to become self-expressive and serve him, rather than he serving his art.” Against this art of the “abyss,” Kennedy pits the modernist ideal of constructing “something formal and impersonal.” This essay will look at how Madden’s fiction negotiates between different representative ideals for depicting political and existential trauma. It will take into account Madden’s descriptions of photography and documentary evidence, discussions of the role of art, as well as haunting mental images in *Remembering Light and Stone* (1992) and elsewhere. Theoretically, this paper will have recourse to recent trauma theory, as well as theories of the image developed by Maurice Blanchot, Jacques Rancière, and Paul Ricoeur.

**Einar Bjorvand (U of Oslo), « What the Manuscripts Revealed »**

This paper takes as its starting point my edition of the manuscript of Archbishop Matthew Parker’s metrical translation of the Book of Psalms (*David’s Blissful Harp*, Tempe, Arizona: ACMRS, 2015). Elizabeth’s first protestant archbishop wrote and rewrote this translation from roughly 1553 to 1568. In what ways may a study of his manuscript help us gain an insight into the cultural and intellectual revolution of the sixteenth century? And to what extent may a study of Parker’s psalms guide us to an understanding of religious self-fashioning in the sixteenth century?

**Nikolay Boldyrev, Olga Dubrovskaya & Irina Tolmacheva (Tambov State U, Russia), “Sociocultural Identity of Speakers of English through the English Language”**

Among many identities a person establishes, ethnic and sociocultural are of a primary importance for survival and adaptation in any cultural setting. Ethnic identity is fundamental in sharing a sense of belonging to a country, a feeling of attachment to it; pride in its history and traditions. Sociocultural identity is emphasized by speakers of language that, particularly recently, has been positioned as a collective worldview (Boldyrev 2012) that is shared in the process of verbal communication.

In our talk, sociocultural identity of English speakers is thought of as twofold. On the one hand, it unites speakers of the English language in terms of profiling similar conceptual characteristics or referring to conceptual domains that in other languages are hardly thought of as being simultaneously activated. For example, the domains RIVER and THOUGHT, as in: *river of thoughts*; HAPPINESS and COFFEE, as in: *Are you happy with your coffee?*; INJURE and GOOD PHYSICAL CONDITION, as in: *Are you all right?* in reference to a person who has just stepped on a banana skin and is flat on the floor. On the other hand, it is the sociocultural identity that distinguishes native and

non-native speakers, as well as individuals that speak English but represent various social groups (age groups, as in the following examples): *I just got a text; I'll text Susan right now* to refer to both the message and the process in the context of mobile or social media communication; being *on fleek* to mean “looking perfect”; *bae* – “short for baby” or meaning “before anyone else”.

Reference:

*Boldyrev N. N. (2012). K voprosu ob integrativnoy teorii reprezentatsii znaniy v yazyike. In Kognitivnyie issledovaniya yazyika, XII (pp. 33-43).*

### **Frank Brevik (Savanna State U, USA), “Shakespeare anno 2016 : A Scandinavian Presentism? »**

This paper reads Shakespeare through a Presentist lens, and Presentism itself through a Scandinavian prism, for what is the latter's overwhelmingly middle-class, Leftist preoccupations if not an expression of a sense of Nordic social-democratic ideals that, like Shakespeare himself, have been transported across the world? I am interested in what attracts readers of all literature to wish to see their own reflection and experience, also in criticism, and my paper examines the only *seemingly* inevitable tendency to balkanize Shakespeare into neatly divided ethnic « studies », often thematically narcissistic to the point of an anachronism that need not always be semiotically disruptive but which is nevertheless not quite as unproblematic as Grady, Hawkes, and other Presentists have recently claimed.

The paper examines carefully three modern and post-modern adaptations of that most Nordic play *Hamlet*, two cinematic and one theatrical. These are interpretations that, to varying degrees, tackle the Nordic and Scandinavian dimensions of *Hamlet* in a particularly interesting fashion. Whilst it remains my contention that the play *Hamlet* could have been set almost anywhere else dark and cold, I am interested in analyzing the relatively conventional ways in which commercial Hollywood film makers from the United States make use of Scandinavian visual tags in Almereyda's *Hamlet 2000* and in contrasting these with the far more radical and mischievous ways in which Svend Gade's and Heinz Schall's 1921 German silent film *Hamlet* and Alex Scherpf's 2003 *Hamlet in Ice* managed to explore issues of both gender and nation identity that resonate particularly well in a 2016 Scandinavian receptive setting.

Thus, Scandinavia and the North, in all its cultural and historical distance from Shakespeare's Renaissance England, arguably represents a critical « place from the modern present » to us, the (reader-responsive, meta-phenomenologically aware) observers, and what makes our own Nordic « purchase on Shakespeare » a particularly fruitful and interesting one is the question this paper seeks to answer, through a Presentist theoretical lens that is highly sceptical of the self-same prism.

**Lisbeth Brevik (U of Oslo), “How can we educate future English teachers for developing reading proficiency among students in general and vocational studies?”**

Based on test results from 10,331 students in Norwegian upper secondary school, I have found that vocational students read significantly poorer than students in general studies. However, a group of 463 outliers read significantly better in English than in Norwegian and the largest group among these are boys in vocational studies (Brevik, 2015a). Interestingly, two related studies showed that while teachers in general and vocational studies taught reading comprehension strategies in English (Brevik, 2014), the students in general studies used the strategies because the teachers asked them to, while the vocational students reported to do so because it helped them comprehend the texts at hand and because they saw a personal purpose for doing so (Brevik, 2015). In a follow-up study, I have interviewed five boys in vocational studies who explain that they consider themselves better readers in English than in Norwegian due to their use of English out of school (Brevik, forthcoming). Based on these findings I argue that teachers need to address their students’ personal purposes for using English in and out of school both in general and vocational study programmes.

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**Leena Chandorkar (Abasaheb Garware College, Pune, India): “The Indian Diaspora in America as Reflected in Jhumpa Lahiri’s Fiction”**

The United States has always been a haven for immigrants. The migration of Indians to the US started in the 50s... It started as a trickle at first, and then slowly gained momentum by the 90s. Over the last twenty years or so, the Indian diaspora in the US has suddenly come of age. It has become stronger, not just numerically but as an important economic force, whose reputed net worth exceeds hundreds of billions of dollars. This growing confidence can be seen in the literature written by writers of Indian origin settled in the US. Shunning sentimentality and overt nostalgia, this latter-day diasporic writing is laced with humour and a critical though affectionate tone directed to their Indianness.

Foremost amongst these voices is Jhumpa Lahiri. While awarding her the medal of honour at a glittering ceremony of the Academy of Letters at the White House a few months ago, US President Barack Obama called her the voice of the Indian community in America. Recipient of the prestigious Pulitzer Prize for Best Fiction in 2000, Lahiri is the author of two novels and two short story

collections. Deeply attached to her Indian heritage, yet wanting desperately to assimilate into the cultural melting pot of American society, Lahiri's fiction is suffused with a complex bi-culturalism.

With Jhumpa Lahiri's fiction at the centre, my paper will focus on this tug-of-war of alienation and assimilation that is at the heart of every immigrant experience.

**James Coburn (Hedmark UAS), “To what extent can in-service language teacher education assist primary school English teachers in Norway to develop the level of skills and knowledge required to teach in the future?”**

According to a recently passed law, from 2024, all of those who teach English in primary schools in Norway will have to possess a minimum of 30 ECTS points education in English. At present, less than 50% of teachers fulfil this requirement while more than ten thousand teachers of English in primary schools have no education as language teachers. The Norwegian Department of Education is expanding in-service training for these primary school teachers of English who lack education as English language teachers.

This presentation will assess the impact of the in-service training on teachers' language skills, on their English language teaching skills, and on the materials and methods they employ. The course design will first be examined, followed by analysis of the results of research into the progress of a cohort of thirty-six teachers taking one of the courses. In-depth material from four case studies will be used to illustrate change in more detail using excerpts from transcripts of classroom recordings made at the beginning and end of the course. Interview material with the four teachers more than after a year after the course finished will be used to assess longer-term effects of the course.

**Anne Dahl (NTNU) & Anna Krulatz (Sør-Trøndelag UC), “Minority language students in Norwegian schools: Implications for English teacher training”**

Due to a recent increase in the number of students with L1s other than Norwegian, English teachers in Norway face a change in the demographics in their classrooms. Figures from Statistics Norway show that nation-wide, students with immigrant backgrounds now constitute 15% on average of all students, and in certain schools the number may be much higher. In contrast to Norwegian monolinguals who learn English as a second language (L2), when these children start learning English, they embark on a process of acquiring a third, or even fourth, language (L3/L4). Depending on the circumstances, they may still be in the process of acquiring Norwegian as an L2. Simultaneously, researchers are becoming increasingly aware that L3 (or L4/Ln) acquisition differs from L2 acquisition. Yet, it is not clear to

what extent Norwegian English teacher programs include multilingual perspectives to prepare future teachers for this new reality. This issue needs to be addressed, not least in light of the new formal English competence requirements for all English teachers. Based on the results of a nation-wide survey of primary and lower secondary school English teachers, and in-depth interviews with four teachers at two different schools, we argue that Norwegian English teachers seem to have limited knowledge of multilingualism but a great interest in learning more. We propose that multilingual perspectives must be incorporated in teacher training programs, and we outline, as an example, a new Master's program in English language teaching which is planned to start at NTNU in the fall of 2017.

**Stephen Dougherty (U of Agder), “Passport and Death Ships: Literary Responses to Identity Documentation”**

B. Traven's cult 1926 novel *The Death Ship* deals largely with the institutionalization of the regime of passports and movement control that is part of the history of Europe from the early decades of the twentieth century. My presentation on Traven's novel features two key claims, through which I hope to show how the novel engages directly with its interwar political and cultural contexts, and also how it speaks cogently to political and cultural conditions today. The first claim is that Traven invests the figure of the proletarian, and undocumented, migrant with a political messianism rooted in the radical cultural politics of German language modernism; the second claim is that Traven's novel anticipates contemporary theoretical and philosophical developments wherein the migrant is reconceived as “the true motive force of social history,” as Thomas Nail writes in his fascinating new study *The Figure of the Migrant* (2015).

**Olga Dubrovskaya: see Nikolay Boldyrev**

**Melanie Duckworth (Østfold UC), «‘Migratory’: Kathleen Jamie's migrating birds and the language of belonging”**

The figure of the migrating bird evokes thoughts of both home and homelessness. Migrating birds occur frequently in Kathleen Jamie's poetry, from ‘Skeins o’ Geese’ (2002), in which the birds ‘write a word/across the sky’, to the ‘Migratory’ poems in *The Bonniest Companie* (2015), in which the head of a swan lies on the ground, ‘pointing north like a way-sign’. These birds are presented as both signs to be (imperfectly) read and as beings whose lives briefly intersect with our own. In this paper I discuss the ways in which these birds relate to depictions of belonging in Jamie's poetry, in the context of both Scotland and ‘the North’.

**Roy Eriksen (U of Agder), "Teaching by Typology and Emblem: *Doctor Faustus* (B) as Didactic Drama"**

It is a fact that Marlowe's play draws on the well-established medieval didactic genre of the morality play, when dramatising *The English Faust Book* (1587?) into a tragedy focused on consequences of seeking forbidden knowledge. The Good and Bad Angels, the Good Old Man, Lucifer, Mephostophilis, and various devils are lifted from the earlier genre. Quite in keeping with that tradition and with the dramatist's extensive study of The Bible and theology at Canterbury and in Cambridge, typology constitutes an important element in his appropriation of the morality play. However, Marlowe's is a syncretist typology in which moralized myths and emblems add thrust and meaning to the quest of his protagonist. This paper argues that Marlowe has organized an interconnected series of quest situations, on the pattern of a typological sequence that both spans the whole play and strings together key-points in the plot.

**Frank Ferguson (Ulster U), "The Inflections of A North Light: John Hewitt's Northern Visions"**

This paper will discuss the influence which a variety of interpretations of Northerness had upon the Ulster poet, critic and collector John Hewitt (1907-1987). In particular, I will address how Hewitt was inspired by aesthetic processes and practices which he believed were either inherent or prevalent in northern Europe and which he perceived to have especial purchase in the north of Ireland. His embracing of the term "North Light" would form, I will argue, a potent symbolic term for him to name his biography, alluding as it does to a combination of the perfect light for artistic creation, and also, in a nod to his socialistic sympathies, a factory light fixture permitting greater visibility and industry. I will explore how this fascination with many concepts connected to Northerness in vernacular literature, art, bibliographical studies, architectural and curatorial practice afforded him a profoundly rich cultural palette from which he began crafting an alternative, robust and lively interpretation of Irish regional political and aesthetic identity.

**Hedda Friberg-Harnesk (Mid-Sweden University, Sweden), "Belonging to Humanity? Permeable Boundaries between Humans and Other Animals in John Banville's *The Infinities*"**

One change in contemporary Western thinking, as suggested by Jean Baudrillard, is a shift in the way we define that which is human. Thus, in *The Illusion of the End*, Baudrillard writes that “the demarcation line of the human becomes increasingly elusive” – it is no longer an “evaporation into the divine, but into the inhuman” (97). (Here, “the inhuman” denotes simply that which is not human.) According to Baudrillard, current humanism “finds its highest expression in the new extension of human rights” which connects to “the potential rights of other species, of nature, etc” (96). In this light, our primary future concern would not be the interface between humanity and any divinity, but between humanity and other animals. John Banville’s novel *The Infinities* (2009), set in the Irish Big House of Arden in a vaguely future era, is peopled by members of the Godley household, their guests, a few Greek gods, and a dog. Here, boundaries blur between humans and gods, gods and animals, and humans and the world of nature, including animals. I have considered these categories more fully elsewhere, but in this paper I focus – aside from a glance at Pan, god of the forest – on the interface between humans and animals. Examining, then, the arguably fluid boundaries between that which is human and that which is of nature and animal in John Banville’s *The Infinities*, this paper scrutinizes such characters as Roddy Wagstaff, a guest; Duffy, a borderline bovine; Rex, the dog; and Petra, a frail daughter prone to self-harm.

### **Mehdi Ghasemi (Turku U, Finland), “Postmodern Drama and Quest/ion of Identities in Suzan-Lori Parks’s Plays”**

Innovative and unconventional, Pulitzer Prize-winning playwright Suzan-Lori Parks belongs to the continuum of African American playwrights who have contributed to the identity revival of African Americans. Her plays are sites in which the quest/ion of identities for African Americans is pursued and enacted. She emphasizes the exigency of reshaping African Americans’ identities through questioning the dominant ideologies and metanarratives, delegitimizing some of the prevailing stereotypes imposed on them, drawing out the complicity of media in perpetuating racism, rehistoricizing history, catalyzing reflections on the various intersections of race, class and gender orientations and proffering alternative perspectives to help the readers and/or audiences think more critically about issues facing African Americans.

Parks conforms to the tenets of postmodern drama so as to promote the development of political agenda, call into question a number of metanarratives with regard to African Americans and to draw attention to the roles that these metanarratives have played in the construction of hierarchies. In addition to questioning the metanarratives, Parks promulgates postmodern drama to incorporate some mininarratives within the context of dominant discourse and history based on her mindset so as to reshape African Americans’ identities. In the present essay, I show how her plays respond to the concerned theories of postmodern drama to raise the quest/ion of identities for African Americans. I

also draw upon the postmodern techniques and devices that Parks employs to both transform the conventional features of playwriting and create incredulity toward the dominant systems of oppression.

**David Gray (Dalarna U, Sweden), “The Outer Edge of Northern: Ulster Women Writers 1850-1950 and the Representation of Norway”**

This paper will present three Ulster women writers, Frances Browne (1817-79), Kathleen Coyle (1886-1952), and Constance Malleson (1895-1975), who, during the mid-nineteenth to mid-twentieth century, published books depicting life in the Nordic countries. In particular, the three northern Irish writers variously represented Norway and Norwegian culture in fiction – Browne’s “The Ericksons” (1852), Coyle’s “Liv” (1928) – and travel/life writing – Malleson’s “In the North” (1946), via publishers in Edinburgh and London. Consequently this paper will examine ways in which each writer engages productively with concepts of Northerness - traditional and modern, distinct and dialectic - through the depiction of Norwegian life. Ultimately this paper aims to contribute new perceptions on the unique literary contributions of Ulster women writers, to a wider discourse of Northerness and northern identities.

**Bente Hannisdal (U of Bergen), “Stress placement in disyllabic prefixed verbs in British and American English”**

English has a large number of prefixed noun/verb pairs with contrastive stress (e.g. *import*, *extract*, *permit*, *record*, etc.). The great majority of these are of Romance origin, and originally both the nouns and verbs had stress on the last syllable. Over time, however, the nouns underwent a shift, moving the stress to the first syllable, in line with the general Germanic stress pattern, while the verbs typically kept the late stress (cf. Svensson 2001). Today there seems to be an increasing tendency for many of the verbs to move in the same direction as that of the nouns, particularly in American English.

Previous accounts of word stress shifts in English are typically based solely on written material. This paper presents the results from a corpus-based study of spoken British and American English, and brings in perspectives from a variationist framework to shed new light on the phenomenon. The main goal of the study is to estimate the relative frequency of the two stress patterns in disyllabic prefixed verbs in the two varieties, and thus provide valuable insight into the shift based on quantitative empirical data. The results of the phonological analysis are correlated with factors such as lexical frequency, utterance position, and speaker gender, and compared with data from pronunciation dictionaries as well as previous findings for nouns (cf. Phillips 1998).

## References

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**Jessica Hanssen (Nord U): “The Young Adult Reader and Identity Formation in Zadie Smith’s *White Teeth* and Junot Díaz’s *The Brief Wondrous Life of Oscar Wao*”**

*White Teeth* (2000) and *The Brief Wondrous Life of Oscar Wao* (2007) are important works in the genre of contemporary English-language novel, and speak directly to the experience of young people who are simultaneously of a society and apart from it. The exploration of familial, cultural, and social identity is at the heart of both of these texts, which discuss the ramifications of colony-to-colonizer migration, primarily a phenomenon of the 1950s, in ways that feel fresh and significant. To be a second-generation immigrant is rather a different thing than to have immigrated oneself, with numerous uncharted pressures from parents and society, and teenaged characters Irie Jones in *White Teeth* and Oscar Wao in *The Brief Wondrous Life of Oscar Wao* navigate this territory with humor and determination.

Pop culture, body image, and education are significant factors in the formation of a young person’s identity, and Smith and Díaz both use their novelistic space to engage identity formation from the perspective of teenage second-generation immigrants encountering these factors. For the young adult L2 reader, who has special needs as a less-experienced reader of English, and who may or may not herself feel connected to the issues surrounding immigration and cultural identity, it is clear that there is still plenty to take away from these texts and empathize with. It is therefore critical, in order to understand this transfer of information and experience from author to reader, and to best exploit it within the context of the Norwegian Competence Aims for English, to examine how authors such as Smith and Díaz bridge experience gaps and create that vital connection of reader to character.

**Glenn Ole Hellekjær (U of Oslo), “What do novice and experienced English teachers feel about their subject and teaching degrees?”**

A recent, qualitative pilot study by Rødnes, Hellekjær and Vold (2014) of novice Norwegian English teachers showed that while these felt their English degrees and teacher education had prepared them for the teaching of “traditional” subjects such as literature, civilization and traditional grammar, this was by no means the case with regard to the teaching of written and oral text production to students who they experienced to be unexpectedly proficient in informal English usage. In a Master’s thesis on

the same topic (Lund, 2014), experienced English teachers mentioned that they experienced many of the same difficulties as the novices. In this paper I will present selected key data from a follow-up quantitative survey of teacher education students, and highly experienced English teachers consider particularly problematic areas in their English teaching. I will use these findings to argue for changes in English subject degrees and English teacher education.

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### **Andrew Hiscock (Bangor U, Wales) “‘In hospitalitie hostilitie’: the theatre of trauma in Shakespeare's *Troilus and Cressida*”**

This paper explores the ways in which Shakespeare's bitter satire explores the proliferation of conflict zones in his medievalised version of antiquity. This play at the beginning of the seventeenth century constantly invites its audiences to bear witness to the fracturing of human relationships and to the consequent experiences of trauma which are played out on the battlefield and the most intimate recesses of this congested theatre of war. Throughout the discussion, particular attention will be focused on the ways in which Shakespeare's play engages with early modern and contemporary cultural debates on the nature of political and spiritual failure.

### **Janice Holmes (Open University Belfast), “Collecting the North: Nordic Influences on Folk Life and the Creation of the Ulster Folk Museum, 1938-68”**

In the early twentieth century there was a growing interest in the distinctive cultural and material landscape of the north of Ireland. Much of this was driven by fears of ‘the modern’ and the loss of traditional lifestyles, customs and practices. Under the influence of Nordic ethnological methods, and in particular the concept of an open-air folk museum, a group of Ulster-based antiquarians, academics and curators came together to put this vanishing world on display, a process which culminated in the opening of the Ulster Folk Museum in 1968. This paper will explore the role that Nordic ethnological ideas and methods played in the ‘collection’ and preservation of this distinctive northern past. This effort to construct a particularly northern identity was complicated by the contested nature of Ulster’s past, and by the re-igniting of communal tensions which would eventually become ‘the Troubles’.

**Oddvar Holmesland (U of Agder): “Englishness and the Jungle: From *Lord of the Flies* via *Wide Sargasso Sea* to *Speak for England*”**

All three novels depict English characters’ traumatizing encounters with nature – outside and inside – figuring as the *other*. Images of the “Garden of England” and of oak trees have difficulty assimilating those of the “jungle.” An English tendency to construe worlds of binary oppositions obstructs visions of diverse qualities reconciled, or brought into balance. Such constructs may provide a sense of rational order and safety, but dependence on them equally causes individuals to want to transgress the boundaries that contain them, which in turn arouses anxiety about disruptive nature and binds free will.

The three novels may be seen to follow the same literary tradition of exploring this contradictory psychological area, with suggestive references to the English socializing system. James Hawes’ makes it a still topical issue by his *Speak for England* (2005). In the novel, 21st-century England encounters 1950s England, and vice versa. The meeting place is the jungle in Papua New Guinea, in which the 50s are deconstructed as fragmented, arbitrary signifiers. But so is postmodern England, the image of which is free-floating signifiers in need of a home, a situation that, ironically, invokes the order of 50s England.

**May Horverak (U of Agder), “Writing skills and writing instruction in Norwegian upper secondary schools”**

There is an increased use of English in higher education as well as in business and governance in Norway as in other countries (Hellekjær, 2007, 2010), and the need for advanced English skills is high and still increasing. Although Norwegians in general are quite proficient in English (Education First, 2012), studies also show that young Norwegian learners, and other learners as well, struggle more with writing than with understanding and speaking English (Bonnet, 2004). In addition, some studies from higher education show that Norwegian students’ English writing skills are inadequate (Lehmann, 1999; Nygaard, 2010). This makes it imperative to examine what happens in English writing instruction in the process of learning how to write in order to find out what can be improved in existing practices.

This paper presents findings from a national survey on how English writing instruction is carried out in Norwegian upper secondary schools, including feedback practices concerning writing, and how students perceive their own writing skills. The analysis of the survey reveals that Norwegian upper secondary school students do not feel confident about their English writing skills, neither when it comes to narrative nor argumentative writing, and that writing instruction and feedback practices

vary a great deal. This is a serious issue that needs to be addressed both in schools and in teacher training institutions.

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### **Anthony Johnson (Åbo U, Finland), “Marlowe and the Drama of the King’s School Canterbury”**

Although, famously, there are very few direct traces of Christopher Marlowe’s presence in the Canterbury of his birth, let alone the King’s School in which he was educated, the records of the school itself attest (often in ways which have been little explored) the presence of a vibrant dramatic tradition within its schoolroom. Not least among exemplars still extant is the ‘*Orationes*’ manuscript (Lit. MS E.41) in the archive of Canterbury Cathedral, a ‘Speechbook’ comprising some 656 folio pages of short plays and orations in English, Latin and Greek, which represents one of the most substantial unpublished sources of English School Drama from the Restoration. Compiled by George Lovejoy, the Headmaster over the period from 1665 to 1684, this represents not only the writings of pupils (as well as, possibly, members of the staff); it also presents a variety of older materials in Latin, Greek, and English: many of which attest to earlier drama or allude to traditions within the school itself which go back as far as Marlowe’s childhood.

Building on the findings of the Finland Academy funded ‘Digital *Orationes*’ Project (an interdisciplinary initiative intended to bring the manuscript into the scholarly arena), and supplementing it by other materials from the Canterbury archive, the present paper will attempt to rethink the plays of Marlowe in terms of: a) what they may have taken from his Canterbury schoolroom; and b) what, reciprocally, they may have given back to the Canterbury tradition.

### **Anne Karhio (NUI-Galway, Ireland/U of Bergen), “The Kalevala, Finnish Folk Tradition, and 20<sup>th</sup> Century Irish Poetry”**

This paper will examine Irish poets' engagement with the Finnish national epic *Kalevala* (and, to a lesser extent, the slightly later published song collection *Kanteletar*) in the long 20<sup>th</sup> century, from Yeats's early encounters with the epic's first English translation to more recent texts by poets including Michael Hartnett and Peter Sirr. The appropriations of elements from the Finnish cultural tradition highlight cultural and personal concerns in specifically Irish contexts, thus allowing the poets to engage indirectly with complex or even problematic issues closer to home. For Irish poets, certain notable similarities but also differences between Finnish and Irish history and culture in the 19<sup>th</sup> and 20<sup>th</sup> century have offered a suitable point of comparison for understanding processes related to the language, history and literary tradition of an emerging nation state. Importantly, these poets also mainly encountered Finnish folk poetry in translation or through other artists' work, and these indirect paths contributed to their specific understandings, and fruitful misunderstandings, of the text and its contexts.

**Kristin Killie (U of Tromsø), "English sentence adverbs in *-ly* – how did they develop?"**

This paper discusses the development of adverbs such as those in (1)–(4):

- (1) *Wisely*, she answered the question.
- (2) *Frankly*, I do not like him at all.
- (3) She will *probably* lose the contest.
- (4) *Naturally*, she won the contest.

Swan (1988 and elsewhere) refers to the adverbs in (1)–(4) as, respectively, 'subject disjuncts', 'speech act adverbs', 'modal adverbs' and 'evaluative adverbs'. What these adverbs have in common is that they have scope over the entire proposition, or clause/sentence, providing a speaker perspective on it. The relevant adverbs are termed 'sentence adverbs' (Swan 1988) or 'disjuncts' (Greenbaum 1969). I will adopt Swan's term here.

According to Swan (1988), sentence adverbs have developed out of smaller-scope adverbs like the adjuncts in (5)–(7) and the modifier in (8), in a process of 'secondary grammaticalization' (cf. Fischer 2007: chapter 6 for a related proposal and Killie 2015 for an overview and discussion).

- (5) She answered the question *wisely*.
- (6) Speaking *frankly*, I do not like him at all.
- (7) Logique is an arte to reason *probably*, on bothe partes, of all matters that bee put furth, so farre as the nature of euey thyng can beare (1552 T. Wilson Rule of Reason (rev. ed.) sig. Bij, from the Oxford English Dictionary)
- (8) She was *naturally* inclined to do such things.

One important process in the development of sentence adverbs is reanalysis. Thus, adverbs such as those in (1)–(4) arose through the reanalysis of adverbs like those in (5)–(8). This happened in contexts where both analyses were possible, so called ‘bridging contexts’ (Evans & Wilkins 1998: 5, Heine 2002: 84). As Swan’s data is from the 1980s, before the age of digital corpora, she was not able to provide enough data to demonstrate that such a process may have taken place. This paper attempts to fill this gap. Given that the Early Modern period has been said to represent a crucial period in the development of sentence adverbs (Swan 1988, Swan & Breivik 2011), the data provided are taken from the Penn-Helsinki Parsed Corpus of Early Modern English.

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**Anna Krulatz (Sør-Trøndelag UC): see Anne Dahl.**

**Unni Langås (U of Agder), “The return of trauma. Michael Cunningham: *The Hours* (1998)”**

In his highly acclaimed 1998 novel, *The Hours*, Michael Cunningham echoes Virginia Woolf’s *Mrs. Dalloway* in both very evident and more subtle ways. From her post WWI novel, which portrays a suicidal veteran, he picks up the motif and reinscribes it in an HIV positive artist and homosexual at the end of the twentieth century, who also chooses to end his own life. This not completely unforeseen act of self-destruction is a both disappointing and provocative deed to his close friend, Clarissa Vaughan, obviously renamed after Clarissa Dalloway, who is both his present mentor and former lover. Cunningham’s novel takes its point of departure in the real suicide of Virginia Woolf, which reverberates through the text as an anticipation of the coming death of Richard, for whom she prepares a party because he has earned a prestigious prize. The surprising end of the novel is that Richard turns out to be the young son, called Richie, of Mrs. Brown, who struggles in her post WWII life to fulfill the societal expectations as an American suburban middleclass wife. Her part of the novel is an extended narrative about the melancholic drive for death, which is almost about to happen one day she leaves the family temporarily in order to get away from the duties of everyday life. Cunningham’s

novel deals with Virginia Woolf's life and death, with her characters and their death drive, and it creates its own fictional characters situated in three different historical contexts. In my paper, I am interested in this return of trauma: how the death drive is staged, how it is repeated, and how – possibly – it differs from its historic and fictional forerunners. My reading is informed by Cathy Caruth's reflections on Freud's seminal 1920 text, *Beyond the Pleasure Principle*, and is concerned with the problem of repetition and change in a context of traumatic reenactment.

**Andrew Linn (U of Westminster, UK), "The Vilification of English in Norway"**

By the end of the Second World War, the status of English was high in Norway. What would later be called the University of Oslo had become a major European centre for the study of English, thanks to a large extent to the international reputation of Johan Storm as professor of English and Romance philology. English had been increasing in popularity as a degree subject. By 1943 80% of philology students were choosing English as one of their subjects (Sandved 1998: 321). This latter statistic is in part due to the support that Britain had shown Norway during the war. By the 1960s, however, the rhetoric surrounding English had begun to change in Norway. English was increasingly described and presented as a threat to the continued vitality of Norwegian, and Language Council campaigns were soon launched to raise awareness of this perceived danger.

In this paper I will begin by presenting the rise in the teaching and status of English in Norway before charting the process by which English became the 'enemy' in language politics and identifying the point at which the shift took place. Our focus will be on the work of the Language Council in this regard, and we will consider the ability of official language agencies to influence the linguistic views and attitudes of language users.

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**Michaela Marková (Trinity College Dublin, Ireland), "Everything between us: socio-political geographies of division"**

Following the success of *Theatre of Memory Symposium*, the Abbey Theatre organised a similar happening in 2015 entitled *Theatre of War Symposium*. The main objective of this event was to provide artists, journalists and academics with a platform to discuss the world's most troubling conflicts from a variety of standpoints. To enrich the debate, the Abbey commissioned a number of artists to produce pieces which articulate their perspectives, yet which also artistically explore the

discussed issues. One of the commissioned works presented was a rehearsed reading of Stacey Gregg's *Shibboleth*. The paper analyses Gregg's play as a means to question socio-political geographies of division. It considers the play both as a performative embodiment of the symposium's objective at a conceptual level, as well as an exploration of the more geographically specific socio-political issues – the peace walls in Belfast. The analysis of Gregg's play will be discussed alongside Tadhg O'Sullivan's documentary *The Great Wall* (2015), which portrays EU geographies of division on a more conceptual level, to argue that works which examine controversial socio-political issues are necessary. This is particularly true at times when various crises seem to have become a constant. Both works bring out fundamental patterns of human behaviour and invite the audience to ponder (un)changeability of things.

### **Ruben Moi (U of Tromsø), “The Durability of Seamus Heaney’s *North*”**

*North*, the Northern Irish 1995 Nobel Laureate Seamus Heaney's volume of poetry from 1975, is possibly one of the most controversial publications of poetry in the English-speaking world in the latter half of last century. Criticism ranged from the salutatory and triumphant to the censorious and vituperative.

This paper offers comments upon some of the key poems and points of *North*, accounts for the main positions in the concomitant critical controversy, and meditates upon legacies and contemporary vibrancies of Heaney's fiercely debated volume. How does ‘the lyrical beauty and the ethical depth’, for which Heaney was awarded the Nobel Prize, manifest itself in *North*? Why did this book cause such critical commotion? Why does its verse and visions bear upon Englishes and changing identities in our Northern hemisphere?

### **Svenn-Arve Myklebost (Volda UC), «The Art of Memory and the Memory of Art: The Aesthetics of Memory»**

As has been pointed out by Stuart Sillars, “memorial reconstruction” is a term wasted on a phenomenon that may not even have existed: the pirating of Shakespeare plays by audience members with good memories. The expression would have been much more usefully suited to describe what happens when we think on a play that we have read or seen in performance. What is it we see before our inner eye? What kinds of images does a play generate and how do they stick in our memories? My paper will look at Renaissance drama through the lens of Frances Yates' work on *Ars Memoria*, with special attention given to the visual aesthetics of the mnemonic arts, or, in other words, with special attention given to the *Art* of the Art of Memory.

**Joanna Nykiel (U of Silesia, Poland), “Towards a processing account of ellipsis alternation”**

English allows an alternation between ellipsis remnants with prepositions and remnants without prepositions when the remnants' correlates are prepositional phrases (A: *I'm here for the audition*. B: *Which audition? / For which audition?*). This paper proposes a processing account of this alternation (which I dub ellipsis alternation), arguing that it is best suited for handling the available cross-linguistic data, including the availability of the alternation and the frequency of remnants with prepositions vs. the frequency of remnants without prepositions. The processing account I defend is independently motivated by one of the principles of efficient language processing articulated in Hawkins (2004), Minimize Forms. This account predicts that remnants with prepositions should be overall more acceptable and/or frequent than remnants without prepositions, a pattern supported by existing cross-linguistic data. However, we find the opposite pattern in present-day English. Based on corpus data from spoken American English, I offer support for the hypothesis that English ellipsis alternation is impacted by strong semantic dependencies between prepositions and other lexical categories. This leads to a preference for remnants without prepositions and explains why English behaves differently than other languages and than it did in its earlier stages. I next consider possible ways of incorporating the proposed processing account into two formal approaches to ellipsis, the deletion-based approach (Ross 1969, Merchant 2001, 2004) and the direct interpretation approach (Ginzburg & Sag 2000, Culicover & Jackendoff 2005, Sag & Nykiel 2011), concluding that the latter is better suited for handling the available data.

**Britta Olinder (U of Gothenburg, Sweden): “John Hewitt and his Changing Identities”**

Concerning national identity, John Hewitt presents himself as an Ulsterman of Planter stock, but can also write in terms of “we Irish” and as part of “the Keltic wave”. He is often referred to as the honest Ulsterman and is pleased to find a possible ancestor in England, while at the same time seeing himself, particularly in the larger PEN contexts, as a European. Most of this is summed up in his view of regionalism.

Hewitt's identity is first and foremost as a poet, but professionally as a museum man with a background in history, art and literary criticism, writing widely in these areas. As to the heated question of religion, he was born into a Methodist family, sometimes attracted to Catholicism but mostly distancing himself from it and generally considering himself an agnostic. Politically he is a socialist in a conservative society.

These varying identities, not only defined in nationalist or regionalist terms, but related to a whole range of aspects, can be traced and analysed in his poetry, where he also discusses his situation as both colonizer and colonized. In addition we now have the main parts of his autobiographies published as well as an official biography.

**Anna Heiða Pálsdóttir (U of Iceland), “The North as the Home of Evil in Children’s Books”**

England has been placed firmly at the midpoint of the world, referring to Asian countries as “the East”, America as “the West”, Spain and other countries as “the South” and an indefinite area north of England as “the North.” This construct has found its way into children’s books which tend to associate ideas with each of these concepts, e.g. the exotic East, the Wild West, the passionate South and the dark North. Examples from English children’s books are used to analyze the idea of the North as a place where witches reside and evil lurks, bringing death and destruction.

**Juan Christian Pellicer (U of Oslo), “A region in the mind: Heaney's Jutland and the circumference of Nordic literature”**

England has been placed firmly at the midpoint of the world, referring to Asian countries as “the East”, America as “the West”, Spain and other countries as “the South” and an indefinite area north of England as “the North.” This construct has found its way into children’s books which tend to associate ideas with each of these concepts, e.g. the exotic East, the Wild West, the passionate South and the dark North. Examples from English children’s books are used to analyze the idea of the North as a place where witches reside and evil lurks, bringing death and destruction.

**Ulla Rahbek (U of Copenhagen, Denmark), “Guide, Guidance, Grammar – English(ness) in Multicultural Literature”**

This paper reads Natasha Solomons’ novel *Mr Rosenblum’s List. Or Friendly Guidance for the Aspiring Englishman* (2010) and Shappi Khorsandi’s memoir *A Beginner’s Guide to Acting English* (2009) together with a specific focus on how the texts figure England and, furthermore, how this figuration affects the ways in which the immigrant protagonists perceive notions of Englishness and English identity. *Mr Rosenblum’s List* tells the story of Jewish Jack’s desire to become a member of the ‘sub-species: The English Middle Class’ (2010: 3) in 1950s England and *A Beginner’s Guide*

traces the development of the Iranian Khorsandi family's life in 1970-80s England. Reading these two disparate yet surprisingly similar explorations of Englishness allows us to ponder on how outsiders look at England and, by the same token, how insiders see aspiring Englishmen and women. The paper takes its point of departure in English anthropologist Kate Fox's *Watching the English* (2004) and her exploration of the rules of English behaviour. She suggests that English 'is a mind-set, an ethos, a behavioural "grammar" - a set of unwritten codes that might seem enigmatic, but that anyone can decipher and apply' (2004: 414). The paper concludes that with the benefit of guides and guidance it might just be possible for immigrant characters to decipher the grammar of Englishness.

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### **Dominic Rainsford (U of Aarhus, Denmark), "Here, There, and in Between, in Dickens's Global, European, and Ethical Space"**

Dickens lived through momentous changes in the technology of transportation, and was himself a considerable traveller in certain parts of the world. His works contain many mobile characters: tourists, habitual wanderers, individuals on a quest, outcasts, exiles and deportees. But they also contain characters who are rooted to, and synonymous with, a particular spot: a street corner, a building, or even a single room (not just when they are literally imprisoned). This paper attempts a more precise definition of Dickens's geographical reach, and that of his characters. It will discuss the role of borders in his thinking – between nations, but more generally between the known-in-detail and the largely unfamiliar – and it will look at what happens when such borders are crossed, especially in the new ways, and for the new reasons, that proliferated in mid-nineteenth-century Europe. All of this will be linked to Dickens's ethics, in the sense of his notions of sympathy and responsibility. Where there are ethical limits, in Dickens, it is not so much a matter of prejudice or lack of imagination, but more to do with scale and commensurability. Dickens's dilemmas will be linked, more specifically, to his sense of a European tradition of thinking about ethics and place, the familiar and the alien, and this in turn will be connected with aspects of the crisis of Europe as we currently experience it.

### **Brita Strand Rangnes (U of Stavanger): "Black Bodies in the White American Dream: Ta-Nehisi Coates and Vanessa Diffenbaugh"**

This paper examines discourses on race, education, identity and voice in the USA in texts by Ta-Nehisi Coates and Vanessa Diffenbaugh. Coates' award-winning *Between the World and Me* (2015), framed as a letter to his son, published at the height of the *Black Lives Matter* movement, has had profound impact on the discourse on race in the USA. Coates situates his text in reflections on his experiences inhabiting a black body in the US, and in his hopes and fears for his young son, and his essay examines race historically and today. Diffenbaugh has examined issues such as foster care, immigration, education, class and race in her best-selling novels *The Language of Flowers* (2011) and *We Never Asked for Wings* (2015), and she is also the foster/adoptive mother of two black sons. Her upcoming project is an essay in conversation with Coates' book, and this paper argues that a white, privileged woman articulating the same fear for her sons' bodies as Coates, brings important perspectives to discussions of "whiteness" and the idea of "neutral bodies". Diffenbaugh's essay must also reflect her position as the biological mother of two young white girls, and this paper examines how the choices she makes for them are potentially detrimental to her black sons, particularly apparent in the American educational system. It discusses how Diffenbaugh's position as mainstream popular writer may help bring the discourse on race and structural injustice to readers different from Coates', and argues that these very different writers reflect new departures for discussions of American identity.

**Silke Reeploeg (U of the Highlands & Islands, UK), "Island Voices: Identity and Belonging in the Literatures of Orkney and Shetland"**

This paper investigates the construction of 'Nordic' literary identities in Scotland, in particular within the literatures of the Scottish Northern Isles. The discussion focuses on two archipelagic writers from Scotland, the Orcadian George Mackay Brown and the Shetlander James John Haldane Burgess, whose works were influenced both directly and indirectly by Nordic literature. While Mackay Brown repeatedly returned to themes associated with Icelandic saga literature (in particular the *Orkneyinga Saga* and related sagas of St Magnus), Haldane Burgess' interest in Norse history and culture led to a focus on language (in particular Norwegian), and the importance of Shetland dialect as a uniquely 'Nordic' or 'Northern' literary form within English/Scottish literature. Analysing several works by the authors, the paper will show the way in which writers (re)produce and adapt Nordic identities within their own unique island voices, often using it to interrogate their relationship with 'English' literary spaces. The resulting narratives in both poem and prose relate to wider issues of communicating identity and belonging in literatures written in English. These often challenge traditional definitions of national and/or regional boundaries, but can also help us develop our understanding of intercultural experiences.

**Ulrikke Rindal (U of Oslo), “Oral proficiency among Norwegian learners – implications for English studies and English teacher education”**

English has become the foremost global language of communication, functioning as a lingua franca for people all over the world (Kirkpatrick, 2010). In line with this global status, the national English subject curriculum presents English both as a necessary skill to work and live in Norway, and to communicate with native and non-native speakers all over the world (Ministry of Education and Research, 2013). This paper sums up research on the changing role and status of English in Norway and on the English language practices among young Norwegian learners (Rindal, 2013, 2015). Based on this research, I will discuss the implications the status of English as an international language has for English language teaching in Norway, especially related to oral proficiency. The results suggest that development of English accent for young Norwegians is mostly an issue of identity, and that teaching to develop oral proficiency should therefore focus more on pragmatic skills. This could prove challenging for teachers of English, whose teacher education might not have developed to adapt today’s changing context as rapidly as the English subject curriculum or as the users of English in Norway.

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**Kristian Rusten (Bergen UC), “Was Old English a null subject language?”**

The type of subject omission in the main clause in the Old English (OE) example below (1) is the rule in most of the Romance languages, but is ungrammatical in Modern English.

- (1) Ða he ðus gefaren hæfde [Ø] wende þa norðweard to his scipum  
 ‘When he thus had gone, [he] then turned northward to his ships’ (ChronC 1013.25)

Recently, increased scholarly attention has been dedicated to the existence of a null subject property at early stages of languages that presently do not allow null subjects. For example, van Gelderen (2013:

284) states that OE, in clear contrast to Modern English, was a ‘Romance-style’ null subject language, in which third person null subjects were licensed by verbal agreement. Walkden (2014) argues that West Saxon OE was a non-null subject language, while Anglian dialects may have featured a partial null subject property by which third person null subjects are licensed predominantly in main clauses.

This paper presents the results of a corpus-based investigation of null subjects in OE, utilising state-of-the-art statistical methods, including mixed-effects logistic regression modelling and random forests. I challenge the above claims on the basis of the fact that in a corpus of c. 1.6 million words, null subjects are vanishingly rare in both West Saxon and non-West Saxon (including Anglian) dialects of OE. This is true regardless of clause type and person reference as well as other linguistic and extralinguistic factors proposed as relevant for the occurrence of such subjects.

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### **Timothy Saunders (Volda UC), “The poetic line and human identity”**

It has become something of a commonplace in modern poetic theory to claim that poetry gets its distinctive identity as a genre from its use of the line as a principle of organisation and a conveyor of meaning. At the same time, different ways of configuring and deploying lines of poetry have been associated with specific formations of human identity, whether these are defined in terms of nationality, ethnicity, class, period, geographical location, the physical body, ideological commitment or any other such marker. In the process of illustrating and exploring some of these purported correspondences through concrete examples, this paper will evaluate Theodor Adorno’s claim that “The unresolved antagonisms of reality reappear in art in the guise of immanent problems of artistic form. This, and not the deliberate injection of objective moments or social content, defines art’s relation to society” (*Aesthetic Theory*). Above all, this paper will tease out the specific understandings of human identity that are simultaneously made possible and brought into play through the conscious correlation of that identity with one component of artistic form in particular: the poetic line.

### **Anna Swärdh (Karlstad U, Sweden): “‘a straungier borne in Swecia’ – Helena, Marchioness of Northampton”**

This paper focuses on Helena, Marchioness of Northampton (1549–1635), and the formation of her identity as a Swedish woman at the court of Elizabeth I of England. Born Elin Snakenborg, Helena left Sweden as one of Princess Cecilia Vasa’s entourage on her journey to London in 1564/65, and remained there as Cecilia returned back home in 1566. Married first to William Parr, 1st Marquess of Northampton and brother to Catherine Parr, and later to Thomas Gorges, courtier and Groom of the

Chamber, an important part of her life was spent at or in contact with Elizabeth's court. Edmund Spenser refers to her in *Colin Clouts Come Home Againe* and also dedicated a poem to her, while Helena herself corresponded in Swedish, English, and Latin with among others her mother, with Lord Chamberlain Thomas Ratcliffe, 3rd Earl of Sussex, and with the future King Charles IX of Sweden. Together with her second husband she built the architecturally interesting Langford (now Longford), and their burial monument in Salisbury Cathedral is similarly intriguing. This paper examines the early part of her life in England, drawing on letters and contemporary and near-contemporary accounts to show how they articulate or realize the identity of a woman in a foreign country and culture who seemingly adapts to and adopts that culture with ease and determination.

**Bent Sørensen (U of Aalborg, Denmark): “Reconsidering Glenn Gould’s 1967 Radio Montage ‘The Idea of North’”**

In the introduction to his radio montage, or play for voices, or sound documentary, or specimen of contrapuntal radio, “The Idea of North”, Canadian pianist, composer and radio artist Glenn Gould writes: “Something really does happen to most people who go into the north – they become at least aware of the creative opportunity which the physical fact of the country represents, and, quite often I think, come to measure their own work and life against that rather staggering creative possibility – they become, in effect, philosophers.” Gould’s work is a strikingly original investigation into the identity repercussions of isolation and northern exposure upon five carefully selected Canadians, recorded in the year of the Canadian centennial, 1967.

My paper will examine the piece from a cultural studies approach, discussing both aspects of the representational strategies of the piece (which is contrapuntal in its editing technique – juxtaposing and intercutting the five voices as if in an operatic quintet – producing auditory effects on the reader of an impressionistic nature, rather than allowing for a focus on exact content and meaning) and on aspects of the proposed creative philosophies of these northerners. To what extent is “The Idea of North” a documentation of Canadian identities, and to what extent is the work an eccentric self-portrait of that most Canadian genius recluse, Gould himself?

**Jacob Thaisen (U of Oslo), “Northern Middle English Palaeography”**

Northern Middle English is increasingly being reappraised. Histories of the English language have tended to be biased toward southern, standardising varieties and to portray northern characteristics as deviations from them. The reappraisal shifts the point of reference northward and disconnects northern varieties from southern ones. One commentator speaks of “a common speech area, or *Sprachgebiet*”

stretching from the Midlands into Scotland, while another observes that “many of the diagnostic features [of] Old Northumbrian continue to appear in Middle English, and prove to be quite resistant to the standardisation process”. The linguistic basis for the north-south division is well-known and relates to orthographic, morphological, phonological, and lexical variables. However, little palaeographical support appears to have been adduced for it. This paper adds that palaeographical support. It presents (1) quantitative evidence: tree-structured regression analyses (conditional inference trees) of the distribution of six allographs; and (2) qualitative evidence: visual analysis of the distribution of two types of the 2-shaped allograph of the grapheme <ɾ>. The distributions are established from a corpus of 449 texts comprising the Middle English Grammar Corpus, version 2011.1, and associated texts. These texts sample the population of texts written in non-standardised spelling in England during the late Middle English period. They are mostly documents and they all localised in *A Linguistic Atlas of Late Mediaeval English* according to the similarity of their spelling to other texts’ spelling. The paper’s concluding section discusses why northern regions would sustain production of texts that was independent of the southern tradition.

**Irina Tolmacheva: see Nikolay Boldyrev**

**Erik Tønning (U of Bergen), “David Jones, the BBC and British Identities”**

The starting-point of this paper is the long-standing relationship of the poet and painter David Jones (1895-1974) and the BBC. Jones identified as both English and Welsh, and as a Roman Catholic: the paper will analyse his 1953 radio talk «Wales and the Crown», given in the wake of the televised Coronation broadcast of that year, as a complex attempt to negotiate those multiple, fraught modes of «Britishness», in order to offer up some form of allegiance the new Queen through appropriating this symbol-laden event itself. The paper also sketches the background to this talk in Jones’s long-standing dialogue with the BBC (especially through his close friend Harman Grisewood, Director of the Third Programme), arguing that Jones’s theory of culture and sign-making played a significant part in his attempt to use the medium of the radio talk to expound his theme of British unity-in-diversity to a mass audience.

**Fionnuala O’Neill Tønning (U of Bergen), “‘Tell me that I shall a death disgraceful die, / But tell me not that Herod is returned’: Sovereignty, Tyranny and Martyrdom in *The Tragedy of Mariam*”**

Elizabeth Cary’s *The Tragedy of Mariam, the Fair Queen of Jewry* (c. 1606, first published 1613) was the first published English tragedy by a woman writer. Focusing on the story of Mariam, second wife

of King Herod, the play dramatizes the reaction of Herod's household after the news of his death and the tragic unfolding of events after the sovereign's subsequent, unexpected return. *The Tragedy of Mariam* has been most frequently explored as a play about the role of women in marriage, and the freedom of women to speak and write publicly. This paper will seek to explore *Mariam* as a play that draws upon the domestic experience of early modern wives to engage in new ways with contemporary public debates about monarchy, tyranny and the law. Drawing upon Walter Benjamin's discussion of the sovereign in baroque tragedy, and looking at early modern arguments about tyranny and freedom of speech, the paper will suggest that in writing *The Tragedy of Mariam* Elizabeth Cary exploits the prominent early modern analogy between domestic and national government to engage with early modern humanist, religious and political debates concerning absolute monarchy, citizenship, and the authority of the law.

**Stephen F. Wolfe (U of Tromsø): "The Enigma of Arrivals: Facing North while Remembering South"**

This paper will examine two literary narratives published in the 1980s to early 1990s in English in the Northern Hemisphere. These texts operate using spatial language to mark the boundaries and constitutive spaces of colonial nation states by placing the narrative focus facing North while interrogating the imaginative geography of a past memory as it moves South. The argument of the paper will begin with V.S. Naipaul's well known *The Enigma of Arrival* (1987) and end with Michael Ondaatje's equally well known *The English Patient* (1991). Each text uses the trope of facing in one direction, while travelling and or remembering its opposite. Each text also is centred upon a figure attempting to cross such a threshold, on the brink of arriving in the North while recasting real and imaginary spaces in the South. This leads to elisions and evasions in the framing of each two fictions. This is especially true when depicting real spatial practices of conquest and settlement; of displacement and resettlement; and the redistribution of natural resources.

The papers theoretical arguments are based upon recent work on spatial logics of representation by A. J. Greimas and R.W. Povlov, and more recent work on the ways in which fictions of space and spatial description has had to reset the North/South axes of politics and power while refining the concept of "imperial space" itself (M.J.T. Mitchell).