

**6th ANNUAL EUCOR ENGLISH
TRINATIONAL COLLOQUIUM FOR MA-STUDENTS
Saturday, 11th December 2010**

ABSTRACTS:

Chloé BALANDIER (MA, Strasbourg):

“Nothing exists in itself”: *Moby-Dick*: Representation, Subversion, Black Hole

“Boys, forget about the whale,” Bob Dylan's Captain Ahab shouts to his crew (“Bob Dylan's 115th Dream,” 1965). But some hundred and fourteen years before, Herman Melville's Ahab could not forget Moby Dick, the white whale that crunched his leg. The tyrant-like captain therefore bound his crew together to help him in his quest for revenge – until the boat and the men are destroyed in an apocalyptic scene, the only survivor of which is Ishmael, the narrator.

But behind this surprisingly simple plot, *Moby-Dick* as a novel raises at least three fundamental issues that we could refer to as representation, subversion and black hole. This presentation aims to show that analyses of those issues are necessary to understand both this radically new novel and the way it questions the values of mid-nineteenth-century America. How can the whale be represented when the only signs that can be used (such as words or shared knowledge) fail to represent what Moby Dick really is? Isn't there a gap between the ability to see something and the ability to give an idea of that thing? Yet isn't the failure of representation also the result of a conscious subversion that is precisely used to depict the white whale, that black hole?

Nesrine BELBACHIR (MA, Mulhouse):

NATIVE AMERICAN STORY-TELLING BETWEEN THE PAST AND THE PRESENT

Long before they knew anything about written words, the Indians believed in the efficiency of language. Scott MOMADAY writes: “With words, they have the power to change their physical surroundings; with words, they can subdue their enemies; with words, they can capture the heart of a lover; with words, they raise their children; with words, they do everything and anything.”

My MA thesis will offer an exploration of Native American storytelling between the past and the present, and in this paper I will focus on the Native American storytelling characteristics. I will try to define these elements and find them in the storytelling of the contemporary American Indian storyteller, Scott Momaday, who connects the past with the present. He describes his writings as developing from a reflection of oral traditions of his ancestors. I will analyze aspects of Momaday’s stories that I can connect to the old oral traditions. Momaday says about *The Names* – the work I will discuss, in which we can find lots of aspects about the past storytelling, such as the sacred bond between human and non-human forms of life: “In general my narrative is an autobiographical account. Specifically it is an act of the imagination. When I turn my mind to my early life, it is the imaginative part I take hold. This is one way to tell a story. In this instance it is my way, and it is the way of my people. When Pohd-lohk told a story he began by being quiet. Then he said Ah-keah-de, ‘They were camping,’ and he said it every time. I have tried to write in the same way, in the same spirit. Imagine they were camping.”

Keywords: American Indians, storytelling, orality, Scott Momaday, silence, time connection

Marten JUSKAN (MA, Freiburg):

(NATIONAL) STEREOTYPES IN LANGUAGE PERCEPTION AND SPEAKER EVALUATION

Wherever we look in human language we find variance. Regional, social and functional variance have all been studied by linguists. However, we even find variance for speakers of the same dialect or sociolect and in the same communicative situation.

For about 50 years, this “lack of invariance” in the physical speech signal has been treated as 'noise', and research has focused on discovering the normalisation process that presumably allows the perceptual system to strip away any variation in a given utterance and access a sort of common core that guarantees the same linguistic percept for different speakers, different accents etc.

More recent evidence now seems to suggest that this long established position needs to be reconsidered at least in parts. Not only is sub-phonemic variance apparently retained in long-term memory instead of being normalised away, but these memories also seem to be coupled with accompanying social information which is in turn actively used in language perception. For example, people have been shown to perceive vowels differently depending on which gender or nationality they attribute to the speaker. A new theory of speech perception is necessary to account for such results which is why many scholars in the field have turned to exemplar theory in recent years.

The MA-study which will be reported on here investigates the extent to which perception of a characteristic feature of a German learner's accent (final devoicing) is influenced by the perceived nationality of the speaker and if there is any impact on subsequent speaker evaluation. A setting where acoustic and extralinguistic cues conflict will hopefully shed some light on how these cues interact and which ones are more important than others. Methodological issues and results (work in progress) of the experimental part of the thesis will be presented and the theoretical framework explained.

Amalia KALINCA (MA, Freiburg):

POSTMODERN THEMING

Within today's society, themed venues have become more and more of a common constituent, expanding beyond the spatial boundaries of theme parks themselves. Theming can be found in its earliest instances within 19th century landscape gardens and world fairs. With the establishment of a postmodern culture, theming has been assimilated at the level of consumer society as one of its intricate and largely unquestioned parts. Due to the intense penetration of theming within the present socio-cultural milieu and the changes that have taken place concerning the definition of the concept itself, the point has been reached where we need to differentiate between former instances of theming (like Disney) and the new and pervasive subtlety of contemporary forms. Similar to Lukas' notion of the "lifespace" (2009), postmodern theming integrates in its application aspects of consumer culture, such as the use of symbolic goods, a high level of performance and a constant intertextuality.

In this context, the recent Shanghai 2010 World Exposition can be regarded as one of the high-points of postmodern theming. With its exemplary employment of performance, display and simulacra, the event distances itself considerably from the world-fair tradition, increasingly adopting features of the theme park heritage.

Lucie KLEIN (MA, Strasbourg):
MALE TEARS ON THE SHAKESPEAREAN STAGE

Does weeping increase the dramatic value of a play? Did William Shakespeare want his audience to weep? These are the questions you shall not find in this study. Rather, what I am interested in is *why* and *how*. Why do so many Shakespearean heroes weep when doing so could be perceived at first sight as shameful and childish? Why does King Lear weep and tell his daughter “I am ashamed / That thou hast power to shake my manhood thus”?

While weeping has been mostly associated to women, my focus will rather be on men. Thus, my point will be articulated around Shakespeare’s male figures weeping. To do justice to these characters, we ought to historicize these plays. What did it mean for a man to weep in the Renaissance? To go a step further, what was the audience meant to understand through watching Richard II weeping on stage?

In this paper, among the numerous issues raised by the question of male tears, I would like to invite you to a reflection on the particular problem of manhood threatened by the act of weeping. To do so, we will mostly rely on *King Lear*, *Richard II* and *A Winter’s Tale*.

Chantelle KLEY-GOMEZ (MA, Basel):

VISUALIZING THE AFRICAN DIASPORA: PHOTOGRAPHY AND *ARISE* MAGAZINE

“Afropolitan” (a play on the words afro and cosmopolitan) is a term that carries a rather positive ring to ‘modern’ Africa and its peoples . With the analysis of *Arise* (a new large spread format magazine) this study will explore further a new positivism associated with the African continent that does not emerge often in our general media.

My paper will show how a popular medium such as this magazine, can create a collective ideology, how its presentation of an environment that in general is depicted negatively can create a positive movement. In doing so, I will focus on how *Arise* presents, promotes and creates an *Arise*-ing African Diaspora with the help of visual culture and photographic imagery.

The photographic images in *Arise* and its goal to communicate them objectively are the focal point of my study. Notwithstanding, it is important to analyse whether the reader absorbs these images subjectively, and if so, whether the reader’s interpretation of these images or the magazine’s portrayal thereof pioneers the construction of an *Arise*-ing African diaspora.

Neli KOLEVA (MA, Strasbourg):

“THE ONCE FALLEN WOMAN MUST FOR EVER FALL”:

PROSTITUTION IN VICTORIAN ENGLAND, FROM ACCEPTANCE TO REGULATION

The Victorian era was an age of contradiction and change that came to be very important for the United Kingdom and its impact on people's lives and values was enormous. It was also a really controversial period concerning women's importance in a changing society because at that time, women were redefining their role and position in the Victorian social order.

Stuck in this torrent of changes and questions about values, one category of women – prostitutes - were thought to be at the bottom of humankind. They were treated as slaves and objects, more than any other women, and their purpose was to survive.

Some people considered prostitutes as victims of a society taking care only of the rich while others put the emphasis on the purity of women, which led to the representation of prostitutes as fallen corrupted women in need of cleansing. How could these two visions co-exist? Did prostitutes have any importance for the social hierarchy? Even if opinions were divided, we will examine how they evolved from the acceptance of prostitution as a “necessary social evil”, as some thought it to be, to its regulation with the passing of the Contagious Diseases Acts and the consequences of these actions.

Marine LAFUMAT (MA, Mulhouse):

MARTYRDOM IN FREDERICK ROLFE'S NOVEL *HADRIAN THE SEVENTH* (1904)

In "Le héros et le saint," Jean-Claude Fredouille gives the traditional definition of martyrdom: a martyr dies for his faith; he experiences torment and suffers a dreadful death because of his religious beliefs. Frederick Rolfe's English novel *Hadrian the Seventh* ends on the main character's death. Pope Hadrian VII, who can be regarded as the author's idealised reflection of himself, is shot by an English Socialist. This murder happens to be a vivid description of martyrdom. But is Hadrian's death in keeping with the traditional religious meaning of martyrdom? What does Rolfe's use of this image aim at?

The analysis of a few quotations taken from the novel will show that Rolfe actually subverts the common understanding of the notion of martyrdom. This paper argues that in *Hadrian the Seventh* martyrdom appears as an autobiographical literary strategy set up by the writer. All examples, among them the numerous references to famous Catholic martyrs, emphasize significant aspects of Rolfe's life. They are also related to his complicated social relationships. For instance, the reference to the patron saint of athletes, St. Sebastian, enables Rolfe to disclose his fascination for the male body.

Yet, is martyrdom devoid of its religious meaning? Frederick Rolfe was a devout Catholic who wished he could take holy orders, because he always wanted to become a priest. Does his depiction of Hadrian's martyrdom also involve further religious dimensions, such as asceticism or mysticism perhaps?

Keywords: Catholicism, martyrdom, asceticism, mysticism, hagiography, fictional autobiography, social recognition, glory, immortality, subversion, eroticism, vengeance, rejection, collapse/failure.

Franziska Julia LIEBIG (MA, Freiburg):

CONTAINING THREATS – READING FEMALE ACTION HEROES IN THE 21ST CENTURY

The times when medial representations were thought to merely (and innocently) mirror reality are long past. Indubitably, they are steeped in ideology. Thus, representations of women form part of the *production* of our reality, specifically our definitions of femininity/masculinity. Believing in the productivity of popular culture, one must critically examine how TV shows are complicit in, and re-productive of, still existing socio-economic gender inequalities. Yet, what this concomitantly means is that changes in representations can have actual, tangible consequences for women. Therefore, important questions to ask not only relevant within the realm of the fictional, but also within the political, are these: In how far do female action heroes challenge socially constructed and deeply entrenched gender binarisms? And where are the limitations for a female protagonist of an action series in our times? The presentation will study different economic, visual, and narrative strategies, such as commodification, objectification, masquerade, and generic hybridity, used to 'defuse' the threat female action heroes in *Dark Angel*, *Alias*, and *Dollhouse* pose through their trespassing on a traditional 'territory of men.' An open textual site upon which semiotic struggles may be waged, a female action hero can be seen as both underpinning and undermining the dominant patriarchal discourses on female subjectivity.

Ms. Marina MEIJER (MA, Basel):

POSTMODERN PORTRAYALS OF RICHARD NIXON: SUBJECTIVITY AND HISTORICITY IN ROBERT COOVER'S NOVEL *PUBLIC BURNING* AND OLIVER STONE'S FILM *NIXON*

One of the more remarkable things about postmodernism is the elusiveness of a succinct definition. For some it is the collapsing distinction of high and popular art, for others the waning sense of history or the replacement of reality with simulacra.

Subjectivity and historicity lend themselves as pegs for an investigation as they are central characteristics of any biographical representation and their conceptualizations differ fundamentally from the modern to the postmodern. The modern subject on the one hand, is defined by its unique individuality, its capacities for reasoning and its apparent ability to control its environment. Its history is embedded in grand narratives which link together all other narratives and events and explain to the subject its place in society and establish a moral outlook. In postmodernism on the other hand, the perception of subjectivity and history has changed. The self has become fragmented and its experiences no longer fit into the grand narratives. An area that has unquestionably been affected by this conceptual change is the representation of characters in film and fiction. The representation of Richard Nixon in the novel *The Public Burning* by Robert Coover and in the film *Nixon* by Oliver Stone is paradigmatic in this respect.

Caroline MOSSER (MA, Mulhouse):
THE CREATURE TALKS BACK

Man has always wanted to control life – life is power. This issue was first expressed through myths of creation (e.g., Adam, Prometheus, etc), and ever since the Enlightenment has been focusing on scientific aspects. Creating life has been a recurrent theme in literature, especially since Mary Shelley's *Frankenstein*. But *Frankenstein* brought a further change of perspective: before this book, the myth of creation had been a way to explain the origins of humanity – the best example would be Adam's plea in Milton's *Paradise Lost*. Man was seen as inferior, as God's Creation and subject. With *Frankenstein*, the story of man trying to be God and to create life replaced the old myth. Man is no longer the creature but the creator. We are, thus, dealing not only with the origins but with the meaning of humanity. The very existence of Frankenstein's creature challenges the notion of humanity. Not only the sacredness of humanity is at stake, but the comparison between human beings and "created" beings imperils the conception we have of ourselves, and questions our moral systems. How should "the creature" be treated? How will it/he be integrated in society? Which characteristics make it/him human? How do we define humanity?

These questions about morality and the creation of life are even more urgent today because of the real possibilities of cloning. The narrative of the "other" presents an attempt to give some answers by imagining what this other could say or feel. Similar to the *Bildungsroman*, narratives of this sort give a broad view of society through the different experiences of the creatures. Giving a voice to these others is a way to challenge society with a different point of view. Hence looking at creation narratives in terms of different theories of "otherness" – whether in older text dealing with religious issues, in traditional Gothic fictions, or in recent dystopic science fiction works – can help us develop a better grasp of the various moral issues at stake.

Keywords: creation – ethics – science – otherness – language

Christelle MOXEL (MA, Strasbourg):

FROM PEN TO BRUSH: EXPLORING PAINTING THROUGH A LITERARY PERSPECTIVE:
J.W. WATERHOUSE

When we talk about research in literature, the first idea that springs to mind is studying a book, a poem or a play. But one does not think about a painter's work. And yet, literature and painting can have special relations: are they not called the sister arts? Their links were emphasized in the middle of the XIXth century in Victorian England when the pre-Raphaelite brotherhood was founded because its aim was to return to features of paintings and literature from the period before Raphael. So, literature and visual arts were directly linked at that time. J.W. Waterhouse (1849-1917) is an inheritor from this tradition. He read literary works and then represented them in paintings.

What did he select from his readings? Which enigmas are left and how can we interpret them? To what extent did Waterhouse stage the page into the frame? My research aims at offering new angles to explore Waterhouse's work and at understanding it better since it departs from the source: the literary works.

Michael ORLIC (MA, Mulhouse):
ROMAN POLANSKI AND THE HORROR GENRE

“Fantasy and supernatural do not fascinate me in the least. For instance, how is it possible to devote a serious film on vampires ?” This statement by Roman Polanski addresses a paradoxical issue: although *Rosemary’s Baby*, for instance, is an universally acclaimed horror film in pop culture, the Polish director claims to be incapable of seriously telling horror plots.

In my presentation I will investigate how Polanski has twisted Horror’s conventions and stereotypes to offer another variation of the genre. The films I will focus on are *Repulsion*, *Rosemary’s Baby* and *The Tenant*, which constitute Polanski’s “apartment trilogy.” The apartment setting frames the atmosphere in these three movies: Polanski is more interested in oppressive moods than bloodshed. In fact, the apartment is a “*vehicle of Horror*,” which is a term used by Carl Royer and Diana in *The Spectacle of Isolation in Horror Films*. In other words, the apartment works as a catalyst for alienation, paranoia and isolation.

Such an approach to the Horror genre can be seen as radical, considering that in the sixties and the seventies, it was more fashionable to show psychopaths (e.g., Hitchcock’s *Psycho* or John Carpenter’s *Halloween*), ghosts (e.g., Robert Wise’s *The Haunting*) and zombies (e.g., George Romero’s *The Night of the Living Dead* and *Dawn of the Dead*).

Is *Rosemary’s Baby*, for instance, really is a horror movie? The film is often parodic. From the sitcom-like opening, to the exaggerated satanic ending, it disturbs the viewer with its changes of tones.

Olivia POISSON (MA, Basel):

THE STAGING OF PARATEXT IN *McSWEENEY'S*: THE MEDIATION OF LITERATURE

Literary criticism has increasingly been asking the question “What is literature made of?” or rather “What is a book made of?”. With the increase in new digital technologies and their material outcomes, our predetermined concepts of what a book is, are challenged. The growth, for instance, in online publishing and e-books makes it inevitable for literary critics, academics, authors and publishers to re-define the printed book. Literature is changing under the impact of these technologies. In order to account for this change, the study of the materiality of the artifact called book has to be pursued. Instead of looking at literature as an immaterial verbal construction, critics should in their studies consider a literary text as a material object as well. This paper attempts to contribute to the analysis of the materiality of literature by looking closely at the paratextual element of the copyright pages in *McSweeney's Quarterly Concern*, a journal published and edited by Dave Eggers. I aim to show how the innovative and experimental use of paratextual elements in *McSweeney's* expands and challenges some of the traditional functions of the paratext and in what ways it comments on the issue of materiality of literature in general. In the first part of the paper, a critical look at Genette's *Paratexts: Thresholds of Interpretation* will lay the theoretical background. In the second and third part of the paper, the copyright pages of the *McSweeney's* issues I to IV will be analyzed. Finally, a last shorter section will be dedicated to the prospects of a new literary age for the publishing business and the interesting impact of new technologies on the future of the book.

Sadhana RUTZ (MA, Basel):

RECLAIMING LOST LAND: TERRITORY, SPACE AND GENDER IN NORTH-AMERICAN
NATIVE LITERATURES AFTER 1945

This talk presents an overview of my MA thesis on space and gender in North-American Native literatures. The MA thesis will incorporate literature from Canada and the United States including Alaska, as such a broad regional focus allows for a comprehensive comparative analysis of the ways in which loss and reclamation of Native land is dealt with in different regional articulations of popular traditions globally subsumed under the term “North-American Native Literatures”.

The thesis, in a first step, will examine Native American concepts of “land” in different Native American mythologies in order to gain a perspective on notions of space from within Native American culture. On this basis, the thesis will seek to gain a deeper understanding of how the loss of land is dealt with in contemporary Native American poetry and prose. Here, not only the conceptualization of “lost land”, but also the notion of “reservation land” is to be taken into account: How is this ‘assigned land’, in contrast to the ‘lost land’, perceived and portrayed in literary works? In a last step the paper will explore figurative strategies of reclaiming ‘lost land’ at work in the novels and poems under examination. Here, a common pattern in North-American Native Literature seems to be a strong tendency to use gendered imagery in conceptualizing the loss of land and in (rhetorical) attempts at reappropriation.

Yilmaz SAHIN (MA, Mulhouse):
STEPHEN KING: THE FILM ADAPTATIONS

How do you picture horror/fear? When you think about it, do words come to your mind? Or do flashes of images emerge in your head? Can you put a word on that concept? Is that concept framed by your representation of it?

Among the most popular American contemporary writers stands Stephen King, a best-selling author whose success is not to be denied anymore. His success is not only based on the intrinsic value of his books, but on their adaptation to the screen as well. This implies a particular need for changes. As French writer and filmmaker Alain Resnais said, “simply adapting a novel without changing it is like reheating a meal.” But what kinds of changing do we find in film adaptations? My work will consist in presenting some scenes from Stephen King’s *Misery* and their screen adaptations by Rob Reiner. In this presentation I will focus on the nature of the relation between the two main characters and how it is transposed to the screen.

Keywords: screen adaptation—domination—duality—dreams—cruelty—mental dimension

Laura SEYLER (MA, Strasbourg):
ROUTE 66: ON THE ROAD TO AMERICA'S PAST

Route 66 is one of the most famous highways of the world. Not only Americans, but people around the world identify this road with America's identity and past, and easily share in the magic and nostalgia of Route 66. It has become part of popular culture and a true symbol of America, something no other highway can claim.

It might come to a surprise to many people that such a common thing as a highway should represent America's past whereas Europe preserves castles, cathedrals and Roman relics as remnants of its glorious history. But it cannot be ignored that the history of the United States has been the story of the Westward movement and has included numerous periods of human migration. Roads were important for a nation which assumed an identity as a people on the move, and several highways had crucial roles in hastening the continuous flow of human movement. The strong link that exists between Route 66 and the American nation has to be acknowledged and fundamental questions are to be explored about the importance and significance of the road. Why is Route 66 different from other highways? Why is this specific road so important and so much revered? And why does it represent the American nation so well? The exploration of those issues will show that Route 66 can be used as an object of investigation into America's past.

Sophia SIEVEKING (MA, Freiburg):

THE ADAPTATION OF JAZZ TO NARRATIVE FICTION IN JACK KEROUAC'S *THE SUBTERRANEANS*

The American Beat writer Jack Kerouac called himself a “jazz poet” (foreword to *Mexico City Blues*) and indicated his method of composition as “*blowing* (as per jazz musician) on subject of image” (“Essentials” 65). As jazz is frequently dealt with on the content-level of his prose, it is by now a commonplace that Kerouac adapted jazz on a thematic level. However, critics still disagree on the profoundness of the jazz theme, as well as on the question whether jazz is incorporated into the structure of his writing. Since Kerouac was not an informed musician, a number of critics conclude that the actual dimension of jazz music that he could adapt to his prose was limited. Kerouac supposedly “primitivizes” the image of African American jazz musicians and their performance, and “misunderstands and simplifies the formal rules”. Moreover, with regard to Kerouac’s Beat ethos his self-image as a “jazz poet” is often interpreted as an identification with the African American jazz musician for their social outsider status.

In my paper I demonstrate that Kerouac was more musically literate and critically adept to deal with jazz music than conventionally thought. My analysis of his novella *The Subterraneans* (1958) is reinforced a discussion of unpublished and little distributed early essays by Kerouac which specifically deal with the development of different jazz styles, more precisely Chicago styled jazz, swing, and bebop, as well as with the impact of jazz on compositions in classical music. A discussion of these essays puts the author’s claim to jazz-adaptation in his narrative fiction into a new light. Besides, the analysis of *The Subterraneans* is supported by an auditory analysis: a recording with Kerouac reading an excerpt of his novella, and the recitation of a Kerouac journal fragment by a professional jazz singer (Musikhochschule Freiburg) reveal rhythmic sound patterns and a melodic phrasing in Kerouac’s writing similar to that of bebop jazz.

Anne-Catherine STEINMETZ (MA, Strasbourg):

REMEMBERING THE "SUMMER OF LOVE": AN EXPLORATION OF A SAN FRANCISCO
EVENT AND ITS NATIONAL AND WORLDWIDE IMPACT

The first thing to do when starting a research project in the field of cultural history is looking for the facts, the roots of the historical object considered. Thus, one has to find answers to questions such as: when did the event take place? Where? Who was involved? If these questions may seem obvious, they are sometimes surprisingly difficult to answer. In the case of the "Summer of Love," it is a real struggle to bring definitive answers to these questions, as authors contradict each other and often have rather different interpretations of the event. That is why, for now, we shall content ourselves with this simple definition of the "Summer of Love": the summer of 1967, the hippies in the San Francisco Haight-Ashbury district; a San Francisco event with national and worldwide repercussions.

There are two major aspects to this research project. First, we shall try to deal with the facts and the difficulty of studying them. Secondly, according to the French historian Pierre Nora's concept of "Lieux de Mémoire," we will look at the various traces of the event in contemporary America.

Muriel WALCH (MA, Mulhouse):
SPANISH IN THE UNITED STATES: 1980 TO NOW

With almost 41 million speakers Spanish is the second-most spoken language in the United States, which is nowadays the fifth-largest Spanish-speaking country in the world after Mexico, Colombia, Spain and Argentina. It is very likely that the United States will reach the third place by 2050 because Hispanic immigrants are more and more numerous. Many Americans associate the increasing number of Spanish speakers with the word “invasion,” as if no American states had ever been under Spanish rule. Considering historical events before the twentieth century such as the Mexican War or the Spanish-American War, Spanish speakers can be seen as returning to a place that belonged to them in the past.

Nowadays the influence of these two cultures is mutual: American culture has an impact on Hispanics just as the Hispanic culture has an impact on Americans. I intend to analyse these reciprocal influences from the 1980s to nowadays. The field in which I want to work is language training. It was in the 1980s that the first organizations defending English were created: *U.S. English* in 1983 and *English First* in 1986—precisely when Spanish became the most-taught foreign language in American schools. I want to shed more light on this development by comparing the roles of foreign learners and heritage learners of Spanish. What are the differences between these two kinds of learners? Is there a mutual influence of English and Spanish? What are the social implications?

Keywords: diachronic study, mutual linguistic influence, Spanish in the United States, foreign learners, heritage learners, Hispanics as the most numerous ethnic minority in the United States, mainstream American culture

Christina WEILER (MA, Freiburg):

METAPHORS IN HENRY JAMES'S *THE WINGS OF THE DOVE*, *THE TURN OF THE SCREW*, AND "THE BEAST IN THE JUNGLE"

This thesis provides a close analysis of the metaphors in Henry James's novel *The Wings of the Dove*, his novella *The Turn of the Screw*, and his tale "The Beast in the Jungle." The metaphors present in these narrative texts have been analyzed through the traditional technique of close reading, combined with a recent linguistic approach, that is, the cognitive linguistic theory of conceptual metaphor, which was introduced by George Lakoff and Mark Johnson in their seminal work *Metaphors We Live By* in 1980. The theory of conceptual metaphor belongs to the field of cognitive linguistics, and it defines *metaphor* as understanding one conceptual domain, the so called *target domain*, in terms of another conceptual domain, which is termed *source domain*. The metaphors in the three selected texts have been categorized according to the semantic fields of their most important source domains in order to show into what patterns they coalesce and how they systematically interact. The classification and analysis of the metaphors has revealed the texts' masterfully woven nets of imagery, and it has shown that the metaphors add not only to the poetic quality of the texts, but also fulfill a variety of other functions. Further, it has become clear that Henry James employs essentially the same conceptual metaphors we use in everyday life.