

SPECTRES OF CLASS

REPRESENTING SOCIAL CLASS FROM THE FRENCH REVOLUTION TO THE PRESENT

UNIVERSITY OF CHESTER, UK • 15 - 16 JULY 2011

CONFERENCE PROGRAMME,
ABSTRACTS, GENERAL INFORMATION



University of
Chester

SPECTRES OF CLASS: REPRESENTING SOCIAL CLASS FROM THE FRENCH REVOLUTION TO THE PRESENT

15 / 16 July 2011

English Department, Faculty of Humanities, University of Chester

Welcome to the *Spectres of Class* conference 2011 organised by members of the English Department at the University of Chester. As you can see from the programme, we have two days of broad-ranging, thought-provoking, interdisciplinary talks to look forward to. Whilst many of us are experts in a diverse range of academic fields – such as literary studies, linguistics, history, sociology, media studies and social anthropology – what brings us together for this two-day event is our shared interest in social class.

One of our original aims was to make a modest contribution to bringing social class - as a significant force in the ways human beings are divided by structural inequalities - back onto the academic agenda.

However, in a sense, events have overtaken us, with matters of class being a central topic of debate in the public domain in the recent period. It is no coincidence that the BBC have chosen this year to call upon sociologists to help them conduct research into social class with their Great British Class Survey, and that Owen Jones' recently published provocative book *Chavs: The Demonization of the Working Class* has caused a stir in the national UK press. With global recession and natural disaster dominating the news media, the divisions between those with and without economic, social and cultural capital are becoming ever starker. We've stories of bankers'

bonuses, royal weddings, and governments dominated by privileged elites on the one hand, and mass redundancies, rising energy bills and in the worst case, catastrophic famine on the other.

Explaining the roots of these tensions is an intellectual minefield and also an ideological battleground. For instance, Professor Mike Savage, who heads up the BBC Great British Class Survey, points out that the labels 'working', 'middle' and 'upper' class which first appeared in the 19th century as a way of classifying social differences stemming from Britain's role in the industrial revolution, may not be quite as simplistic today. However, these categories are still deeply rooted in the discourse of how we categorise both ourselves and others because social divisions have never gone away. So undoubtedly, amongst the key questions up for debate at the conference will be the relevance of class both as symptomatic of objective economic relations and as a badge of identity. The *Spectres of Class* conference therefore provides a forum for exploring how class has been represented in language, literature and other cultural formations since the French Revolution, and seeks to understand the historical basis of class identities and their manifestations today. Your contribution to this debate is deeply appreciated. We know that some of you have travelled a considerable distance and we thank you for participating in this event either as a speaker or a visitor.

Our thanks go also to: the University of Chester's Research and Knowledge Transfer Office, especially Dr Mark Helsdon, for their advice and financial support towards research for one of the papers being delivered at the conference; Graphic Designer Gary Martin for crafting and constantly updating the eye-catching posters and leaflets; Sarah Steele in Marketing and Gemma Sproston in Corporate Communications for helping to promote the conference; staff in the university's Conference Office; English post-graduate students Ali Hutchinson and Anna Mackenzie for their enthusiastic input in the lead-up to the conference; all those who have agreed to chair sessions; our English Language

undergraduate student volunteers – Hannah Parcell and Tom Jackson – who have taken time out of their summer holiday to help the conference run smoothly; Prof Chris Walsh, Head of English for his moral support; Prof Rob Warner, Dean of the Faculty of Humanities for opening the conference and Jen, Karen and Lucy in the English Department office for their administrative support.

And finally thanks to you all for attending the conference. We hope your stay at the University of Chester is a pleasant one.

Dr Matt Davies and **Professor Deborah Wynne** (*conference organisers*)

GENERAL INFORMATION

Venue

All conference sessions will take place in the **Beswick Building** situated in the centre of the Chester Campus (no.10 on the campus map). The plenary talks will take place in **CBE013** (small lecture theatre). The parallel sessions will be held in **CBE013** and **CBE001**. The registration desk will be in the main foyer of the Beswick Building and staffed from 1400 - 1700 Thursday, 08.45 – 18.30 on Friday and 08.45 – 17.30 on Saturday. There will be a secure room (**CBE017**) to leave luggage and other valuables.

Food and Refreshments

Please note that all food and refreshments are included in the registration fee.

Morning and afternoon refreshments will be available in **CBE001/3+4**. The Friday lunch is a buffet which is also in **CBE001/3+4**. The Friday evening dinner and the Saturday lunch will be in **White's Dining Hall** (turn left out of Beswick and walk a few yards). A bar will be available for Friday evening drinkers in the **Students' Union Bar** behind White's Dining Hall.

Delegates wishing to purchase refreshments outside of the scheduled break times can make use of **Binks Brasserie** (open 9am – 5pm), just inside the **Binks Building** main entrance (turn right out of Beswick and walk a few metres).

Accommodation

Delegates staying overnight on campus will be located in **John Milton Hall** (no.33 on the campus map). Please ensure you vacate your bedroom by 9.30am and hand your key to Matt Davies or Deborah Wynne (conference organisers) or one of the student volunteers. For those leaving Sunday morning, could you please leave your key at the Porters' Lodge by the main Exton Park entrance.

Breakfast for delegates staying on campus is served between 7.45 – 9.00 in **White's Dining Room**. This is included in the registration fee.

Computers and Internet Access

Delegates will have access to the open-access computer laboratory on the ground floor of the **Binks Building**, opposite the lift doors.

To log in you need to use the following details which will enable you to use all the computer facilities, including internet:

Username: **conf14**

Password: **eng2011**

Transport

The main Chester rail station is a 15-20 minute walk from the main campus. Delegates requiring taxis can call either **King Cabs** on (01244) 343434 or **Radio Taxis** on (01244) 372372. Ask to be picked up from outside the Binks Building or, alternatively, at the main entrance to the University of Chester, the 'Exton Park entrance/Porters' Lodge'.

SPECTRES OF CLASS CONFERENCE PROGRAMME

(Beswick Building, Chester Campus)

Friday 15th July

8.45am	Registration open (Beswick foyer)	
9.45 – 10.00	Rob Warner, Dean of the Faculty of Humanities (CBE013) <i>Introduction and welcome</i>	
10.00 -11.00	Professor Paul Kerswill (University of Lancaster, UK) (CBE013) <i>Language, social class and identity</i> Chair: <i>Matt Davies</i>	
11.00- 11.30	Refreshments (CBE001/3+4)	
11.30 –1.00	CLASS, IDENTITY AND REGION (CBE001/3+4) Chair: <i>Brian Walker</i>	GENDER AND CLASS (CBE013) Chair: <i>Alex Tankard</i>
	Hugh Escott, <i>University of Sheffield, UK</i> Dialect and Class in the Picket-Line Poetry of Tom Hague /Totley Tom’	Shannon O’Hara <i>University of St Andrews, UK</i> A Question of Class: Representing Rapists in Contemporary Literature.
	Thomas Kew <i>University of Nottingham, UK</i> ‘What About Di Workin Claas’: Performing Class in Linton Kwesi Johnson’s Brixton.	Emily Dickinson <i>Loughborough University, UK</i> Representation of class and violence in Dorothy Allison’s Bastard Out of Carolina.
	Michael Pace-Sigge <i>University of Liverpool, UK</i> The Liverpool Speaker as an example to connect socio-economic concepts to the externalities of Priming.	Martyn Colebrook, <i>University of Hull, UK</i> Power, Pornography, Fragmentation and Disintegration: 1982, <i>Janine</i> and the trial of Jock McLeish
BUFFET LUNCH (CBE001/3+4)		
2.00 – 4.00	CLASS, CONSUMERISM AND POPULAR CULTURE (CBE001/3+4) Chairs: <i>Pat Barlow & Val Price</i>	NINETEENTH-CENTURY LITERARY REPRESENTATIONS OF CLASS (CBE013) Chair: <i>Yvonne Siddle</i>
	Oliver Peterson Gilbert <i>King’s College, London, UK</i> Theodore Adorno’s ‘Culture Industry - ‘The Menace posed by organised mankind to organised men’.	Veronica Hoyt <i>University of Canterbury, New Zealand</i> Crossing the Class Divide? Roses in the fiction of Elizabeth Gaskell.

	John Gray <i>University of East London, UK</i> Celebrity, social class and the neoliberal imperative – the case of ELT textbooks.	Paul Vlitos <i>University of Surrey, UK</i> ‘There’s a-goin’ to be a Feast’: Dining and Social Difference in the Novels of George Gissing.
	Duncan Stone, <i>University of Huddersfield, UK</i> Regional Cricket Identities: The construction of class narratives and their relationship to contemporary supporters.	Elizabeth Negus <i>Barking and Dagenham College, UK</i> Dickens and Medicine: Health Inequalities are Merely a Reflection of Wealth and Income Inequalities.
	Joe Stroud <i>University of Edinburgh, UK</i> When does Folk become Fascist? The class-bound discourse of folk music.	Maryam Beyad <i>University of Tehran, Iran</i> Far from the Madding Crowd
4.00 – 4.30	Refreshments (CBE001/3+4)	
4.30 – 5.30	CLASS AND HEGEMONY IN THE MEDIA (CBE001/3+4) Chair: <i>Matt Davies</i>	CLASS AND VISUALITY IN THE NINETEENTH CENTURY (CBE013) Chair: <i>Deborah Wynne</i>
	Roberto Lestinge & Sandra Lestinge <i>University of Sao Paolo, Brazil</i> Sugarcane, ethanol and landowners in Brazil: A Critical Discourse Analysis of class, ideology and power hegemony.	Vera Prescott <i>University of Lisbon, Portugal</i> Lovely, wretched peasants: Pastoral and Anti-Pastoral Images in Nineteenth-Century Naturalist Literature and Visual Arts.
	M.S. Abdullahi-Idiagbon, <i>University of Ilorin, Nigeria</i> Class and Ideology in Nigerian Political Campaigns - A Critical Discourse Analysis of President Jonathan’s Campaign Advert.	Emma Newey <i>University of Chester, UK</i> ‘Constructing Class Through Fabric: The Social Life of the Corset’.
5.30 – 6.30	Dr Colin Coulter (National University of Ireland, Maynooth) (CBE013) <i>‘In the days when you were hopelessly poor, I just liked you more’: Spectres of class in the songs of The Smiths</i> Chair: <i>Sara Whiteley</i>	
7.00	DINNER and BAR (till 1am) White’s Dining Hall & Students’ Union Bar	

Saturday 16th July

8.45am	Registration open (Beswick foyer)	
9.30 -11.00	CLASS AND THE MIDDLE-EAST (CBE001/3+4) Chair: <i>Anna Mackenzie</i>	REPRESENTATIONS OF CLASS IN THE UK PRESS (CBE013) Chair: <i>Melissa Fegan</i>
	Mersedeh Dadmohammadi <i>University of Chester, UK</i> Examining the variety of social classes with reference to the Islamic background represented in contemporary Iranian Society	Brian Walker & Lesley Jeffries <i>University of Huddersfield, UK</i> Class in Blair's classless society: A critical corpus-based analysis of the representations of class in print news reporting during the Blair years.
	Katayoon Afzali, <i>Sheikbahaee University, Iran</i> The address forms of spouses in different social strata in Iran and its sociolinguistic implications.	Matt Davies & Olga Mudraya Whitehouse <i>University of Chester, UK</i> Class struggle denied?: How the UK press demonize workers on strike.
	Irmak Karademir Hazir, <i>University of Manchester, UK & Middle East Technical University, Turkey</i> Class, Culture and Symbolic Boundaries: A case study on the Turkish middle class.	Argyro Kantara, <i>Freelance Researcher, Greece</i> Who won in Seattle? Critical Discourse Analysis of two articles that appeared in the British press on December 1999 concerning the future of globalisation.
11.00 – 11.30	Refreshments (CBE001/3+4)	
11.30 – 12.30	THE POETICS OF HISTORY AND CLASS (CBE001/3+4) Chair: <i>Sally West</i>	THEORISING CLASS (CBE013) Chair: <i>Jen Davis</i>
	Aishah Al-Shatti, <i>Kuwait University</i> The poet in Mary Robinson's Urban Poetry.	Andrew Sayer <i>University of Lancaster, UK</i> Class in 21st Century Britain: symbolic struggles and structural reproduction.
	Steve Van-Hagen <i>Edge Hill University, UK</i> 'Did Whitfield, or did Wesley lounge at ease /Their pride to pamper, or their flesh to please?': Methodism, Equalitarian Theology and Class in James Woodhouse's <i>The Life and Lucubrations of Crispinus Scriblerus</i> (c.1795).	Jack Windle <i>University of Sheffield, UK</i> Theorising Race and Class.

12.30 – 1.00	To be announced (CBE013)	
1.00 – 2.00	LUNCH (White's Dining Hall)	
2.00 – 3.30	CLASS IN TWENTIETH CENTURY LITERATURE (CBE001/3+4) Chair: <i>Deborah Wynne</i>	CLASS AND CONFLICT (CBE013) Chair: <i>Louisa Yates</i>
	James Bernthal <i>University of Exeter, UK</i> Agatha Christie, money and the missing class.	Katharine Easterby, <i>University of Liverpool, UK</i> Playing Pooter: A Winnicottian reading of George and Weedon Grossmith's <i>The Diary of a Nobody</i> .
	Sally West <i>University of Chester, UK</i> Naughty Apartments and Disappearing Cities: The Subversion of Space in Mikhail Bulgakov's <i>The Master and Margarita</i> .	Ingrid Hanson <i>University of Sheffield, UK</i> Class war and the myth of sacrificial violence in William Morris's <i>A Dream of John Ball</i> .
	Jen Davis <i>University of Chester, UK</i> 'Sweet Afton': a thing theory reading of class-inflected objects in Angela Carter's early work'	Melissa Fegan, <i>University of Chester, UK</i> Spectres of Hunger: The Famine in contemporary Irish Literature.
3.30 – 4.00	Refreshments (CBE001/3+4)	
4.00 – 5.00	Dr Ruth Livesey (Royal Holloway, University of London, UK) (CBE013) <i>Class, Mobility, and the Tory Nation: Passengers on the Move in the Nineteenth Century</i> Chair: <i>Deborah Wynne</i>	
5.00 – 5.15	Conference Close	

PLENARY LECTURES

Language, social class and identity

Professor Paul Kerswill, University of Lancaster, UK

Friday 15th July, 10am, CBE013

Seeking links between language and social class has been 'around' since at least the beginning of the twentieth century: one of the pioneers of what is now called sociolinguistics, the Norwegian Amund B. Larsen, wrote that the 'genuine vernacular' of Oslo could be found in its purest form among inmates in the city's prison, while more 'refined' speech could be heard in Oslo's West End. This early study does not theorise class, though there is an implicit polarisation of the speech repertoire which is compatible with a quasi-Marxian conflict model. Taking a polarising approach to social structure did not, however, become the mainstream in sociolinguistics, at least not in the kind of 'social dialectology' pursued by the American William Labov since the 1960s. Labov was heavily influenced by the functionalist views of Talcott Parsons, who saw class as a hierarchical system. Labov, and his British successor Peter Trudgill, applied a fine-grained social stratification to the analysis of the use of particular vowel qualities and consonant articulations – and, remarkably, found a perfect match. Later studies, particularly in England and Scotland, have returned to a bipolar model, this time theorising the decision in terms of class cultures. Class is seen as a 'way of being', albeit essentially founded on socioeconomic inequality, but still guiding people's identities and aspirations. In my lecture, I will present a new quantitative and qualitative analysis of perceptions of different types of language among young

working-class people in London: here, a favoured term is 'posh', referring to people unlike themselves. Ethnicity, however, has become central to perceptions. In the relatively monoethnic 'Anglo' outer city, the inner city is perceived as inhabited by non-white people, with a distinctive language. In the inner city itself, the language of non-white and white people alike has been recast as the new, authentic voice of London's working class, displacing Cockney, which, like 'posh', is the language of 'others'.

'In the days when you were hopelessly poor, I just liked you more': Spectres of class in the songs of The Smiths

Dr Colin Coulter, National University of Ireland, Maynooth

Friday 15th July, 5.30pm, CBE013

In the last decade, there has been a remarkable resurgence of interest in the seminal 1980's Manchester band *The Smiths*. The songs that Morrissey and Marr wrote with, and occasionally for, one another famously deal with the complexities of gender and sexuality. It might be argued, however, that these compositions dealt more frequently and more critically with another form of subjectivity. The songs of *The Smiths* articulate a particular and profoundly ambivalent sense of what it means to be working class. While workers are recurrently venerated as the indomitable bearers of a virtue that bourgeois society cannot recognise, they are at the same time depicted as the hapless and helpless victims of a social order that trades in humiliation. In his lyrics and in his interviews Morrissey would return time and again to what Sennett and Cobb once

described as the 'hidden injuries' of late capitalism. This preoccupation with the injustices and indignities faced by working class people lends the songs of *The Smiths* a critical edge that in turn gives them a distinctly contemporary resonance. In view of the radical credentials of the band, it is hardly surprising that the culture industries and political establishment alike have sought to housetrain *The Smiths*, initiating them into the canon of 'classic' artists while seeking to airbrush their politics out of the picture.

Class, Mobility, and the Tory Nation: Passengers on the Move in the Nineteenth Century

Dr Ruth Livesey, Royal Holloway, University of London, UK

Saturday 16th July, 4pm, CBE013

What does a Tory view of class look like? At the present moment in Britain, when the leaders of all political parties generate ever more anodyne phrases – such as the infamous 'squeezed middle' – to avoid the 'c' word, uncovering the long view of this resistance to the language of class is particularly important. This paper takes a journey back to the middle-decades of the nineteenth century and explores the resilient (and resolutely anti-intellectual) strand of Toryism that survived the emergence of modern Conservatism and retained its own sort of radicalism. It was (and, I suggest, still remains) a radicalism that cannot countenance social class a means to describe the nation – associated as the terms of class are with the rationalising abstractions of progressive liberalism. Some of the fiercest critics of nineteenth-century capitalism – Thomas Carlyle, John Ruskin, and even William Morris – owed the roots of their protest to Tory ideas of the nation

and its well-being. Whilst Morris grappled with Marx, Carlyle and Ruskin were happy to proclaim themselves the peculiar amalgam of violent Toryism and the reddest of revolutionaries. This paper explores the investment in localism and regional identity that I argue underpins this Tory/Radical conjunction: a localism that substitutes an organic relation of individuals for an analysis of class. I take as my case study the visual and literary culture surrounding the transition from the fast stage and mail coaches which had underpinned a national network of local communications from the 1780s to the 'modern' railway era. The mail coach became associated with displays of patriotism and British national identity in early nineteenth century through the iconography of annual mail coach processions and the commemoration of the mails in sporting prints. In the writings of Thomas De Quincey and other Tories, the coach symbolises a means of social connection and the mingling of the upper and middling orders on the road. With its simple division between 'inside' and 'outside' passengers the coach is a vehicle to speak of the nation as one united by interest and sensibility, rather than differentiated by class. With the rise of the railways from the 1830s, I suggest, an association emerges between the figuring of the coach and ideas of regional identity and Tory nationhood: never merely nostalgic, such writing imagines an alternative modernity to Whig ideas of liberal progress and unified national improvement. If the railway station and its segregated compartments mapped a legible tripartite modern class system – as my analysis of William Powell Frith's 1862 painting will suggest – then the stagecoach imaginary provides a counter-narrative of local affections.

ABSTRACTS

Katayoon Afzali

Sheikhbahaee University, Iran

The address forms of spouses in different social strata in Iran and its sociolinguistic implications

The current study aims to investigate different terms that spouses apply in order to address each other in different social strata in Iran and to discuss what these patterns reflect about the power and solidarity relationships of spouses in the present society of Iran. To this end, using a social class questionnaire, 97 participants were stratified to upper-middle, middle and lower-middle classes and then the patterns used by them were specified. Analysing the data suggests that Iran's religious and patriarchal society play important roles in the way that spouses address each other. Furthermore, it suggests that with the increase of educated and working women, the relationship between spouses is moving towards solidarity; however, power has found new ways to manifest itself.

Aishah Al-Shatti

Kuwait University

The Poet in Mary Robinson's Urban Poetry

In her urban poem "London's Summer Morning" and in her last article published in *The Monthly Magazine*, "Present State of the Manners", Robinson gives a topographical and cultural survey of the literary scene in London. In these works she illustrates the writer's precarious position as a result of the rise of print culture in the late eighteenth century. Being part of the city, yet sidelined from

its elite circles, the writer has become present yet invisible, contributing to the cultural output of the city, and at the same time, marginalized because of the increased commercialization of the book market. This is an interesting depiction from Mary Robinson given her high public profile: invisibility is something that she certainly knew nothing about and her life was to a large extent overshadowed by circulating representations of different facets of herself. Then what is exactly troubling Robinson about the writer's invisibility in the great metropolis? What are the connections Robinson is trying to make between the writer and members of trade? And how does her depiction of the invisible poet converse with other traditional and emerging images of the poet from the eighteenth century. These are some of the questions that I will address in my paper.

James Bernthal

University of Exeter, UK

Agatha Christie: money and the missing class

Agatha Christie wrote her most popular detective stories in the 1930s and 1940s at a time of economic instability and criticized class divisions. Today, her work is still successful, and her sales are increasing, in a country emerging from recession and with controversy surrounding "hug a hoodie" campaigns and the label "chav". Christie has been derided for appearing to focus on her own class closing in on itself, with merely stock or functional characters from the lower classes. By approaching three of her novels from a politicized queer perspective, I will consider how Christie

uses money in representing her own class, and explore the purpose and effect of the absence of the working class. The received opinion that Christie's novels serve only to enforce a Burkean conservatism, while acknowledging and lamenting its loss, will be challenged. I will consider her own class as microcosmic and ask whether the absence of the other is less damaging than the current media's approach to "chavs" and "hoodies".

Maryam Beyad

University of Tehran, Iran

Far from the Madding Crowd

Despite a new found freedom in the political and economic sphere, the 19th century individual experienced a sense of isolation and fragmentation. They yearned for the past which at least held everybody together even if it was under a rigid feudal system. A sense of community and belonging was permanently lost. In essence, there was a struggle for existence, the weaker individuals were crushed, and the stronger individuals lived on. It was man's struggle for existence which dominated Hardy's thoughts; he was deeply influenced by Darwin's view on the matter. In his *Origin of Species*, Darwin explains his theory of the development of species by means of variation and the survival of the fittest through natural selection. Darwinism and evolutionary thoughts are quite apparent in Hardy's works. The genius of Hardy lies in the fact that although his novels are supposedly regional with many autobiographical elements, yet there is something universal about his themes, his characters and their obscure lives. Hardy's specification that

society prevents individuals from rising above their class, therefore a denial of university, as in the case of Jude, is one of the main attractions of his works. Family relationships, individuals versus society, traditions versus modern are themes often used by other novelists too, but in the case of Hardy, the architecture of his novels reflect certain uniqueness. The Wessex setting adds to the sense of isolation and depravity. In this paper I would like to discuss Thomas Hardy, as a leading novelist of the 19th century, who depicted the struggle for life in a manner that showed the 19th century as a live cinema. Two of his works will be discussed - *Jude the Obscure* and *Mayor of Casterbridge*, within the context of class struggle.

Martyn Colebrook

University of Hull, UK

Power, pornography, fragmentation and disintegration: 1982, Janine and the trial of Jock McLeish.

Nowadays Britain is OF NECESSITY organised like a bad adolescent fantasy (Gray 139)

A novel condemned upon publication for a central metaphor that compares Scotland's political situation to that of an abused woman; some readers have considered Gray's literary depictions of women to be 'pornographic'. Throughout *1982, Janine Gray* uses explicit language and sexual images to make a clear connection between the personal and political. Alasdair Gray's novel represents a controversial and divisive assessment of gender, class and identity. Although Gray's novels are all too often described as

'political', the question that is all too often overlooked is just which *politics* do his novels engage with. In *1982*, *Janine Gray* investigates the alternating pornographic and political imaginings of Jock MacLeish to strip away those fabrications and reveal the identity crisis that plagues Jock. Gray's is "a voice that took for granted it wasn't the only voice," Janice Galloway explains. "From its own experience of marginalization (and they are multiple), it knew the whole truth didn't belong to one sex either. In short, *it was a man's voice that knew that's all it was—a man's*" (195). *1982*, *Janine* interrogates class-based gender representation, the electronic media and the complicity between the two in their depiction of the female subject, in this instance through Jock's work as a security guard, the cameras he oversees and the subject of his fantasies; the ubiquitous 'Janine'. Here the "tyranny of the visual image as a mimetic device is paralleled in the exploration of structures of power" (99). In *1982*, *Janine*, Gray problematises rigid gender distinctions and social roles by creating a far more complex and convincing literary picture of human subjectivity, radical in its critique of patriarchy and its implications for understanding gender and class. *1982*, *Janine* shares preoccupations of Gray's first novel, *Lanark*, which, according to Alison Lee, is primarily concerned with, "structures of power, from familial, governmental and corporate control, to the manipulation of the reader and the character'. Politicised spacialization in Gray's work is explored throughout this paper.

Mersedeh Dadmohammadi
University of Chester, UK
An examination of the variety of social classes with reference to the Islamic background represented in contemporary Iranian society and how class relates to modes of religion

Contemporary Iranian society is facing unprecedented internal and external challenges regarding globalization and post modernity. Entering the third decade of the Islamic revolution of 1979, the Iranian people are struggling in their confrontations with enormous cultural and social dilemmas as they are re-inventing traditional society with a modern one. A dramatic absolute rise of Islamic conducts occurred in Iran in the first post-revolutionary decade due to the Shah's authoritarianism and repression of the ulama, and the rush of modernism, which made ordinary Iranians more, not less, religious. The "structural involution" of Iran's economic system caused by the Islamic revolution transformed the class system by "identifying winners and losers" in terms of their economic power. The reconstruction of the economy in a new Islamic direction could be considered as an influential tendency in relating the notion of class to Iranian society.

The overall impact of the previous regime's policies made the upper and the new middle class become increasingly westernized and scarcely understood the traditional or religious culture of their compatriots. On the other hand, peasants and urban bazaar classes continued to follow the ulama, however politically cowed the ulama were. These classes associated the way things should be - more with Islam than with the West. To

examine the Islamic coverage of Iranian social classes, I will refer to three different films, each representing a different social class with a distinctive mode of religion:

- 1) *Persepolis...* the Marxist definition of class in a capitalist society.
- 2) *A Time for Drunken Horses....* class of petty bourgeoisie due to the capitalist economic situation of Iran.
- 3) *Gold and copper* as a typical middle class.

Matt Davies & Olga Mudraya-Whitehouse
University of Chester, UK
Class struggle denied?: how the UK press demonize workers on strike

This is part of an ongoing study to investigate the linguistic techniques employed by participants in and reporters of industrial conflicts in the UK, to promote their particular point of view. This particular talk focuses on to what extent and how the national UK press demonize workers who withdraw their labour in order to protect their pay and conditions. We use two corpora - 138,000 words of news stories, editorial columns, opinion articles and features from 20 – 24 March 2010 based on the dispute between British Airways Management and BA cabin crew, and 64,000 words of the same from 29 June – 1 July 2011 on the reporting of a one-day national strike of teachers and civil servants. The aim is to compare and contrast the extent to which the UK press utilise othering strategies against workers in these two strikes, before and during the Conservative-Liberal coalition era. We have input data into the WMatrix corpus software processing tool in which single words and multiword expressions

are mapped into their potential semantic categories. The software then allows us to see key words and semantic categories as judged against another corpus, in this case the BNC (British National Corpus). Our results so far show that consistent key semantic categories include 'violent/angry', and 'damaging/destroying' for the 2010 strikes. We undertake a qualitative exploration of the context of keywords in these categories to show for instance how the press consistently stigmatize strikers and trade unions by focussing on 'disruption', 'chaos', 'fears of intimidation', 'public suffering', 'bloated public sector' and so on. We explore the possibility that the negative representations of those taking industrial action to defend their livelihoods is a consistent strategy aimed at disguising the class interests of the employers / government whose long-term aim is to promote the private over the public sector and maintain unequal economic power relations between employers and employees.

Jen Davis
University of Chester, UK
Sweet Afton: a thing theory reading of class-inflected objects in Angela Carter's early work

Thing theory addresses the way in which things can be said to constitute identity, including class identity. Extrapolating from social anthropologist Daniel Miller's study of material culture, *Stuff*, this reading transposes his 'system of things' into a methodology for literary enquiry. A reading of things in literary narratives reveals a dialectic of character and object that releases new layers of meaning. A thing theory reading of objects in Angela Carter's early writing will demonstrate the

constitution of characters' class identities. Miller's description of the way that consistent interaction with things forms an individual's perception of cultural norms informs this reading of objects in Angela Carter's early work. A detailed interrogation of the objects surrounding characters in the novels *Shadow Dance* and *The Magic Toyshop* renders details about their class backgrounds and aspirations that inform, and sometimes disturb, conventional readings.

Emily Dickinson

Loughborough University, UK

Representation of class and violence in Dorothy Allison's *Bastard Out of Carolina*

My paper will look at the representation of class and violence in Dorothy Allison's novel *Bastard Out of Carolina*. In particular it will focus on how class can both evoke and deal with trauma, whether the protagonist's embrace of sadomasochism and fantasy can offer anything other than a temporary form of resolution or whether her position is predetermined by her social status. Other sub-texts that I intend to address include the use of violence in the construction of identities, the performance of gender, and the legitimacy of revenge in Allison's presentation of 'poor white trash' families. I will also seek to explore the way in which the author's narrative form prevents simplistic stereotyping and whether it is the characters' so-called 'blood ties' which are offered as their determining features or their social position.

Katharine Easterby

University of Liverpool, UK

Playing Pooter: A Winnicottian Reading of George and Weedon Grossmith's *The Diary of a Nobody*

George and Weedon Grossmith's satire of the middle classes *The Diary of a Nobody* was serialized in *Punch* (1888-89) and the revised book version published in 1892. The existence of fictional diarist Charles Pooter, a clerk living in a London suburb, has been described as "the epitome of ordinariness".¹

The main protagonist is torn between a desire to adopt the role of archetypal late-nineteenth-century, middle-class man, and a wish to express an individual identity through play. The irony is that this conflict is itself characteristically bourgeois. Indeed, much of the diary's comedy stems from the fact Pooter is self-obsessed yet lacks self-knowledge. Although he does not see himself as ill, I argue that the Grossmiths' portrayal of Pooter anticipates psychoanalyst Donald Winnicott's depiction of the schizoid patient.² His feelings of disintegration and emptiness are portrayed as the result of people at home and in the workplace's failure to empathise with him, and their encouragement of him to adopt a false self. The diary's stylistic fragmentation conveys Pooter's dissolving identity. The authors represent his writing, games, DIY and acquisition of objects³ as his unconscious attempts to locate and express a true self and experience existence as meaningful. The Grossmiths imply Pooter's predicament, or pathology, is caused by specific social factors, and defines bourgeois men at the fin de siècle.

¹ Ed Glinert, 'Introduction' in *The Diary of a Nobody* by George and Weedon Grossmith, ed. by Ed Glinert (London: Penguin, 1999), p. x.

² See Donald Winnicott, *Playing and Reality* (London: Tavistock Publications, 1971).

³ Laurence Porter, in his analysis of J. K. Huysmans' decadent novel *A Rebours* (1884), has labelled aestheticism, that is, accumulating and being fascinated by art objects, a form of play. See 'Huysmans' "A rebours": The Psychodynamics of Regression' by Laurence M. Porter, *American Imago*, 44 (1987), 51-65.

Hugh Escott

University of Sheffield, UK

Dialect and Class in the Picket-Line Poetry of Tom Hague/Totley Tom

This paper will explore the use of dialect as a class marker, and dialect as a marker for the perceived characteristic cultural values of the working and middle-classes, in the poetry of Tom Hague. Tom Hague (1915-1998), also known as Totley Tom, was a politically active poet and writer from Sheffield who addressed issues of class by writing in his Sheffield dialect. In this paper Hague's satirical dialect poem 'Egg on His Face' will be explored. This poem was written whilst Hague was on the picket line in the miners' strike of 1972; the miners were striking not just for fair pay but also because they believed that they were waging a class-war against the government. Hague positions his regional dialect as a voice that has the values of 'straight-talking' and 'common decency' within the political discourse of that time and he satirizes the then Prime Minister Edward Heath by translating Heath's speech from a prestige form of English into the stigmatized regional Sheffield dialect. Hague performs an authentic version of the working class miner identity and positions his poem within the main discourses concerning class values prevalent at this time. I wish to explore: the characteristic cultural values that are associated with Hague's

dialect usage as not only a member of the working-classes but as a member of the mining-class; what Hague achieves when he translates Heath's speech into Sheffield dialect; the effects of positioning a poem within the framework of a class-war and how this appeals to the ideals of the miners as a political group; the reasons behind Hague's choice to write a poem entirely in dialect; and finally to explore the relevance of Richard Hoggart's idea that the main motivation of working-class art is realism and in what ways Hague's dialect usage adheres to this.

Melissa Fegan

University of Chester, UK

Spectres of Hunger: The Famine in Contemporary Irish Literature

A spectre is haunting Ireland – the spectre of Famine. In spite of (or perhaps because of) the unprecedented economic growth of the Celtic Tiger years (1995-2007), which transformed Ireland from one of Europe's poorest countries to one of its richest, the Great Famine of 1845-52 continues to provide disturbing reminders of and analogies for social difference. In a series of recent novels and plays, cosmopolitan and consumerist Ireland is revealed to be a fragile palimpsest easily razed to disclose the history of class betrayal and social fracture it is founded on. In Joseph O'Connor's *Star of the Sea*, the fate of Famine emigrants finds its parallel in the journey of asylum seekers to Ireland at the end of the twentieth century. In Sean Kenny's *The Hungry Earth* and Nuala Ó Faolain's *My Dream of You*, twentieth-century urbanites time-shift to nineteenth-century rural catastrophe. In Gemma Mawdsley's *The Pauper's Graveyard*,

James Heneghan's *The Grave*, Alan Ryan's *Cast a Cold Eye* and Carol Birch's *The Naming of Eliza Quinn*, the bones of the uncoffined Famine dead rise to remind the descendants of Famine survivors of sacrifices made and due.

John Gray
University of East London, UK
Celebrity, social class and the neoliberal imperative – the case of ELT textbooks

The global explosion of commercial English language teaching (ELT) is largely coterminous with the birth of the neoliberal era, a period which has been characterised not only by the deregulation of financial markets, the abolition of trade barriers, and the imposition of structural readjustment programmes on developing world countries, but also by the extension of the consumer society and the commodification of ever more aspects of human experience. Central to the exponential rise in commercial ELT is the development of a sizeable and financially lucrative publishing industry in which textbooks aimed at the global market are core products. In this paper I take the view that such artefacts can be seen not only as mediating tools of subject knowledge, but also as organs for the ideological reproduction and legitimation of 'particular constructions of reality'. In this paper, I focus specifically on representations of celebrity in UK textbooks from the late 1970s until the present. It has been suggested that the rise of celebrity is linked to – among other things – the aestheticization and the commodification of everyday life and the rise of an economy characterised

by self-commodification and the need to attract attention. Drawing on work by proponents of self-branding as a response to the challenge of the so-called 'new work order', I argue that the increasingly pervasive use of celebrity in pedagogic materials is congruent with the neoliberal worldview which promotes and celebrates individualism over class-based identity inscription, and is directly traceable to what ELT publishers describe as 'aspirational content'. Such content, focused largely on spectacular personal and professional success in which social class is elided, is held by the ELT industry to be inherently motivating for successful language learning – a view the paper suggests is deeply problematic.

Oliver Gilbert
King's College, London, UK
Theodore Adorno's 'Culture Industry' - 'The Menace posed by organised mankind to organised men'

This paper is an introduction to Theodore Adorno's postmarxist reading of society's culturally-enforced repressive societal structures. His fundamental conception is the notion that the Enlightened rationality which supposedly facilitates humankind's emancipation from the bondage of mythic powers and allows for progressive domination over nature actually engenders, through its intrinsic character, a return to myth and new, even more absolute forms of domination. In terms of social politics, his negative view of progressive humanity, wherein liberal capitalism mutates into a reified social order under the dictate of oppressive instrumental reason, culminates not in an idealised state of socialism but in a state of clinical fascism. Any Marxist

notion of the culmination of class liberty through positive humanitarian growth is, in fact, fantasy. He darkly writes, 'No universal history leads from savagery to humanitarianism, but there is one leading from the slingshot to the megaton bomb'. For Adorno and subsequent thinkers, the previously worshiped Enlightenment has lit the fuse for our explosive demise. Adorno subsequently propounds that the culture industries, such as commercial art, music, television and advertising, are fundamental mechanisms to sustain an imprisoned working class who are shackled by the enlightenment's cyclic citadel. The culture industry, which involves the production of works for reproduction and mass consumption thereby organising 'free' time - the remnant domain of freedom under capital in accordance with the same principles of exchange and equivalence that reign in the sphere outside leisure, presents culture as the realisation of the right of all to gratification of desire whilst in reality continuing the negative integration and oppression of society. The objective of the culture industry is thus the societal realisation of the defeat of self-reflection in the name of the illusory universality pervaded by mechanised 'culture' and as such the divide between culture and practical life has collapsed. We occupy a reality which is formulated by the culture industries, displacing the role of organised religion, and as such we are all subject to popular culture's oppressive social manifesto instigated by the Enlightenment's regressive so-called rational liberty.

Ingrid Hanson
University of Sheffield, UK
Class war and the myth of sacrificial violence in William Morris's *A Dream of John Ball*

William Morris's *A Dream of John Ball*, published in the socialist journal *Commonweal* in 1886-87, draws on historical accounts of the Peasants' Revolt of 1381 to create a vivid tale of transformative violence that relates directly to the class struggles of the nineteenth century. John Ball's rousing invitation to the peasants reaches out to the readers of Morris's tale: 'the deeds that ye do upon the earth, it is for fellowship's sake that ye do them, and the life that is in it, that shall live on and on for ever, and each one of you a part of it'. The tale makes evident the contrasts between the willingly sacrificed bodies of the medieval peasants and the constrained bodies of Victorian labourers, who 'must needs pawn [their] labour for leave to labour', as Morris's dreamer-narrator puts it. Yet at the same time *A Dream* draws on the religious language of battle and sacrifice to evoke a transcendent continuity between past and present that mythologizes violent battle and thereby offers not political urgency but communal affect, which might serve rather to inure readers to the idea of vicarious violence than to spur them to organized action. I will examine the ways in which the tale interacts with its publication context and its reception by contemporary socialists to create a myth founded, not on the Sorelian principles of experience or the promise of imminent success, but on the religious idea of redemptive violence. The aristocratic concept of chivalry is transmuted into an ideal of beautiful, sanctified class war.

Its failure confers on the working class a legacy of ritual mimetic violence, to borrow René Girard's terms, that shifts their cause from the realm of the practical to the numinous.

Irmak Karademir Hazir,
University of Manchester, UK & Middle East Technical University, Turkey
Class, Culture and Symbolic Boundaries: A case study on Turkish middle class

The main objective of this paper is to unpack the diversity within middle class identities in Turkey through examining the ways in which various types of symbolic boundaries (cultural, moral, socio-economic) are formed through daily life practices, social interactions and evaluations. The demographic and cultural character of the Turkish middle class has been changing especially after the 1980s due to large scale structural changes, and this research intends to explore the emergent horizontal differences and tensions by adopting a cultural and a multidimensional approach to class. Drawing on 31 in-depth interviews conducted in Ankara in 2009, this research identifies four different middle class repertoires (*cultural excluders, intellectuals, aspirational, first-generation*) frames of which are built not only by cultural distinctions but also by moral judgements. A closer analysis reveals that, together with the volume of economic and cultural capital, class background has a significant effect on the current configuration and the content of the symbolic boundaries in the Turkish case. On the other hand, the correspondence between the interviewees' strategies of performing distinction and their

positionings on the middle class sub-space disputes the individualization thesis and shows that micro processes of class-based exclusion and inclusion, which could be grasped through a cultural approach, are still decisive in the everyday living of people in Turkey.

Veronica Hoyt
University of Canterbury, New Zealand
Crossing the Class Divide? Roses in the fiction of Elizabeth Gaskell

Roses have traditionally been recognised as the national emblem for England and in Gaskell's fiction they are firmly embedded in the English landscape, portrayed as 'natural' as England itself. At the same time, while Gaskell frequently uses the motif of roses nostalgically to recall England's green and rural core, she also uses this motif as a trope to comment on social and class issues in the context of material changes in the nineteenth century. Not only are roses a trope for England, then, but they appear to be a bridge that spans (and connects) different classes, thus heralding more democratic notions of Englishness and class relations. This paper will trace the history of rose cultivation in England in the nineteenth century, exploring various ways in which the English landscape and flower gardens of English homes were a microcosm of changing notions of Englishness and class relations, and how Gaskell ostensibly both supported and illustrated these changes through her fiction. Moreover, the nineteenth century preoccupation of hybridizing plants including roses resulted in 'new races' of plants and flowers. David Austen notes that "as China blood mingled with that of the Gallicas and Damasks a great variety of new roses appeared."¹ Similarly, the mingling of classes in Gaskell's *North and South*, for

example, may be seen to fuse (and create 'new') aspects of English society. Important in this paper, however, is the question whether Gaskell's notion of a new English identity does cross the class divide. Do roses in her fiction adequately represent such a reconstruction and reconciliation, the "social leveller" that Nicolette Scourse asserts them to be?² Or is there ambiguity in Gaskell's reformulation of class identity within her view of a rosy Englishness, thereby simultaneously (if unconsciously) strengthening the hegemony of the middle class to which she belongs?

¹ Austen, David. *Old Roses and English Roses*. Donside Mills, Aberdeen: Antique Collectors' Club, Ltd. 1999.

² Scourse, Nicolette. *The Victorians and Their Flowers*. Beckhenham, Kent: Croom Helm, 1983.

M.S. Abdullahi-Iidiagbon
University of Ilorin, Nigeria
Class and Ideology in Nigerian Political Campaigns: A critical discourse analysis of President Jonathan's campaign advert

The complexities of human thoughts are clothed in language, which, in turn is not separable from man's egocentric tendency. Thus, it is predominantly used to pursue matters of interest to the speaker. Such language-use is imbued with personal ideology and lexical properties capable of effectively conveying and legitimizing issues to the target audience. Language in this sense turns an individual or a state instrument at disposal of the high class used to arouse sentiments, win sympathy and trigger the sense of submission and followership. Critical discourse analysis warns against the proposition or assumption of objectivity in utterances and it therefore sensitises people on ways

of politicking with language. CDA goes beyond the borders of text and speaker to perceiving meaning as bi-directional and that the actual meaning is hidden but retrievable from many contending factors like social class, ideologies, etc., which are not necessarily found in the structural expression. This paper investigates a short political campaign television advert of Nigerian's President Goodluck Jonathan in his desperate move to win electorates for his return as the President of Nigeria using the critical discourse analysis approach. The paper explores not only the social class and ideological basis through which the campaign advert was based by the campaigner but also how the speech could be understood by the analyst based on the same criteria though from a different perspective.

Argyro Kantara
Freelance Researcher
Who won in Seattle?: Critical discourse analysis of two articles that appeared in the British press on December 1999 concerning the future of globalisation.

The research to be presented involves the critical discourse analysis of two opinion articles concerning the ministerial meeting of the World Trade Organization (WTO) in Seattle USA that took place between November 30th and December 5th. The first article was published in *The Guardian* on Wednesday December 8th, in the Society/Environment/Trade section and was written by the (then) female Indian Director of the Research Foundation for Science and Ecology in New Delhi, entitled "This round to the citizens". The second article was published in *The Economist* on Saturday December 11th, as the first

article in the Leaders (editorial) section, entitled "The real losers". The name of the journalist is not mentioned, but if we take Van Dijk's (1996:92) claim that: "In Europe, there are virtually no minority journalists, least of all in controlling editorial positions" as true, we can infer that the author of the second article is white British and probably male. They were analysed focusing on lexical cohesion links (co-reference, lexical relations: repetition, reiteration, collocation and paraphrase) following Halliday and Hasan (1976), Hoey (1991) and Francis (1998) on nominal group lexical cohesion. Analysis of the above texts revealed that the cohesive features of the texts were intimately bound up with the ideology of the authors. More specifically, the first article through its overwording, as defined by Fowler et al (1979), cited in Fairclough (1992) with: *citizens, environment, democracy, rights, tyranny, struggle*, can be claimed to portray an ideology that sees citizens from all over the world fighting against an enemy (WTO) that threatens their lives and the Earth. The second text by its overwording with: *poor, developing countries, the West*, can be claimed to portray an ideology that sees two worlds: the West rich developed countries; and the poor developing ones that are going to improve their lives by means of imitating the West.

Fairclough N. (1992) *Discourse and Social Change*, Cambridge: Polity Press

Halliday MAK and Hasan R (1976) *Cohesion in English*, London and New York: Longman

Hoey M. (1991) *Patterns of Lexis in Text*, Oxford: OUP

Van Dijk (1996) "Discourse, power and access" in Caldas-Coulthard C.R and Coulthard M. (eds) *Texts and Practices: Readings in Critical Discourse Analysis*, London and New York: Routledge

Thomas Kew
University of Nottingham, UK
**"Wat About Di Workin Claas":
Performing class in Linton Kwesi
Johnson's Brixton.**

This paper offers a reading of Johnson's work which examines the synergy between class, oral poetry and street-level activism in 1980s London. It is informed by archival material studied at the George Padmore Institute and Black Cultural Archive, Brixton. This April marked thirty years since riots swept through the South London district of Brixton. Through the work of independent publications and performance poetry circles, Linton Kwesi Johnson was able to access what he called the 'ghetto grape vine' and succinctly capture the dissatisfaction within his Brixton community. The term 'race riots' was quickly applied to the demonstrations, a label which Johnson and the Black British Poets would contest due to its circumnavigation of the root cause: class.

Journals such as Johnson's *Race Today* and *Front Lines* were ephemeral yet cogent articulations of black literary and political consciousness, offering unparalleled insight into the social climate of 1980s Brixton. At the core of their agenda was a counter-hegemonic critique of the ways in which 'race' was increasingly being used to denote an artificially constructed 'class'. The revival of Victorian 'sus' laws, the 'colour tax' charged by unscrupulous landlords and minimal employment opportunities all contributed to the formation of this denigrated sub-class of London society. I aim to show how the role of performance poets within Britain's black population was central to the reversal of these downward trends of social mobility.

Roberto Lestinge and Sandra Regina Lestinge
University of São Paulo, Brazil
**Sugarcane, ethanol and
landowners in Brazil: A critical
discourse analysis of class,
ideology and power hegemony**

The very beginnings of Brazil coincide with what Marx described as the "original accumulation", which precedes capitalist accumulation. Lacking means to invest in the newfound territory, the Portuguese crown decided to adopt the system hereditary "capitanias" that worked so well in the Atlantic islands, such as Madeira and Cabo Verde, whereby a noble would receive a parcel of land with full rights to exploit it. This was actually more of an obligation and short of selling, the owner could do anything with it. The Brazilian soil and climate were extremely appropriate for planting sugarcane and the commodity fetched high prices in Europe, thereby making ends meet: land occupation, colonization, wealth generation for landowners and the crown and a creation of new markets for English goods. The "Colonial Pact" established that the Colony could only buy and sell its goods to Portugal which lacked an industry, so it imported everything from England and resold to the Colony with huge profits. Sugar prices were determined by Portugal. This system gave birth to the first cycle of prosperity transfer from Brazil to Portugal (and to England as a consequence) with very little wealth staying there. Portugal ruled Brazil with an iron fist, virtually forbidding alphabetization (this only became legal in 1808 when the Crown moved there), and making it impossible for a middle class to emerge based on the riches being generated in the Colony. This pre-capitalistic system, powered by slave

work (later became low wage workers) where land, laws and means of production belonged to a few "capitães" established some of the grounds for the massive wealth inequality that put Brazil high in the ranks of labor-exploiting states. By critically analyzing a Brazilian TV news segment, on the unhealthy consequences of burning sugarcane straw, we can identify the same contemporary discourse of power abuse, political domination and inequality that was current five centuries ago.

Elizabeth Negus
Barking and Dagenham College, UK
**Dickens Revisited: Class culture /
inequalities are merely a reflection
of wealth and income inequalities**

This paper seeks to explore social issues and its relation to various class culture/inequalities, in light of Dickens insight and revelation from the mid nineteenth century to present day. The paper will focus on *Bleak House*, *Hard Times* and *Our Mutual Friends* as they are especially timely in this health, education and class environment conscious era in which we live. The novels are altogether a cry against a society that is at the heart of a restricted economy, and where material and social class have affected life and death, and where the political economy sets in motion greed and the destruction of lives. For example, in *Our Mutual Friend*, as in other novels, Dickens presents a society that is the heart of a restricted economy, and where material and class status have affected life and death. The society in *Our Mutual Friend* has different geographic and social compartments of London that are saturated with death, cruelty, illness and waste. The truth about death is that it is claustrophobically inscribed within a circle of utility i.e. financial income. Gaffer

Hexam and Mr Venue convert dead corpses unto finances; the Lammles' desire for vengeance ties in with a profit making venture and Jenny Wren's voodoo practice increases as her trade. Significantly, and in stark comparison to today's society, material and class influences have characterised Britain as the most unequal society in the world, with extreme inequalities e.g. life expectancy varies largely/proportionately to social class. In an attempt to further our understanding of the distressing experiences class and income can have on an individual and on society, close parallels will be drawn on representations of health, illness and death in Dickens novels with respect to issues related to:

- Current economic crisis, choice of medical care and Government cuts which have affected access to medicine with affects on people's health in low socio-economic group
- Government policies since 1979 have widened health and wealth inequalities

In exploring these issues, the paper also aims to question precisely what is being communicated in society, how it is being received, whose voice is being heard and what discourse structure is used and for whose benefit.

Emma Newey
University of Chester, UK

Constructing Class Through Fabric: The social life of the corset

'Throughout human history, people in all cultures have demonstrated an urge to "dress" or "fashion" their bodies in ways that respond to particular sociocultural ideals of beauty, eroticism, status,

conformity and other powerful forces.'¹ Fashion causes individuals within varying classes to become liminal. Dress has existed as an indicator conveying from the outset what social standing an individual is located in. It not only unites individuals within a class, but can also deeply divide them. The boundaries between working class and middle class become distorted, as a result of aesthetics. This paper will establish how dress became a problematic commodity within the hierarchy of class, leading to a merging of 'classes' (and the conflicts which arose as a consequence) where dress could be used by the working class to emulate those of the middle and upper classes. This paper will consider how dress is on the margins of not only class, but furthermore, gender; not only providing unity but showing how divisive dress can be; discovering what denotes one as being 'fashionable' and what conforms to the 'ideal'. The paper will address how society came to understand the important messages a 'dress code' could play; how one's class became defined simply by adorning certain types of dress or fashion. In addition, it will be argued how dress produced a subliminal language within the class system. The paper will reveal the significance dress held in reinforcing and underpinning the class hierarchy, which could be understood as simply, a fabricated performance.

¹Valerie Steele, *The Corset: A Cultural History* (New Haven & London: Yale University Press, 2001), p. 165.

Shannon O'Hara
University of St Andrews, UK

A Question of Class: Representing rapists in contemporary literature

In literature, television, and movies, rapists are often portrayed as sex fiends

or sociopaths at the bottom of society. "Perpetrators of violence are regularly described as 'beasts' or 'perverts' and distanced from 'ordinary' men" (Mason and Monckton-Smith, 2008: 694). Representations of sex offenders often depict devious men on the fringes of society driven by uncontrollable urges. Furthermore, rapists are routinely portrayed as members of lower socio-economic classes. This creates the myth that real rapists are not respectable or powerful men, a problematic assertion in cases of date or acquaintance rape. These portrayals reinforce stereotypes, which find their way into public opinion, policy, and the legal system (Carll, 2003). This misperception indirectly perpetuates sexual assault as it redefines the crime in the public's mind (Franiuk, et al., 2008). In their study of newspaper reporting, Renae Franiuk et al. (2008) found the more often rape myths are used, the more accessible they become and the harder it is to end sexual violence. In this paper, I will assess the imagery and language used to describe the rapists in J. M. Coetze's *Disgrace* and Joyce Carol Oates' *Rape: A Love Story*. I will pay particular attention to wording that depicts the rapist as 'other'. I will also look at how the rapists fit within the class structure. This paper will evaluate the authors' treatment of the rapist to see if he is a fully developed character or a simple caricature. Through this analysis, I hope to ascertain the ways in which contemporary literature perpetuates rape myths.

Carll, E.K., 2003. "News Portrayals of Violence and Women: Implications for Public Policy." *American Behavioral Scientist*, [e-journal] Vol. 46 No. 12. pp. 1601-10. Available through Sage Publications [21 July 2010].

Franiuk, R. et. al., 2008. "Prevalence and Effects of Rape Myths in Print Journalism: The Kobe Bryant Case." *Violence Against Women*,

[e-journal] Vol. 14, No. 3, pp.287-309. Available through Sage Publications [21 July 2010].

Mason, P. and J. Monckton-Smith. 2008. "Conflation, Collocation, and Confusion: British Press Coverage of the Sexual Murder of Women." *Journalism*, [e-journal] Vol. 9(6). pp. 691-710. Available through Sage Publications [7 March 2010].

Michael Pace-Sigge
University of Liverpool, UK
The Liverpool speaker as an example to connect socio-economic concepts to the externalities of priming

While sociolinguistics traditionally has looked at variations found between groups of speakers of different socio-economic classes, this paper tries to go a step further by looking at structures of relationships and in what way they can be linked to a shared speech pattern. For this we will discuss how far the strength of weak ties influences the individual speaker in their (subconscious) language choices. For this investigation, we look at *Scouse*, the urban vernacular spoken in Liverpool and its surrounds (Merseyside). Liverpool is seen as a place apart – and this is also true for the accent spoken there, which does not fit the model of the dialect continuum. It can be asked if there is a socio-linguistic background to an *otherness* (and would this difference manifest itself in the language used?) This paper is split in two parts: Part one tries to highlight a number of socio-linguistic reasons *why* Liverpool is different. The second part looks at my corpus based on Liverpool English casual conversation and how far it provides evidence for this *otherness* and in what way the theory of *Lexical Priming* can be used for a possible explanation for this linguistic phenomenon.

Vera Prescott

University of Lisbon, Portugal

Lovely, Wretched Peasants: Pastoral and anti-pastoral images in Nineteenth-Century naturalist literature and visual arts

This paper focuses on the depictions of peasants in nineteenth-century Realist/ Naturalist literature and visual arts, namely painting and photography, within their natural *milieu*, the rural landscape.

When Realism took its place as a dominant current in European art and literature, despite the city being one of its main subjects as the best depiction of modern life, the countryside tended to be positively appraised in detriment to urban and industrial experience. For many artists and writers the countryside was a space for individual and community redemption and of nostalgia for the past; for others it was an instrument for harsh social criticism. These social landscapes, in the former case, follow the pastoral, invoking pathos and, in the former case, form a kind of anti-pastoral, arousing bitter, often humorous, and almost photographic Realism. There is a wealth of examples of this dual performance of the peasantry, among many others, in the writings of Zola and Bunin, the paintings of Henry La Thangue, George Clausen, Bastien-Lepage, and the photography of Peter Henry Emerson. In these works the rural landscape is either depicted as the centre stage where peasants either toil to exhaustion or degenerate, where they either enact the sorrowful show of human frailty and misery or the innate wretched condition of humankind.

Andrew Sayer

University of Lancaster, UK

Class in 21st century Britain: symbolic struggles and structural reproduction.

I will attempt to do two things. Firstly, I shall show some of the ways in which, as Pierre Bourdieu argued, the very language of class is a stake in the struggles between classes. The euphemisms of 'working' and 'middle' avoid the humiliating category of 'lower', while the absence of a category of 'upper' allows the rich to hide in the middle. In the media, the casting of 'class politics' as 'the politics of envy' directed by the Left at Etonians and the like, allows systematic attacks on working class jobs and living standards to escape categorization as class politics. In addition, a whole set of dubious categories of 'wealth creation', 'earnings' and 'investment' obscure the means by which the rich live off wealth mostly produced by others. New Labour's wilful ignorance of class, coupled with its belief in meritocracy, perpetuated what Bourdieu termed 'the racism of intelligence' through its treatment of class differentiation as a product of individual 'success' and 'failure', and its stigmatisation of those who are destined to fail. While much progress has been made in recent social science in analysing the symbolic violence associated with such terms, it will be argued, secondly, that merely adopting a more respectful language would still leave the mechanisms that reproduce class intact. It therefore remains important to make it clear that classes are also contingent structural features of our society, embedded in relations of ownership and division of labour, that have become naturalised in everyday thinking.

Duncan Stone

University of Huddersfield, UK

Regional Cricket Identities: The construction of class narratives and their relationship to contemporary supporters.

Cricket in the regions of Yorkshire and Surrey has historically been attributed or 'imagined' in diametrically opposite and stereotyped terms; namely the 'competitive' professional North and the 'genteel' amateur South. This paper will examine the 'invention' of these narratives, identify sources, and question the extent to which these opposing identities exist. After this brief analysis the paper will then look for any actual empirical differences in the styles of play outside of the English County Championship that might support these identities. This evidence will then be used in conjunction with the results of a questionnaire survey of 400 supporters to confirm that these 'imagined' identities have any authenticity and suggest the extent that they influence contemporary supporters' today?

Joe Stroud

University of Edinburgh, UK

When Does Folk Become Fascist? The class-bound discourse of Folk Music

In December 2010 *The Word* magazine printed an article comparing the charting UK Top 40 artists during one week in 2010 with the same week in 1990. It found that 60% of the acts making up the modern chart were educated privately, contrasted with the state-school education of 80% in 1990. This revelation sparked debate across the popular music spectrum, but it was especially vociferous in the

realm of folk music. Despite the awkward association of *Volk* with Nazism, British folk revivals throughout the 20th century tied folk music to a particular ideology of working-class culture, very much on the left of the political spectrum. The orthodox view of folk music is currently facing two challenges; one class-based, the other political. The privately-educated nature of folk acts such as Laura Marling, Noah and the Whale, and Mumford and Sons (the latter described by Jon Savage as "mass-marketed... Tory rock-lite") has led many to question whether they truly belong in the folk scene. The second challenge is from the British National Party, which has attempted to appropriate the working class associations of folk to suit its own ideology. This has met with fierce resistance from the traditionally leftwing scene, coalescent in the organisation Folk Against Fascism. This paper examines both of these challenges and their potential impact on the folk notion of "authenticity." In doing so, it aims to show that the class associations of folk have always been the result of a specific political will. While the common conception of folk in Britain illustrates the left's success in this regard, there is no reason to presume that this is fixed, or even secure.

Steve Van-Hagen

Edge Hill University, UK

"Did Whitfield, or did Wesley lounge at ease / Their pride to pamper, or their flesh to please?" (CS, XII: 687-8): Methodism, Equalitarian Theology and Class in James Woodhouse's *The Life and Lucubrations of Crispinus Scriblerus* (c.1795)

Despite the tendency of much scholarship in recent decades to conceptualise religion

primarily as a means of containment of the labouring classes (New Testament) Christian theology provided a powerful stimulus for labouring-class poets throughout the eighteenth century to agitate for greater social and political equality. This aim appeared throughout the century in, for example, poeticisations of Biblical tales depicting the poor receiving the Grace of God (including on earth, as opposed to only in Heaven). By the century's end, these strategies co-existed with ever-greater emphases on Christ's New Testament teachings, ever-more explicit complaints and demands for such equality, and religiously-inspired justifications of the labouring-class right to write (and publish). This phenomenon was sponsored by the rise of several non-conformist religious groups, and perhaps especially of Methodism. This paper will focus on James Woodhouse's near-29,000-word autobiographical epic poem, *The Life and Lucubrations of Crispinus Scriblerus* (written c.1795-1800), attempting to diagnose and account for the complex, double-voiced strategies employed in its impassioned, satirical polemic. Whilst the poem appears influenced by the radical texts and ideas of the French Revolution controversy, it seemingly stops short of advocating violent class revolution; in urging that Christ's teachings demand greater compassion and understanding (for the poor and labouring classes), however, Woodhouse's poem paradoxically uses its author's theology as its major justification to attack the privileged. This paper will argue that these contradictions can be understood by situating the poem within the context of Woodhouse's sympathy with the Methodism of Wesley and Whitefield, a theology which regulates the expression

of his dissent, by both enabling, and yet simultaneously limiting the articulation of discontent. Finally, the paper will suggest that the poem's democratising theology can be further seen in its bold ideological transformation of 'natural genius', that mantle so often thrust upon the eighteenth-century labouring-class poets.

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'There's a-goin' to be a Feast': Dining and social difference in the novels of George Gissing

Writing in his commonplace book at the turn of the twentieth century, the novelist George Gissing recorded that: 'The fact of social difference is always illustrated to me by that young fellow - proletarian of some kind, who had evidently a little unfamiliar money in his pocket - who came into the restaurant where I was dining, & awkwardly ordered a beefsteak. He could not eat it, & after a few vain attempts began to wrap it up in his handkerchief. A waiter brought him a newspaper, into which the poor fellow cast his meat, & hurried away.' So instructive did Gissing consider this episode that he incorporated it into his 1903 novel *The Private Papers of Henry Ryecroft*, expanding on the bewilderment of the 'poor fellow' at the restaurant's table arrangements, his 'sheepish confusion' when confronted with the menu, his awkwardness on finding himself surrounded by 'people not of his class', and his clumsy and futile attempts to transport his meat to his plate using unfamiliar cutlery. This 'victim of a mistaken ambition' is put firmly back in his social place, and the scene ends with the young man's embarrassment boiling over

into anger: humiliated, he throws down his money and storms off. Had he read Gissing's previous novels, this unfortunate young man might have thought twice before dining out. Throughout Gissing's fiction meals are used to explore and demonstrate the 'fact of social difference' - which is also the fact of the 'native clownishness' and 'unpliability to novel circumstances' of the 'English lower ranks'. Focussing on his novels *Demos* (1886), *Thyrza* (1887), *Born in Exile* (1892) and *The Private Papers of Henry Ryecroft* this paper examines what is at stake when Gissing's characters dine - and when their attempts to do so end in failure and humiliation.

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Class in Blair's classless society: A critical corpus-based analysis of the representations of class in print news reporting during the Blair years (1998-2007)

This study is part of a larger corpus-based project that assesses the ideological landscape during the important years of the New Labour project by analysing print news reporting from that period. We identify cultural keywords (in the Raymond Williams' sense) via the analysis of key-words (in the corpus/statistical sense) extracted from newspaper data from 1998 to the end of 2007, and demonstrate that certain lexemes (or combinations of lexemes) gain currency in relatively short historical periods, and take on political importance in addition to their everyday meaning. This paper focuses on key-words that are involved in the representations of class. Key-words are generated by the comparison

of news data from two periods in time: the Blair period (1998-2007) and the Major-period (1992-1997). Two corpora of newspaper data representing these periods were assembled from a large, on-line newspaper database. The corpora were compared and the results analysed using Wmatrix (Rayson 2003,2008), which can calculate keyness at the word level (key-words), at the grammatical level (key-POS), and the semantic level (key-concepts). The present paper analyses just the key-word output from WMatrix, and considers semantic co-occurrence, semantico-syntactic behaviour, and unconventional lexical relations (e.g. opposition) of the key-words, and how these relate to the representations of class.

Research questions:

1. What are the key-words for the years 1998 – 2007, as evidenced in three British newspapers?
2. Have they developed meanings specific to this period?
3. Can the key-words identified be seen as cultural keywords?
4. Are these key-words involved in the representations of class?

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Naughty Apartments and Disappearing Cities: The subversion of space in Mikhail Bulgakov's *The Master and Margarita*

In *The Master and Margarita* Bulgakov interrogates the social structures of 1930s Moscow to construct a scathing critique of Stalinism. An essential strand

of Bulgakov's analysis is his awareness of how the inhabitation of physical space defines and potentially confines social identity. From the wrangling over apartment ownership to the distinct physical spaces occupied by the Moscow intelligentsia, space repeatedly functions as a marker of both class and profession. In the novel, carnivalesque elements, (including the devil in human form and a vodka-drinking, gun-toting black cat), repeatedly subvert the established connections between distinct physical spaces and accepted social identities by reconfiguring those spaces both physically and ideologically. In this way, expanded physical space leads to expanded discursive space where the foundations of established social identities can be questioned and critiqued.

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Theorising Race and Class

As the call for papers states, 'the emphasis on class identity has become less pronounced as academics explore the power imbalances associated with gender, ethnicity, sexuality, disability status and nationality'. This paper will attempt to address precisely this dynamic by combining a focus on British working-class writing with a postcolonial theoretical approach. It will explore how developments in the field of postcolonial studies might be usefully applied to interrogate class in contemporary British literature and society. Frantz Fanon said of Marxism that it must be 'stretched' in order to be applied in non-Western contexts: this paper aims to stretch concepts developed by thinkers such as Homi Bhabha, Gayatri Spivak, and Fanon

himself, and apply them in a postcolonial British context. Taking Alan Sillitoe's *Saturday Night and Sunday Morning* and Sam Selvon's *The Lonely Londoners* as its primary texts, the paper will challenge the way criticism has historically categorised texts straightforwardly according to the ethnicity or social class of their authors. It will explore the commonalities between the two texts in terms of their authors' attempts to make the novel form a fit medium for the expression of 'marginal' identity and experience. Postcolonial and working-class subjectivity, and its construction in these novels, will be examined through the postcolonial lenses of hybridity, mimicry, Fanon's reworking of Adler and Hegel and Spivak's definition of 'subalternity'. Through the discussion of these texts and thinkers the paper will call for a more sophisticated understanding of the imbrications of race and class in post-war British culture and society.

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