

interactional sociolinguistics and accommodation theory. Interactional sociolinguistics is introduced in the volume by Jef Verschueren and accommodation theory by Nikolas Coupland. Rod Watson's "Symbolic interactionism" discusses the early influence of Mead and Goffman. Later on, Bourdieu and Giddens have inspired integrationist approaches to language and society that recognize the meaning-making potential of communicative events on the micro-level and societal structures on the macro-level. For example, Laura M. Ahern's "Agency and language" and Richard J. Watts's "Social institutions" represent an integrationist understanding of agency. Barry Saferstein's "Cognitive sociology" deals with the influence of Cicourel and connects social processes with cognitive processes. Finally, current trends are singled out in the introduction. These include the focus on small-scale communities of practice like inner-city schools and other institutions where the participants are increasingly multilingual while the institutional discourses are monolingual (p. 13) and practices that cross national, institutional and cultural boundaries defying the notion of regular, largely unconscious and authentic language as they result in inauthentic, self-conscious or stylized language use (p. 14). For example, Monika Heller and Aneta Pavlenko's "Bilingualism and multilingualism" and Peter Auer and Carol M. Eastman's "Code-switching" focus on multilingual interactions. The third trend highlights the notion of discourse as semiotic human activity; according to Jaspers, the basic message of the book is "that language use and variation need to be approached as more than a linguistic issue" (p. 16). This is easy to accept.

The volume offers a selection of "key" articles by prominent authors showing how language and society relate to each other. Nonetheless, a more explicit thematic organization as well as a statement of the intended role of the various contributions would have been helpful and offered some added value in comparison to the HoP Online. Now, the relationship of the entries to the HoP Online is not entirely clear, nor does the reader know which entries are truly up-to-date. Sometimes the book and online versions seem to provide recently updated versions, like Ahern's or Kroskrity's articles, or even a more accurate representation, like the tables and figures in Li Wei's "Contact" that are a mess in the HoP Online. In other cases, both the book and the online versions seem to provide original contributions from the 1990s, like Coupland's "Accommodation theory", Helsloot's "Marxist linguistics", Watts's "Social institutions", Rampton's "Speech community", and Dittmar's "Correlational sociolinguistics". In some cases, the article may still serve as an introduction to the field, but in other cases, like correlational sociolinguistics, new developments have taken place since the mid-1990s and bibliographies are not quite up-to-date.

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**Manfred Pfister and Ralf Hertel, eds. *Performing National Identity: Anglo-Italian Cultural Transactions*. Amsterdam and New York: Rodopi, 2008.**

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All eighteen essays in this varied and fascinating collection are dedicated in some way to aspects of performance in the artistic and demonstrative senses: from Ralf Hertel's piece on *Cymbeline* to Gisela Ecker's on food, putting on a show of some kind is a central theme. But what comes across from the volume as a whole – and in this sense its whole is greater than the sum of its parts – is the fact that performing national identity is something we all necessarily do, without necessarily being aware of the fact that we are *performing*.

In his introduction Manfred Pfister explains that the book results from the first of a series of four conferences, *In Medias Res: British-Italian Cultural Transactions*, held in Berlin in 2006. The five sections follow a roughly chronological and thematic order. Werner von Koppenfels opens "Early Modern Literary Exchanges" with an essay on Giordano Bruno's English years (1583–1585), during

which his “stylistics of excess” was an integral part of the fruitful contrast between his own *italianità* and the Englishness of his surroundings and its inhabitants. There then follows co-editor Ralf Hertel’s analysis of the presentation of Italian characters in *Cymbeline*, most notably Iachimo, and in this essay we see that the construction, maintenance and reception of national identity is no simple matter of “us and them,” but, rather, a richly complex weave of history and perceived notions of history.

The second section is “Italian and English Art in Dialogue” and begins with John Peacock’s “Inigo Jones and the Reform of Italian Art,” which presents the architect and scenographer as one of the great Anglo-Italian artistic go-betweens. Indeed, Peacock cogently describes the process of “benign infiltration” by which Jones sought to bring Italian Renaissance art and architecture to England. The London International Exhibition of 1862 is the setting for Alison Yarrington’s detailed work on sculpture and national identity in which she concentrates on the British critical view of two Anglo-Italian and two Italian sculptors whose works were on display.

“Travelling Images” contains three essays – two dealing with poetry and poets, one dealing with typologies of feminine beauty. Barbara Schaff in “Italianised Byron–Byronised Italy” illustrates the two-way traffic of myths and conceptions of difference in society that fomented both images of Byron and many images regarding Italy. She writes regarding the famous opening of the fourth canto of *Childe Harold’s Pilgrimage*: “these lines invite emulation, and they were in fact easily appropriated by generations of tourists, who, for a moment, could rehearse the pose of the poet and the protagonist in a performative speech act on the spot.” And while our own images of Elizabeth Barrett Browning may tend to make us think of a poet and poetry much less performative and much more reserved, Fabienne Moine’s essay on the poems written in Florence shows us that Browning was very much caught up in the fervour of the Risorgimento. Stephen Gundle’s long and detailed “The ‘Bella Italiana’ and the ‘English Rose’: Reflections on Two National Typologies of Feminine Beauty” traces the development of the well-known stereotypes of feminine beauty and places them in a context in which they clearly, and interestingly, become endowed with political values.

The following four pieces in the volume are gathered under the title “Political Negotiations.” While it is already clear that politics are never far away when considering national identity, in this section political questions become overt. Pamela Neville-Singleton’s “Sex, Lies and Celluloid” tells the fascinating story of the 1941 Hollywood film, *That Hamilton Woman*, commissioned by Churchill and designed to encourage American participation in the Second World War. The perceptions and representations of national identities in and surrounding this film are indeed complex: the story of Emma Hamilton and Lord Nelson, with its Neapolitan setting and its Hollywood production, provide the cultural and political historian with a wealth of material to consider. Peter Vassallo’s “Italian Culture versus British Pragmatics: the Maltese Scenario” looks at what must be the single most interesting meeting point between the two cultures, and the two national identities. Anyone who has visited the island of Malta and who is at least partially aware of the two cultures cannot but be struck by the transactions that take place there on a daily basis. Vassallo’s essay is a useful summary of the history of those transactions at the linguistic, literary and political levels through the twentieth century. David Forgacs in “Gramsci’s Notion of the ‘Popular’ in Italy and Britain: A Tale of Two Cultures” deals with a word that is among the most insidious of false friends between Italian and English. The cognates *popolare* and “popular” are not synonyms and it is fascinating to read of this linguistic hiatus in a historical, cultural and political context, proof of the fact that the fortune of words is very much at the mercy of cultural and political shifts. The political section concludes with Carla Dente’s “Personal Memory / Cultural Memory: Identity and Difference in Scottish–Italian Migrant Theatre” in which the experience of the Italian immigrant community in Scotland and its expression in theatrical works of the 1980s is discussed.

“Contemporary Mediations” is the title of the last section, with its pun on mediation as negotiation and as cultural expressions found in contemporary media forms. Claudio Visentin indeed uses a theatrical metaphor in the title of his discussion of the ways in which tourism has generated and continues to generate cultural transactions: “During our holidays, we have energy and free time [...] and like amateur sociologists we devote much of it to observing and commenting on other tourists.” The core of Judith Munat’s “Bias and Stereotypes in the Media: The Performance of British and Italian National Identities” involves use of corpus linguistics and discourse analysis in illustrating the ways in which the press (British and Italian) reproduces and reinforces stereotypes and concepts of national identity. The cultural transactions inherent to translation are often overlooked in our tendency to concentrate merely on the linguistic matters related to the activity, but Sara Soncini’s “Re-locating Shakespeare: Cultural Negotiations in Italian Dubbed Versions of *Romeo and Juliet*” is a thorough and thoughtful analysis of the cultural strategies behind the Italian dubbing of two film versions, George Cukor’s of 1936 and Franco Zeffirelli’s of 1968. Film also provides the raw material for Mariangela Tempera in her consideration of how the concept of *vendetta* is transacted when it is transferred from Italian to British soil: “Something to Declare: Italian Avengers and British Culture in *La ragazza con la pistola* and *Appuntamento a Liverpool*.” The plot of this last film derives from the repercussions of one of the worst sporting disasters in recent history, 1985’s Heysel Stadium disaster, and the essay that follows deals specifically with one aspect of football. Anthony King’s “English Fans and Italian Football: Towards a Transnational Relationship” shows how the culture of European football supporters has changed since the 1970s, with club rather than national rivalries becoming more significant. And if football is a popular sport (and here the Italian *popolare* can be used as an adjective, though it does not have quite the same meaning), we cannot describe progressive rock music with the same term. Greg Walker’s “Selling England (and Italy) by the Pound” (quite simply the title – without the Italian parenthesis – of a 1973 Genesis album) looks at the transactions made between the British “prog” rock bands Jethro Tull and King Crimson and their Italian counterpart, Premiata Forneria Marconi, better known as PFM. In truth the transactions at work here were almost exclusively one-way with PFM attempting to absorb something of the Englishness of their colleagues’ work and yet failing in their attempts to “sell Italy” and their own musical *italianità* on Anglophone markets. As Manfred Pfister points out in his introduction, in matters culinary the cultural traffic is largely in the other direction: in “*Zuppa Inglese* and *Eating Up Italy: Intercultural Feasts and Fantasies*” Gisela Ecker shows us that food, glorious food is a constant source of cultural transaction. While the average Italian might well recognize the great British trifle as the prototype of his or her own beloved *zuppa inglese*, and the average Brit will certainly be delighted to follow Mathew Fort’s voracious instigation to consume all things Italian – *Eating Up Italy* being the title of his “gastro-travelogue” – food on the table is a cultural product that for obvious reasons we quickly acquire a most intimate familiarity with.

The collection is a large one and its subject matter varied, but ultimately the emphasis on *performing* is enlightening. In English we perform not just displays of skill or prowess, but we also perform even the most mundane of tasks: being Anglo or being Italian is mundane in the sense that we rarely stop to consider our national identity in any great depth while engaged in the many things that we do every day in the world. It is precisely the variety of the material dealt with in the collection – and the quality of the individual contributions – that leads to a realization of this fact.