Navigating "Foreign" waters in Shakespearean Literature
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Introduction

Shakespeare's work encompasses a wide range of identities that deviate from the English protestant default of the Elizabethan era. Using DREaM, I wished to explore the words/phrases used to denote this "foreigness", as well as the frequency with which they were used.

My research question was as follows:

> "How are (religious, racial, and national) markers of foreignness in Shakespearean literature used? What kinds of contexts do we find them in, how frequently are they found, how does this change over time?"

The parameters for analysis were: Nationality, Religion, and Race.

The corpus selection is one that I considered in the context of the research question that I was asking and the limitations of the DREaM program. While I was interested in the contextualization of foreign characters in English literature overall, both the limits of DREaM—which included all works between the year 1400 and year 1700—and the limits of the engine search—which became very clunky and slow past a certain corpus size—I limited the corpus selection to Shakespeare's work. This limitation, and the data set that results from it, faces the problem of being less than representative of how foreignness is characterized in the Elizabethan era, in English literature, and in literature overall. It's a specific set of works, deserving of deep critical analysis, but one that can not speak for all of its genre.

Research process:

1. Set time frame to span of Shakespeare's active years: 1580-1615
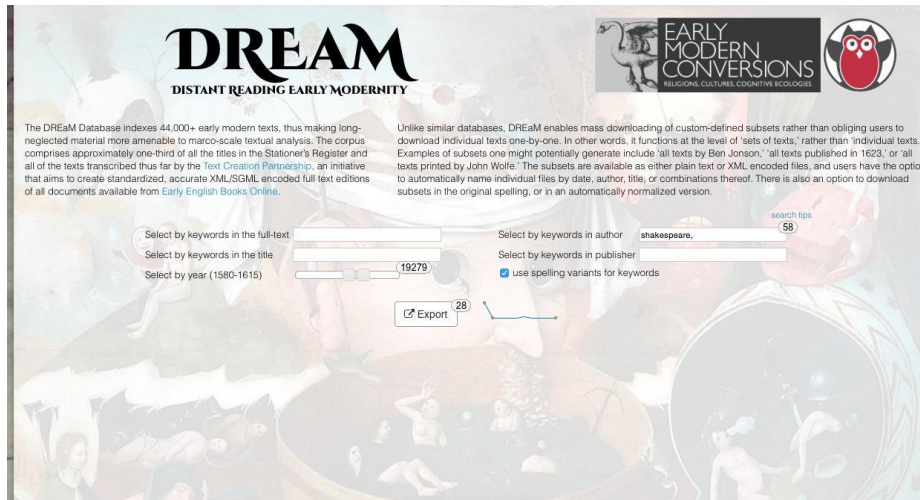
2. Develop database of focus words/phrases to be explored on one of the three parameters for analysis.

Nationality: *Frenchman, Irishmen, Spaniard*

Religion: *Jew*

Race: *Moor, Moore*

3. Use available tools (Collocates Graph, Trends, Frequency, Context) to explore usage of such words. Gather notes and visuals on results.
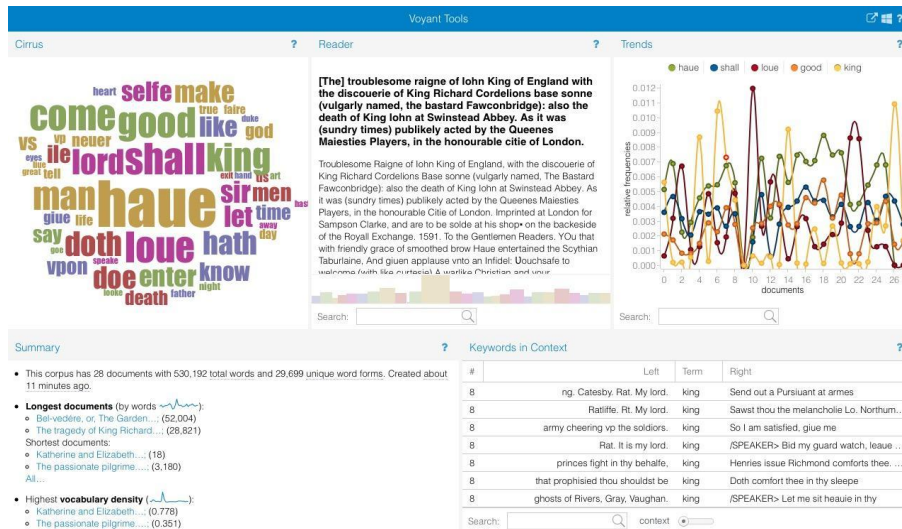
4. Repeat steps 1 to 3 within a wider time frame—the length of the Elizabethan era (1558–1603), then between 1400 and 1700.

Results
Search Criteria 1: Nationality
Key terms: Frenchman, Irishman, Spaniard

I'd like to preface this section with a disclaimer that my curiosity regarding the portrayal of non-English nationalities in Shakespearean work is grounded in very basic knowledge regarding anglo-foreign relations. From my previous studies, I've gathered that nationality served as a stark identification of individuals, especially in the Elizabethan age, where Anglo-franco relations were tenuous. Below are data I gathered on contexts and frequencies of terms: "Frenchman", "Irishman", and "Spaniard."

Frenchman
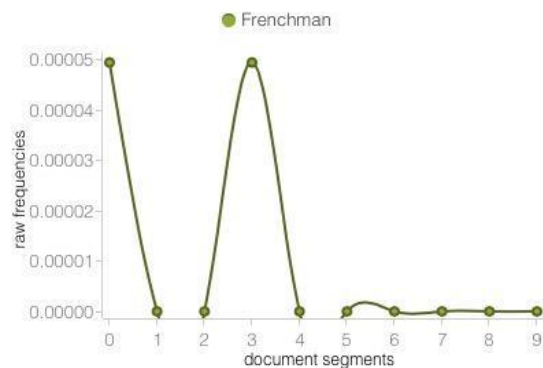
I found no significant word correlations in the case of the term "Frenchman." The words that were highlighted by the collocation feature: bellarius, married, country, bring, companion, winlove, under, told, daughter, don, carry, able, believe, and remembered have neutral connotations. "Damn'd" denotes a state of misfortune, but without close reading of the text, it is difficult to discern the usage of it with regards to the term "Frenchman."

Regarding the frequency graph, I found myself unsure of what the raw frequencies referred to, but did note that the usage of the term "Frenchman" was present over more document segments than the other searched key terms. Although implications regarding frequency may not be direct, the data is useful for possible comparisons to frequencies of other terms.

Spaniard

Like in the case of "Frenchman", I found no significant trend with regards to the characterization of "Spaniard" as well. The terms—boy, upward, court, hip, dublet, keepes, slops, downward, banquet, dinner, armado—may not initially demonstrate treatment of the Spanish nationality, a close reading, too, may change those perceptions.
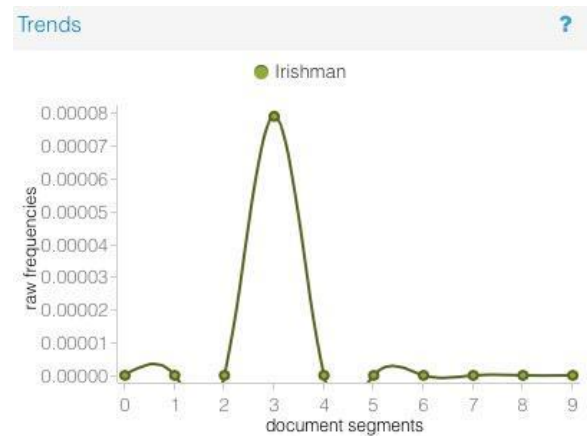
Irishman

I found no significant word correlations in the case of the term "Irishman" on the collocation graph, however, I did find using the contextualization feature the following line from Shakespeare's *Merry Wives of Windsor:*

"A secure Asse, Ile sooner trust an <mark>Irishman</mark> with my Aquauita bottle."

It's a derogatory jab, in the context of a period of anti-Irish sentiment, although it is a singular incident.


The words highlighted by the collocates feature—bottle, sir, aquauita, asse, trust, hu, sooner, ile—are the words from the one sentence that uses the term "irishman" which implies that that while there isn't heavy representation of the Irish nationality, the one reference present is derogatory. That may not be a blanket case for all English and Elizabethan literature, however, it does offer insight into treatment of foreigners, and cross-referenced with deep readings and historical analysis, can help draw a few conclusions about Irish treatment in English literature.

Search Criteria 2: Religion
Contextualizing Judaism in Shakespearean work

      A cross search between works by Shakespeare and texts with keywords 'jew' and its variants returns three documents: *The Merchant of Venice*, *The Tempest*, and *Henry IV*. *The Merchant of Venice* is infamous for its negative portrayal of Shylock, an unforgiving lender, whose Jewish identity is repeatedly implied and intertwined with his antagonistic nature. Specifically focusing on *The Merchant of Venice*, I found the following results:
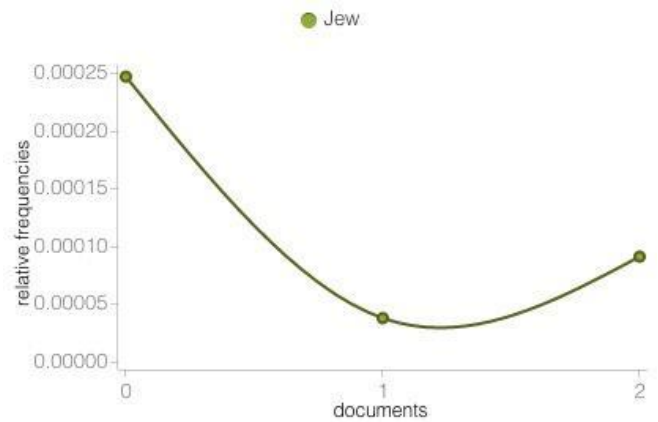

Keywords in Context

#	Left	Term	Right
1	Bass. This is signior Anthonio.	jew	How like a fawning publican he
1	vvhen mercie seasons iustice: therefore	jew	though iustice be thy plea, consider
1	Therefore lay bare your bosome.	jew	I, his breast, so sayes the
1	the law doth giue it.	jew	Most rightfull Iudge. Por. And you
1	and the court awards it.	jew	Most learned Iudge, a sentence, come

At first, I was surprised by such a few usages of the term "jew", from my personal readings, I recalled a much more frequent usage. I later realized that there is a spelling variation for the term. ("iewe")

The keywords in context for that I have added below:

#	Left	Term	Right
1	is issue to a faithlesse	iewe	Come goe with me, pervse this
1	my Torch-bearer. Exit. Enter	iewe	and his man that was the
1	man that was the Clowne.	iewe	Well, thou shalt see, thy eyes
1	in the likenes of a	iewe	How now Shylocke, what newes among
1	his reason, I am a	iewe	Hath not a Iewe eyes, hath
1	a Iewe: Hath not a	iewe	eyes, hath not a Iewe hands
1	Iewe eyes, hath not a	iewe	hands, organs, dementions, sences, af...
1	you in that. If a	iewe	wrong a Christian, what is his
1	If a Christian wrong a	iewe	what should his sufferance be by
1	vnlesse the deuill himselfe turne	iewe	Exeunt Gentlemen. Enter Tuball. Shy. ...
1	low, my bond to the	iewe	is forfaite, and since in paying
1	all expect a gentle aunswere	iewe	Iewe. I haue possest your grace
1	expect a gentle aunswere Iewe?	iewe	I haue possest your grace of
1	the currant of thy cruelty?	iewe	I am not bound to please
1	things they doe not loue?	iewe	Hates any man the thing he
1	not a hate at first?	iewe	What wouldst thou haue a serpent
1	think you question with the	iewe	you may as well goe stand
1	me haue iudgement, and the	iewe	his will? Bass. For thy three

I then compared the term "jew" to "christian" to see if there were any differences in treatment:
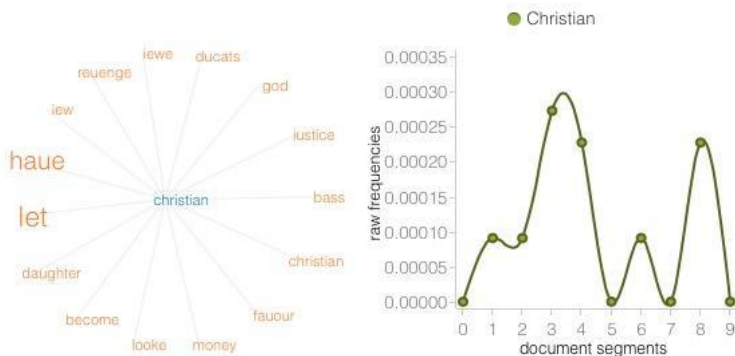
#	Left	Term	Right
12	him for he is a	christ...	But more, for that in lowe
12	lew: the Hebrew will turne	christ...	he growes so kinde. Bass. I
12	most sweete Iew, if a	christ...	doe not play the knaue and
12	end this strife, Become a	christ...	and thy louing wife. Exit. Enter
12	with my new Master the	christ...	Loren. Hold here take this, tell
12	to feede vpon The prodigall	christ...	Iessica my gyrle, Looke to my
12	publike streete, To gaze on	christ...	fooles with varnisht faces: But stop
12	this, There will come a	christ...	by, Will be worth a Iewes
12	my daughter, Fled with a	christ...	O my christian ducats. Iustice, the
12	with a Christian, O my	christ...	ducats. Iustice, the law, my ducats
12	to lend money for a	christ...	curtsie, let him looke to his
12	winter and summer, as a	christ...	is? If you pricke vs, do
12	If a Iew wrong a	christ...	what is his humility, Reuenge? If
12	his humility, Reuenge? If a	christ...	wrong a Iewe, what should his
12	should his sufferance be by	christ...	example, why Reuenge? The villany you
12	and sigh, and yeeld To	christ...	intercessors: follow not, Ile haue no
12	he hath made me a	christ...	Clo. Truly the more to blame
12	house. Iew. These be the	christ...	husbands, I haue a daughter. Would

I found that to do intensive examination of the different treatment of the terms would require a closer reading of each result returned in the "Keywords in Context" feature. However, I also did find that the term "Christian" was used much more frequently, and had generally positive contextual surroundings. Phrases—"become a Christian", "made me a Christian", "a Christian curtsie"—compared to others—"a faithless iewe", "bond to the iewe is forfaite"—begin to paint an image of the different treatment of Judaism in Shakespeare's work. For those who may not conduct a deep reading of the entire text, the context feature of DREaM allows for a swift overview of the intersection between religious and connotative terms.

Search Criteria 3: Race
*Key terms: Moore*

A cross search between the term "moore" and "works by Shakespeare" returns the following collocation and frequencies:
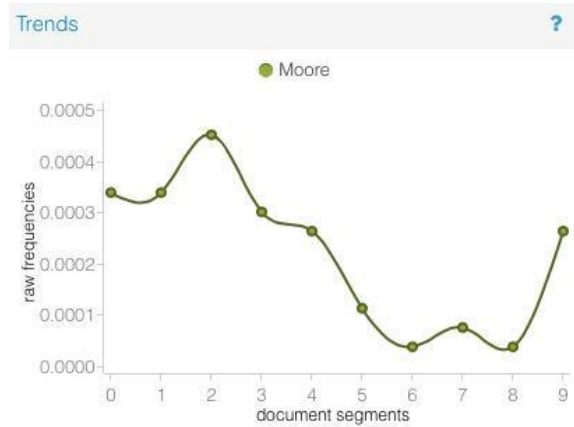
The terms "doe, come, ashore, love, downe, desdemona, let, sir, bra, lov'd, enter, helpe, othello, christopher, iago" on the surface-level appear to be the words that most accurately describe Othello's story.

I wondered what new results would be born from adding the term "Othello" to the collocates feature, whether or not it would add specificity to the search results and filter out words that were unnecessary or extraneous.

Between the terms "moore" and "othello", the following relationship is shown:
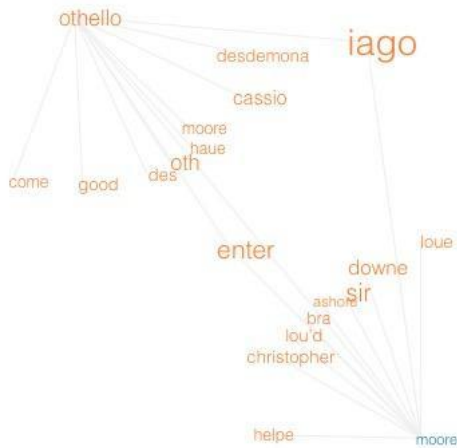
What I found from the results was that the words mapped between "othello" and "moore" were placed mostly due to the narrative story rather than specific characterizations of either Othello or his race.

I found that I could not derive clear conclusions from the data representations made from the collocation and the trends tools. However, I found the keywords in context incredibly useful, and foresee potential for its usage alongside in-depth readings of selected excerpts of work.

#	Left	Term	Right
5	A sennights speede???great loue	othello	guard, And swell his saile with
5	faire Warriou. Des My deare	othello	Oth. It giues me wonder great
5	Cypres, and our noble Generall	othello	Enter Othello, Cassio, and Desdemona. Oth
5	our noble Generall Othello. Enter	othello	Cassio, and Desdemona. Oth. Good Michael
5	and you, Good night. Exit	othello	and Desdemona. Enter Iago. . Welcome Iago
5	the health of the blacke	othello	Cas. Not to night, good Iago
5	be sham'd for euer. Enter	othello	and Gentlemen with weapons. Oth, What
5	me answer to't? Mon. Worthy	othello	I am hurt to danger, Your
5	your bosome freely. Exeunt. Enter	othello	Iago, and other ntlmen. Oth
5	giue thee cause: away. Enter	othello	Iago, and Gentlemen. Em. Madam, here
5	shall he come? Tell me	othello	I wonder in my soule, What
5	art, vpon the blood. Ent.	othello	Burne like the mindes of sulphure
5	such humors from him. Enter	othello	Em. Looke where he comes. Des
5	Actus. 4. Enter Iago and	othello	Iag. Will you thinke so? Oth
5	Lord, my Lord I say,	othello	???how now Cassio. Enter Cassio. Cas
5	s: As he all smile,	othello	shall goe mad, And his vnbookish
5	you mad. Des. How sweete	othello	Oth. Diuell. Des. I haue not
5	deceiu'd in him. Exeunt. Enter	othello	and Emillia. Oth. You haue seene
5	of Venic, That married with	othello	you mistrise, That haue the

From a reader's perspective, I've never felt that there were a significantly large enough number of characters of color in Shakespeare's work to make judgments about his treatment of them. Nonetheless thinking about this criteria, it was clear that *The Tragedy of Othello* was the obvious entry point into examining race within Shakespeare. Briefly, the play's titular character is a general of Moorish descent, described physically as having a contrasting appearance and poetic language that makes clear the foreignness that he represents to the other characters. The usage of these tools did not necessarily give me a picture of Othello's depiction, but they did confirm the analyses of deep readings done in previous classes: that there is rhetoric used by characters to portray Othello in the context of his race as decidedly different.

Conclusion

In retrospect, there was a much steeper learning curve than I had expected for this project. Since this was my first encounter with advanced text analysis tools, I faced the learning curve of recognizing the capacities of the tools and becoming familiar with the DREaM interface. Coming into this project with only a theoretical understanding of distant readings, I spent some time exploring the logistical functions of all the Voyant tools.

My initial encounters included grappling with understanding the program interface, finding solutions to certain glitches that I found. I spent time, for example, trying to enlarge the timeline adjacent to the search button on the front page, thinking that it could be expanded in order to get a better sense of the specific dips and rises in term frequencies. Another challenge was that of searching for authors. With my corpus being limited to the works of William Shakespeare I found that many times other authors were included in the corpus, as well. Other times, I found that by searching "W. S." instead of "William Shakespeare," I could also find his works, which had been credited to his initials. Gradually, following hours of playing around, exploring the functions available to me, I became familiar with the interface and the tools and could then try to apply them to my research project.

I find that the data representations that I was able to derive from the Voyant tools gave me very preliminary information about the way "foreigners" are portrayed in Shakespeare. Furthermore, the corpus size limitations prevented me from being able to compare term frequencies within Shakespeare's work to their frequencies in the Elizabethan era to their frequencies over the time range capacity of DREaM. In a more comprehensive project, a researcher could sew together individual frequencies gathered decade by decade and piece into one a large picture of frequency fluctuations.

I think the context widget has an incredible capacity to serve as a bridge between close readings and distant reading. With the capability to include up to 50 words adjacent to searched terms, the widget allowed me to efficiently read through the contextual landscapes surrounding my search criteria. In the matter of Shakespeare and race, *The Tragedy of Othello* as my example, I was able see in a concise area the various ways that Othello as a character of colour is referenced, the contexts that he is found, and the connotations associated with his presence by various characters. In conjunction with selective close readings, I believe that DREaM can be an invaluable means to quickly sift through passages of plays.