

María Ferrández San Miguel and
Claus-Peter Neumann (Eds.)



Universidad
Zaragoza

Taking Stock to Look Ahead

**Celebrating
Forty Years of
English Studies
in Spain**

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**María Ferrández San Miguel and
Claus-Peter Neumann, eds.**

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in Spain**

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Preface

For Anglicists in Spain, November is the month that marks our annual opportunity to get together and share our latest work with colleagues from all over the country. The conference that gave rise to the papers that make up this volume, held in Huesca on November 9-11, 2016 and organized by the Department of English and German Studies at the University of Zaragoza, provided a special cause for celebration since it marked the 40th anniversary of the Spanish Association of English and North-American Studies (1976-2016). What is more, after exactly thirty years, the Department of English and German Studies at the University of Zaragoza has had the honor of hosting our association's yearly conference for the second time, a happy coincidence that has inspired our design of this e-book's cover. As the editors of last year's conference e-book aptly put it in the Preface, "[g]lancing backwards is probably one of the most common gestures in scholarly work." It seems particularly fitting to borrow their words now.

A look at the figures from AEDEAN's early years tells us that membership has increased from around four hundred members during the first few years to almost three thousand members nowadays. Similarly, while the first few conferences of our Association gathered an average of forty presentations, participation has increased to around two hundred contributions in the 40th AEDEAN Conference in Huesca, in the form of plenary lectures, roundtables, workshops and scholarly papers.¹ Needless to say, the exponential growth of these figures also means a significant diversification in the research interests and approaches of AEDEAN members and, by extension, of the contributions to our annual conference, as both the diversity of thematic panels and the varied sample of scholarly work included in this e-book shows. It seems apt, therefore, to take advantage of the occasion of putting together this volume and writing this Preface to celebrate the continuing good health of English Studies in Spain.

As the title of this volume suggests, taking stock is important in order to look ahead. The considerable amount of young researchers who have joined AEDEAN in the last years—a good number of whom may have chosen Huesca to participate in our annual conference for the first or second time—provides unequivocal proof of the bright future that hopefully awaits our association in particular and scholarship in English and American studies in Spain in general, despite the decidedly adverse economic and political conditions in the last few years. So does the enthusiasm with which volunteer graduate students from the Department of English and German Studies at the University of Zaragoza tirelessly contributed to the success of the AEDEAN Conference at Huesca.

¹ See Prof. Pedro Guardia Massó's presentation to commemorate the first twenty-five years of AEDEAN: https://aedean.org/?page_id=7

Taking Stock to Look Ahead: Celebrating Forty Years of English Studies in Spain brings together a diverse but well-balanced selection of the plenary lectures, scholarly papers and round tables presented at the AEDEAN Conference at Huesca. The contents of this e-book are divided into four sections. The volume opens with two thought-provoking essays by writers Anne Karpf (London Metropolitan University) and Tabish Khair (Aahrus University), who compellingly reflect on the relationship between fiction and reality. The next two sections constitute the main body of the volume and comprise over thirty essays on the two wider areas of scholarship within English and North-American studies: literature and cultural studies (Part I) and language and linguistics (Part II). It is worth highlighting that an effort has been made to represent the different thematic areas evenly, with an average of two or three contributions per thematic panel. Finally, the last section of this volume includes some of the latest findings of three research projects in the form of round tables, dealing with cutting-edge research topics such as Neo-Victorian studies, musical narratives of the American West and European renditions of the American West. In short, the contributions included in this volume succeed not only in putting forward provocative and innovative research, but also in sampling the wealth and breadth of scholarly interests and approaches that the annual AEDEAN Conference unfailingly gathers.

We would like to conclude this Preface by expressing our sincere gratitude to all those who have made the edition of this volume possible. To begin with, special thanks are due the Executive Board of AEDEAN, who have generously offered their support and advice from the moment that the University of Zaragoza was accepted as host for the 40th AEDEAN Conference up to the last stages of the publication of this e-book. In that sense, our gratitude also extends to the panel coordinators and anonymous colleagues for their collaboration in the process of double-blind reviewing of the submitted papers. We are deeply indebted to Professor Susana Onega Jaén and Professor Francisco Collado Rodríguez—the President and Treasurer of the organizing committee—for giving us the generous opportunity to be a part of AEDEAN's 40th anniversary conference at Huesca and trusting us with this project. Our profound appreciation goes also to the authors of the contributions included in this e-book, since it is the excellence of their scholarship that constitutes the core of this project and that will make it relevant to any reader within the field of English and North-American studies. Finally, we would like to thank the volunteer students of the Department of English and German studies at the University of Zaragoza for their tireless assistance and support, and to all the participants in the 40th AEDEAN conference.

María Ferrández San Miguel and Claus-Peter Neumann
Zaragoza, April 2018

Plenary Lectures

Re-creating Lives: The Possibilities and Limits of Creative Nonfiction

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Abstract

Over the past 20 years creative nonfiction has emerged around the world as a genre highly popular with both publishers and readers. Some compelling examples have helped redefine how experience and actuality can be imaginatively narrated and have freed nonfiction writers from previous constraints. As a reader I relish these innovative texts; as a writer I have tried to make use of some of the new freedoms. Most of the controversy surrounding the genre has centred on accuracy and ethics in memoir: now that the boundary between fiction and nonfiction is no longer so heavily policed, how far can a writer go? Indeed, does anything now go? This paper explores outstanding recent examples of life writing but also disturbing instances; it also examines a variety of views among memoirists about the role of the imagined in life writing. While recognising that the notion of a unitary and stable self is a fiction, I take issue with what I see as postmodern legitimisation of assumed identities and argue that, when this is extended even to fake Holocaust memoirs, it risks fuelling Holocaust revisionism and denial.

Keywords: life writing; creative nonfiction; memoir; Holocaust memoir; fake memoir

Creative Nonfiction (CNF), the subject of this paper, is a curious term exported from the USA over the past 15 years or so—curious in that it defines a genre by what it is not. It is curious, too, in being both an oxymoron and a tautology: an oxymoron because creative writing and nonfiction are usually defined in opposition to each other rather than conjoined, and a tautology because all writing is—or should be—creative.

CNF came to prominence as part of the Master of Fine Arts programmes that are so popular in the USA. It is a hybrid, supposedly bringing together aspects of fiction and nonfiction: nonfiction's focus on real-life events and experiences—things that have actually taken place—with some of the features and characteristics of fiction such as storytelling and narrative, characters, scenes and dialogue.

We could do worse than use the American writer David Foster Wallace's definition:

As nonfiction, the works are connected to actual states of affairs in the world, are "true" to some reliable extent. If, for example, a certain event is alleged to have occurred, it must really have occurred; if a proposition is asserted, the reader expects some proof of (or argument for) its accuracy. At the same time, the adjective *creative* signifies that some goal(s) other than sheer truthfulness motivates the writer and informs her work [...] *Creative* also suggests that this kind of

nonfiction tends to bear traces of its own artificing; the essay's author usually wants us to see and understand her as the text's maker. (Foster Wallace [2003] 2014)

This approach has been deployed in a variety of texts, from life writing (biography, autobiography and memoir), travel writing, nature writing, science writing, crime writing, sports writing to history. Over the past 20 years it has emerged around the world as one of the most popular genres among both publishers and readers. For a recent chapter on the cancer memoir (Karpf 2013a), for example, I read twenty-five examples (and there were plenty more that I could have selected).

The most compelling examples of CNF have helped redefine how experience and actuality can be imaginatively narrated. CNF isn't new—life writing has been traced back to St Augustine, whose *Confessions* are widely considered the first Western autobiography (Augustine 430 AD), and Rousseau's *Confessions* (1782), while Orwell (1933, 1937 and 1938) and Capote (1966) were renowned 20th century exponents. But in its more recent manifestations it allows writers to explore the most personal, individual and intimate stories while also providing a means through which readers can hook their own, quite different experience: many of the best of them have this dual quality—a manifest story and a meta one. So Helen MacDonald's *H is for Hawk* (2014) is both the story of the training of a falcon (a subject in which—at least before I read her eloquent book—I had absolutely no interest) and what you might call a biography of bereavement (a subject in which I am mightily interested): the story of how, through her experiences with the falcon, she came to terms with the death of her father.

Or there is Paul Auster, who audaciously wrote his memoir *Winter Journal* entirely in the second person. This is how it starts:

You think it will never happen to you, that it cannot happen to you, that you are the only person in the world to whom none of these things will ever happen, and then, one by one, they all begin to happen to you, in the same way they happen to everyone else.

Your bare feet on the cold floor as you walk to the window. You are six years old. Outside snow is falling. (2012, 1)

How masterfully the second person shifts: in the first paragraph (“you think it will never happen to you”) the reader assumes that the writer is addressing them personally, addressing their narcissism, their sense that somehow they alone can escape the intolerable realities of the human condition before discovering that life will eventually have its way with them—only for the second person to shift in the second paragraph (“your bare feet on the cold floor”) to Auster's own memories. But by then it is too late: he has already locked the reader's memory into his own—writer and reader are hopelessly entangled.

Other examples of CNF create new ways of seeing and speaking. *The Iceberg* by Marion Coutts (2014), a memoir of her husband's diagnosis and eventual death from a brain tumour (he also wrote a memoir about his cancer called *Until Further Notice I am Alive* [2012]), is a stunning account of how an individual and a family can remain fully themselves until his final breath. By turns beautiful and shocking (and often both at the same time), this memoir finds a fresh voice through which to describe the process of accompanying a loved one to the grave. Coutts is an artist and her book is characterised by its close observation of experience:

Spring. There is going to be destruction: the obliteration of a person, his intellect, his experience and his agency. I am to watch it. This is my part. There is no deserv-ing or undeserving. There is no better and no worse. Cold has pained the

ground for months. Now the garden is bursting and splitting. From the window each morning I mark the naked clay ceding to green. I am against lyricism, against the spring, against all growth, against all fantasies, against all nature. Blast growth and all the things that grow. It is irrelevant, stupid, a waste. As nature is indifferent to me, so am I to it. (2014, 90)

Growth as connected with spring and renewal but also, in case of a brain tumour, with death.

The rest of this paper could be devoted to compelling passages from innovative recent examples of CNF, but this would be to ignore the more problematic aspects of this flourishing genre. For, while there are countless examples of brilliant writing, its sheer proliferation, especially in the field of life writing, deserves some attention. As someone—I can't recall or trace whom—once astringently observed “everyone has a life, but does everyone have to write about it?” The answer increasingly seems to be yes.

The number and range of memoirs suggest that something distinctive is going on. On one level it can be read as simply an example of the democratisation of discourse: where once you needed to be a prominent politician, actor, celebrity or military figure to be thought to merit a biography or autobiography, now the lives of ordinary people are the subject-matter of memoir. In this sense the growth of life writing can be seen as a parallel development to the emergence of oral history in the 1960s, 70s and 80s: giving voice to the voiceless.

Yet this is too simple a formulation. The explosion of memoirs seems to be in some way connected with the growth of that much-maligned phenomenon called identity politics. The notion that we each possess a unique, individual sensibility is a relatively recent belief—in part driven by Freudianism and the growth of psychoanalysis. The philosopher Charles Taylor has argued that modern identity is characterized by an emphasis on its inner voice and capacity for authenticity—that is, the ability to find a way of being that is somehow true to oneself (Taylor 1994). The political theorist Sonia Kruks went further:

What makes identity politics a significant departure from earlier, pre-identarian forms of the politics of recognition is its demand for recognition on the basis of the very grounds on which recognition has previously been denied: it is *qua* women, *qua* blacks, *qua* lesbians that groups demand recognition. The demand is not for inclusion within the fold of “universal humankind” on the basis of shared human attributes; nor is it for respect “in spite of” one's differences. Rather, what is demanded is respect for oneself *as* different. (2001, 85)

Much of the appeal of the modern memoir—and its attraction for my own students, it seems to me—lies in its potential to provide them with this kind of recognition and validation. Whether they get published or not (but especially if they do), committing their lives to paper provides them with a kind of legitimation: not so much writing-as-therapy, a cathartic process through which they can free themselves from difficult experiences or toxic events, but more writing-as-acknowledgement, by which they can persuade other people to see them through the prism of a disadvantaged identity or an experience of suffering.

Cynics dismiss this as a variant of the culture of complaint or the search for victimhood. Certain there has been an inflation of the kind of suffering required to make your mark in the crowded ‘misery lit’ market, redolent of the famous Monty Python sketch in which Four Yorkshiremen compete for victimhood, culminating in the account by one of them of “working twenty-nine hours a day down mill [...] and when we got home, our Dad would kill us, and dance about on our graves singing ‘Hallelujah’.”

This hilarious scenario of spiralling absurdist misery actually has something serious to tell us about a paradox: that ordinary lives increasingly need to exhibit extraordinary characteristics and depict extreme situations to get attention, thereby running the risk of marginalising them—at least in publishing terms—once again (even if the ubiquity of the blog now makes each of us potentially our own publisher and thus provides a way of bypassing traditional forms of publishing).

The emphasis on feelings as a marker of authenticity is also relatively recent. As Richard Sennett has noted, “before the 19th Century, the realm close to the self was not thought to be a realm for the expression of unique or distinctive personality; the private and the individual were not yet wedded. The peculiarities of individual feeling had as yet no social form because, instead, the realm close to the self was ordered by natural, ‘universal’ human sympathies” ([1977] 1993, 89).

Yet Philip Lopate, who teaches creative nonfiction at Columbia, has remarked upon the fact that his students today want to write *only* about their feelings and are highly resistant to his attempts to get them to use their minds, intellects and curiosity as the driver of their writing. He suggests that this is in part because of their fear of appearing judgmental, but I want to suggest that it is also because authenticity is seen increasingly to lie exclusively in the realm of affect: it is only through the display of powerful emotions that, it is often believed, we can lay claim to authenticity and individuality, indeed personhood.

Yet there is something else in operation here too. Writing about his own work, Lopate has observed that “the more I took to writing personal essays, the more experienced I became in projecting in print the appearance of a stable, unitary self—a core around which the different elected tonalities of the moment could spin [...] writing is the way of self-making” (Lopate 2013, 92; 100).

This recalls the claim by the British writer, Alan Bennett, that “you don’t put yourself in what you write, you find yourself there” (2005, 545). In an era when identity has become both so problematised and destabilised, perhaps writing offers the hope—the chimerica?—of creating some kind of ongoing self, with all the contours and heft of individuality.

Of course it is a forlorn hope, one that writing can never fulfil. The cancer patient, for example, who yearns to somehow distance themselves from their illness by transforming it into a text, a vehicle that they can shape and so reassert a measure of control, invariably reaches a point of recognition—either in print or their life—that writing about cancer cannot cure it (see Karpf 2013a). The life writer can only go so far: their life or illness escapes the confines of the page or screen and resolutely refuses to be tamed by words.

CNF, however, has become a problematic genre not just on account of its popularity or the fantasies that it excites but which it cannot ultimately deliver. CNF’s hybridity has attracted fevered debate ever since the publication of *Dutch: A Memoir of Ronald Reagan* (1999), Edmund Morris’s biography of President Ronald Reagan which included fictional elements, as well as a semi-fictional character coming from the same town as Ronald Reagan who went by the name of Edmund Morris himself. (This, of course, had already become a recurring feature of the postmodern novel: remember Martin Amis [1984] writing himself into his novel *Money* as a minor character?).

The heated controversy that *Dutch* generated when it was first published tells us something about where the boundary between fiction and nonfiction lay at the end of the 20th century. Yet, incrementally, such techniques have become normalised. I have made use of some of the new freedoms available to non-fiction writers in my own writing, albeit in

pretty tame fashion compared with Morris. In my memoir, *The War After* ([1996] 2008), for instance, I sandwiched a densely-researched and heavily-footnoted section in between chapters of highly personal memoir. It was first published in 1996 by when, I had assumed, we were all postmodern enough to be able to accommodate such contrasting narratives within a single whole. I was wrong: some reviewers were thrown by it and signalled their discomfort in different ways.

Authors have taken up a variety of positions about just how creative you can be in CNF. Edmund White places himself in the absolutist camp. “I hate the phrase ‘creative nonfiction.’ It sounds like a synonym for lying. You have to tell the truth when you’re writing what purports to be memoir” (White 2016).

Dave Eggers in his tour-de-force *A Heartbreaking Work of Staggering Genius* (2000), published just a year after *Dutch*, refused this kind of distinction and got away with it—partly because he was not writing about an American president, only about himself, but also because he made a feature of his slipperiness, gleefully importing the unreliable narrator from fiction into nonfiction. “The author would [...] like to acknowledge his propensity to exaggerate. And his propensity to fib in order to make himself look better, or worse, whichever serves his purpose at the time” (2000, xxxix). Eggers’s defence was his hyperbole and playfulness.

Geoff Dyer, one of the most successful British creative nonfiction authors, is also entirely unapologetic. “All that matters is that the reader can’t see the joins, that there is no textural change between reliable fabric and fabrication. In other words, the issue is not accuracy but aesthetics” (Dyer et al. 2015).

Karl Ove Knausgaard calls his books ‘autobiographical novels’ and refuses the distinction between the two words, seeing their marriage as essentially harmonious. “For me there has been no difference in remembering something and creating something... It was like I was writing a straight novel when I was writing this but the rule was that it had to be true. Not true in an objective sense but the way I remember it. There’s a lot of false memory in the book but it’s there because it’s the way it is, it’s real” (in Dyer et al. 2015).

Here reality is elided entirely with subjectivity and subjectivity trumps—sorry—any form of verification. It rather akin to what the American satirist Stephen Colbert called ‘truthiness,’ a word he coined during George W Bush’s presidency. “It used to be,” he maintained, that “everyone was entitled to their opinion but not their own facts. But that’s not the case anymore. Facts matter not at all. Perception is everything. It’s certainty” (in Schudson 2009, 107). He was writing, of course, before the 2016 American election, which seems to have marked the moment where truthiness became deproblematized.

So where does this take us? Listen to James Frey’s disclaimer, after the fictional elements of his supposed memoir *A Million Little Pieces* were exposed:

I embellished many details about my past experiences, and altered others in order to serve what I felt was the greater purpose of the book...I made other alterations in my portrayal of myself, most of which portrayed me in ways that made me tougher and more daring and aggressive than in reality I was, or I am. There is much debate now about the respective natures of works of memoir, nonfiction, and fiction... I believe, and I understand that others strongly disagree, that memoir allows the writer to work from memory instead of from a strict journalistic or historical standard. It is about impression and feeling, about individual recollection. (Frey 2003, note to reader in reprint)

On the one hand this appears to be a *mea culpa*—but at the same time it appeals to the primacy of feeling. See how feeling is invoked here as a justification for deliberate dishonesty, and impression is cited rather than impression-management. Frey certainly created a stable, unitary self—and it was one seemingly pretty far from the self that he was saddled with: but if I feel this is true, he suggested, that is legitimacy enough.

When it comes to the Holocaust, such a stance becomes even more problematic. Consider the case of one Mischa Defonseca, the author of a fake memoir of the Second World War. She was later ordered to pay \$22.5m (£13.3m) back to her publisher for her book (1997) describing a frankly inconceivable, not to say preposterous, sequence of events that supposedly unfolded after the author, aged six, set off across Belgium, Germany and Poland to find her Jewish parents who had been captured by the Nazis and en-route was adopted by a pack of wolves—a kind of Anne Frank meets the Jungle Book.

The story was a huge bestseller but in 2008 was found to have been fabricated. The author, who was not Jewish and whose real name was Monique De Wael, insisted that “it’s not the true reality, but it is my reality [...]. Ever since I can remember, I felt Jewish” (Flood 2014).

Or there is the case of the black activist Rachel Dolezal who, it transpired, was actually born white. She tried to make an analogy with Caitlyn Jenner and suggested that it was possible to be ‘trans-race’ (although her case was not exactly strengthened by the fact that in 2002 she had sued Howard University, a historically black institution, for allegedly discriminating against her because she was white. She lost the case). In her defence she claimed that “[a]s long as I can remember, I saw myself as black” (McGreal 2015).

Closer to home, for me, was the case of Binjamin Wilkomirski. In 1998 *The Guardian* sent me to interview (Karpf 1998) Binjamin Wilkomirski, author of an acclaimed supposed Holocaust memoir by a child survivor of Majdanek (Wilkomirski 1997), who was later unearthed as Bruno Dösseker, b. Bruno Grosjean, and a Protestant from Switzerland.

I was moved by both book and author, despite some fleeting concerns that I did not allow more than whispering room for reasons that I elaborate elsewhere (Karpf 2013b). (It is hard to recover these on exactly the scale that they struck me at the time, so tempting is it to place oneself retrospectively in the ‘doubters’ camp.) One’s reading of any text is shaped by many factors: in this case, mine could be said to have been overdetermined. The book arrived already lionised as a memoir, which seemed a guarantor of its facticity. Its very fragmentariness seemed to mimic the broken nature of memory and in particular a child’s memory, lending it further authenticity. We also need to remember that it was 1998: this was the Holocaust story, perhaps, that was yearned for as the century in which the Holocaust took place was drawing to a close—the story of the child who survived what Anne Frank did not, who could take the ‘late born’ into the next century and which, with its impressionistic structure and absence of strict chronology, constituted the perfect ‘postmodern’ text.

Yet listen to how Leslie Morris characterised Wilkomirski’s book and similar fake Holocaust memoirs. Such texts, she wrote are “poised between fact and fiction; experience and imagination; the immediacy of lived, remembered experience and mediated, transmitted, imagined memory [...]” (Morris 2002, 293). Drawing on Andrea Liss’s notion of ‘post-memory’ (Liss 1998) which was later developed by Marianne Hirsch (2012), she argues that “postmemory takes as a given that the nature of memory itself is mediated [well, of course], never transparent [yes to this too] [...]” (Morris 2002, 293). It is worth quoting this at length:

This notion of postmemory insists on the impossibility of a transparent relationship to the past and to language, announcing itself as artifact, as mediated between the various layers and levels of memory - experiential and textual. Postmemory, as I am using the term, is memory that cannot be traced back to the Urtext of experience, but rather unfolds as part of an ongoing process of intertextuality, translation, metonymic substitution, and a constant interrogation of the nature of the original. (Morris 2002, 293)

She calls these ‘postmemoirs.’ “Memoirs as postmemoirs—such as those by Wilkomirski—all point to their own status (and failed status) as memoir, thus signaling their participation in the elegiac mourning for the loss of viability of poetic and narrative form” (Morris 2002, 293).

Excuse me?

It gets worse: The discursive space of ‘the Holocaust’ (now in inverted commas) “now encompasses texts that explore the uncertainty of authorship, experience and identity and the slippage not only between national and ethnic identities, but also between fact and fiction, between trauma and recovery, between Jew and non-Jew, and between victim and perpetrator” (Morris 2002, 294).

So here we have it: the postmodern Holocaust, the Holocaust reduced to simulacrum—parallel to Baudrillard’s “the Gulf War did not exist,” this in some sense is the Holocaust that did not exist.

Morris happily continues: “Not only does the breakdown of form point to the post-modern mantra of the historicity of narrative and the narrativity of history, but even more significantly [...] the Wilkomirski’s case, in [...] [its] apparently blatant disregard for the ‘author,’ raises the question of what happens to truth claims when they are made by a fictive, invented Jewish subject” (Morris 2002, 300-301).

I think I can answer that: they are fictive and invented, and fuel Holocaust denial. Call me old-fashioned if you will—I am certainly not a positivist (a post-post-modernist maybe?), but I do not think that Wilkomirski was exploring the uncertainty of authorship, or the slippage between Jew and non-Jew, between victim and perpetrator: he was a non-Jew and a lying one, who tried to appropriate other people’s experiences for his own purposes and found—for a multiplicity of reasons—a willing public. I have written recently (Karpf 2017b) about the growing phenomenon of ‘victim envy,’ the envy of victimhood and its appropriation by people who use it as a place to park their own sense of grievance. Wilkomirski is surely a prime example.

I have re-read Morris’s characterisation of ‘postmemoir’ a number of times, hoping somehow to find in it a formulation I can live with. She is describing the discursive space of the Holocaust, after all—and I understand this. I also understand something that she does not dwell on, which is that Fonseca and Wilkomirski’s books were published just at the point where the Holocaust was emerging out from 50 years of relative invisibility: it thus became culturally available as a trope for suffering (Young 1988) while offering a valuable identity in the also simultaneously emerging identity wars.

But the idea that Wilkomirski’s text is part of a continuum whereby truth bleeds into fiction does a terrible disservice not only to the victims and survivors of the Holocaust but also to the historians and archivists working to produce the most accurate accounts possible. It also risks fuelling Holocaust revisionism and denial.

Morris's formulation reminds me of Clemenceau's discussion in the 1920s of who bore responsibility for the outbreak of the First World War. According to Hannah Arendt, when he was asked what future historians would think about it, Clemenceau replied: "This I don't know. But I know for certain that they will not say Belgium invaded Germany" (Arendt [1967] 2003, 554).

Of course all texts are problematic. Nicholas Chare and Dominic Williams, in a brilliant recent book, have forensically analysed the Scrolls of Auschwitz, testimony written by members of the Sonderkommando—those Jews required to transport the bodies of Jews from the gas chambers to the ovens (Chare and Williams 2016). They have shown how, even in extremis, with the urgent need to bear witness, these writers were making decisions concerning style and address which it is appropriate to investigate and which, indeed, enhance our understanding and appreciation of how remarkable these documents are. We should not, therefore, allow the sensitivity of the subject matter to close off discussion of approach, form and register.

I am not arguing, either, that we sacralise the Holocaust or embalm it. On the contrary, as Maurice Halbwachs remarked, "it is in society that people normally acquire their memories. It is also in society that they recall, recognize and localise their memories [...] the past is not preserved but is reconstructed on the basis of the present" (Halbwachs 1993, 38; 40). Halbwachs placed individual memory always in collective memory and social frameworks—an approach that his translator called 'presentist' (Halbwachs 1993, 25). Indeed I would go so far as to argue that as the 'remembering self' changes so, naturally, does the 'remembered self.' If we reject the idea of the unitary, stable self then we also see that memoir must inevitably be provisional and subject to revision.

So common has this repeated self-presentation become that it has acquired its own moniker, the 'serial memoir.' According to Stamant, this developed in the second half of the 20th century in tandem with postmodern thought and changes in technology. "It is a postmodern form of self-representation: relational, experimental, historical and permanently shifting [...] Serial memoir is a textual, material manifestation of a larger serial culture, marking a crucial shift in how people understand themselves and narrate their life stories" (Stamant 2014, 2).

Yet, while I accept the argument that memoir is always contingent, its production located in a particular historical and cultural moment, and that the life story is always an interpretive process, rather than the product of a stable entity or selfhood; while I believe that we need to defend memoir as a living, breathing form (Karpf 2017a), I refuse to go down the Leslie Morris route. I do not believe that Defonseca and Wilkomirski signalled their 'participation in the elegiac mourning for the loss of viability of poetic and narrative form.' On the contrary, I think they falsely laid claim to those forms and, in so doing, tried to reify rather than deconstruct them: to return to Foster Wallace's definition quoted above, these authors try to efface and not embrace their own artifice. The angry reaction by readers and survivors to their unmasking suggests that these, too, have some lingering faith in the viability of those forms.

To conclude: not all experience is a mirage; not all narrative forms play a part in their own immolation. We need to resist the defactualisation of the memoir as much as we contest what Arendt (1972) called the defactualisation of politics.

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Fiction and Fact: Making Sense of the World in Literature

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Abstract

This paper argues that we need to define literature, rigorously though not narrowly, and the way to do so is to look at what literature is ‘made of’ and what it does. If we recognise that literature is always written in language in a bid to engage with a world that, though mediated and shaped by language, is not confined to language, we begin to understand what we mean by literature. Literature is a particularly complex way of engaging with reality and it is a thinking device. The paper argues that literature presses against the limits of language and that it opens up a space for truth that cannot be reduced to the simple binarism of fact and fiction.¹

Keywords: literature; language; reality; fiction; fact; truth

My first point about literature: literature demands a highly complex, focussed and distinctive kind of contemplation. When we read literature, we engage through abstract writing with a very concrete world, a world that exists elsewhere (or nowhere) but also needs to exist for us at the moment of reading. The contemplation that literature demands always involves engaging with others, for it is not just a text written by someone else but also contains other selves (characters, voices, etc.). At the same time, the process of reading forces us to engage with ourselves too. Fiction, for instance, creates a very fine distinction between truth and falsehood, which is not based on a simplified theory of facts or lies.

Looking at literature as what is written—‘oral literature’ (an oxymoron) supposes a completely different set of organisational and thinking patterns and is only known to us in written forms in any case—I argue that,

- (1) literature is written in language, and
- (2) literature is not just about language.

In other words, literature is written in language about that which cannot and will not be confined to language. Literary language, in particular, refuses to delimit its meanings and concerns, as ‘scientific’ or ‘business’ or ‘administrative’ language does (or pretends to do). Hence, literature is where the problems, possibilities and limits of language can no longer be avoided. But these problems are also the problems of philosophy: of ‘reality’ and ‘representation’, at its simplest and most complex. Hence, literature, at its best, is language that pushes against the limits of language. This can be done by picking apart

¹ The author acknowledges the support of the Leverhulme Trust and the University of Leeds, UK.

words (etymologically, philosophically, creatively) or by picking up words from dialects and even other languages; it can also be done by many other means, for instance by consciously or unconsciously opposing dominant discourses, as we shall see.

But we run into a common obstacle in any endeavour to define literature. “Is there a thing called a literary text after all, or are all texts, to some degree at least, literary?” asks Hazard Adams towards the end of his condensed introduction to *Critical Theory Since Plato*. In short: what is literature? The question has been posed and answered in some form or the other at least since Plato wrote of mimesis. It continues to evoke dissent even these days when literature, it often seems, has been reduced by many publishers and editors to that which sells: a little like soap, but not as useful or—though Kindle has set out to change this—as convenient to pack.

When one looks at scholarly (and writerly) definitions of literature, one comes across various overlapping trends. Hazard Adams orders these into four phases, which he is aware is a simplification: ontological, epistemological, linguistic, and, though he does not specify this as clearly, political-cultural. These, he concedes, overlap somewhat with the four theoretical phases identified by M. H. Abrams in *The Mirror and the Lamp* (1953): mimetic theories, pragmatic theories, expressive theories, and objective theories. Of course, both Adams and Abrams are aware that such phases or theoretical trends do not exist in waterproof time capsules: elements of later theoretical formulations can be deciphered in earlier theoretical works, and a supposedly early theory does not necessarily die out. Who can deny that a mimetic understanding of literature and, for that matter, language continues to hold sway in many minds and institutions even today, millennia after Plato?

I approach this matter—what is literature, which is inseparable from the matters of truth and politics—as a creative writer, that is, a writer who, creative or not, works with genres that Plato, had he been alive today, would have associated with the poet’s craft: not just poetry and plays, but also versions of prose fiction. Plato would have been forced, sadly because he had a great appreciation of the poet’s craft, to ban me from his ideal republic, largely for the crime of uttering falsehoods twice removed from reality.

But when I say I approach this matter as a creative writer, I do not mean that I will avoid engaging with theories—even theories that deny me any access to the real/ideal truth. No, far from it. My understanding of literature—which I hope to elucidate here precludes that option. When I say that I speak as a creative writer, I simply mean this: I cannot allow the matter of literature to be either shanghaied by those who want to sell it from a particular dock or be flooded by the relativism of those for whom there are no docks. What I mean is this: yes, there is something called literature, and it is not something that can be defined solely by market, national, popular, aesthetic, political and other factors.

To return to Plato, and his attempt to define literature in terms of mimesis, one can say that this was an attempt to understand literature in relationship to an external reality. The truth of literature was not inherent in the text or its author, but in something outside it. Literature was a copy of the world, but as the world itself, according to Plato (and most religions, for that matter), was a copy of the ideal truth, it was inevitable that the poet was lying not once, but twice. One can argue—and some critics have—that this understanding of literature ignores its relationship to an internal reality, either that of the author or that of the reader. The reader is by no means absent in Plato—Ion the rhapsode, who needs to interpret Homer’s poem before reciting it—is a ‘reader’ in that sense, though Plato makes Socrates ignore the matter of the poem having a formal structure and fault Ion on the problematic relationship of the poem to its content.

Hence, there are attempts—magical realism being only the latest and most visible of such literary trends, not unrelated to earlier romanticist expressivism—to talk of literature in terms of fantasy or the imagination: such definitions focus on literature’s relationship to an internal reality. Aesthetic and objectivist theories, on the other hand, focus on literature in terms of art, having its own largely autonomous system of internal relations. In recent years, when story-telling has moved from being in need of defence to having become a hegemonic critical mantra, there is also a tendency to reduce literature to narrative. But while literatures contain narrative, so do films and comic strips. To define literature in narrative terms is to define only an aspect of some kinds of literature; to celebrate literature primarily as narratives is to impose a non-literary criterion of selection on literature.

There has been a more promising trend in recent years. Starting in different ways with new criticism and Russian formalism, definitions of literature have increasingly focussed on linguistic criteria, perhaps the most visible ones being Mikhail Bakhtin’s philosophy-history of the novel and the current (not unconnected) emphasis on free indirect speech. Another stylistic matter that critics have often focussed on is the ‘metaphorical’ nature of literary language. Again, as is the case with stylistic features like free indirect speech, this supports my general thesis. While there is a tendency to read metaphor in terms of comparison, any complex study of the matter such as Max Black’s interaction theory or John Searle’s theory based on speech acts displays the fallacy of seeing metaphor in terms of equivalence or comparison. There is always a gap between the metaphorical ‘image’ and what it ‘refers’ to; a gap between ‘metaphorical meaning’ and ‘literal meaning’. That is why, as critics have noted, a metaphor cannot be really paraphrased. Hence, in the terms of my thesis here, a metaphor works not through coherence and transparency, but through gap and difference. The ‘language’ of metaphor is not logical, so to say; it does not proceed from ‘a’ to ‘b’ to ‘c’. It juxtaposes ‘a’ with ‘j’ and in the chasm of that juxtaposition ends up saying more than logical progression would allow. This might be the reason why metaphors seem to predominate, or at least play a powerful role, in literature.

One can continue to list the ways in which academics and critics have stood on the edge of the ‘gap’, ‘noise’ and/or ‘silence’ that pushes against the limits of language in the ‘stylistics’ or the ‘aesthetics’ of literature, but given the dictates of explanatory ‘expertise’, transparency and communication in academia and journalism have often drawn back from plunging into the matter. Anne Sheppard, for instance, draws a necessary “analogy with language” ([1987] 2009, 118) to explain the nature of aesthetic appreciation, and in particular literature. She claims, with justification, that “meaning in art is really like meaning in language” and applies this perception to a reading of literature. But while this is a necessary perception, it is not sufficient. For meaning in literature is also not like meaning in all other kinds of language use in that it assumes its character not through legibility, coherence, transparency etc., but through a careful intermingling of these common characteristics of language use with the ‘literary’ use of what can be called a kind of ‘non-language’ (in the logical sense): noise, gap, silence, contradiction, etc.

This is a perspective that has been outlined or touched upon in different ways in different areas, without being pulled together in terms that apply to readers, writers and critics, as this essay intends to do. For instance, Edward Said’s notion of contrapuntal reading, Pierre Macherey’s *A Theory of Literary Production*, and reader-response criticism in Wolfgang Iser’s version—with his insistence on the reader supplying “what is meant from what is not said” ([1989] 1993, 34)—all point to ways of reading which are not hobbled by excessive positivism, dictatorial transparency, journalistic communication and ‘syntagmatic’ rules. These trends need to be combined and pursued, not allowed to simply

run into the desert sands of a sociology or a linguistics of literature. Neither is language a synonym for society, nor does language qua language suffice as an explanation. Literature might serve a social purpose, conservative or radical, and literature might be celebrated in linguistic terms, either as conservative ‘elegance/style/voice/national genius’ or radical ‘creolisation’, ‘experimentation’, but it is not exhausted—let alone defined—by these ends.

To understand this, we have to state two obvious facts. First, literature is written in language. Second, literature is not just about language. As John Berger notes, speaking from a writer’s perspective, “[t]he act of writing is nothing except the act of approaching the experience written about [...]” ([1985] 1993, 14); that is, the experience of a ‘reality’—however construed and no matter how constructed or shifting—which also exists outside language, as psychological, mental states, nature, relations, material facts etc. that can only be ‘approached’ or ‘approximated’ in language.

This perspective allows us not only to accept the validity of mimetic or expressivist definitions of literature, it even allows space for journalists who celebrate a text because it is “controversial” or “radical” and academics who study a text because it contains words of hoary etymological significance or fresh Creole/dialectical provenance. One can understand why a new language use or a disturbing social issue employed by a literary text can and should be read as a point in its favour, for the text is bringing into language what could not be contained within that language, or not until then.

However, I would argue further. The social and linguistic impacts of a literary text are only the most visible and perhaps simplest of its literary virtues. The best of literature always presses against the limits of language at least in its socio-historical context. Language, any language, allows us to say some things and prevents us from saying some other things. Sometimes what is said is a matter of historicity: some discourses can be made in a certain historical and cultural context, and some others cannot. For instance, in 19th century Europe, it was easier to talk of various races and miscegenation than of a “mixed marriage”; homosexuality could be conceptualised in terms of ‘sodomy’ rather than ‘gay rights’. This, of course, is not simply a matter of progress: for instance, there have been historical periods when things which are desired but seem impossible today would have appeared quite normal. Take, for instance, the intricate and complementary relationships that existed between Muslim and Christian cultures in certain periods, ranging from the Middle East to what is Spain and Italy today. Or, closer at home, take the discourse of the worker’s ‘leisure’, which has sometimes triumphed more against the Capitalist rhetoric of work and productivity than it appears to be doing in recent decades. But while some of the limits of language are socio-historically determined and might be crossed in time and space—hence, perhaps reducing the literary value of a literary text—some other limits seem to be built into the natures of some languages and, more generally, the relationship of language to the world outside language.

Now, this world outside language has been largely abandoned in recent decades. There is a clear conviction, in exactly the circles where people have the education and sometimes the academic brief to think with clarity, that because language is not just a representation of reality, nothing can be said of reality and all we can do is talk about language, in one guise or another. This has left the area of ‘reality’ to such hard-headed peoples as political and religious fundamentalists, whose versions of reality and its relationship to representation are simplistic, crude and out-dated but whose convinced voice fills the booming silence or drowns out the quibbling babble of those who should know better.

It is in this situation, complicated further by a new kind of terrorism and a new kind of state repression, that so many well-meaning, cultivated people have started clinging to literature with the tenacity of believers. Literature has come to fill a god-shaped hole in many of these people, regardless of whether the god was Allah and Jehovah or Progress and Science. Misleading and limited though such a refuge might be, it does present a muddled realisation of the nature of literature. Literature is not a sedative or a balm; it is not a God or a moral code; it is not even a refuge or oasis of sense. But literature, as I argued earlier, is where we are confronted with the possibilities, problems and limits of language, which are finally also the problems of reality (and representation).

How are we confronted with these problems, possibilities and limits? In many ways, I would answer. I have already noted the role played by literature in bringing new words into a language, and thus expanding its range, or in bringing new political views into society. But I have argued that such introductions and changes are very basic: they expand language or discourse, but they do not represent the most complex and literary of literature's capabilities. Literature qua literature, as noted earlier, is that which always presses against the limits of language: in that sense, to read literature is to read also the gaps, silences, obstacles and noise in its language, in its narrative, and the best writers make the most of not just what can be said but, above all, what cannot be said. It is in that sense that you cannot lie with fiction, but you can lie with facts. For fiction to work, it has to be true at a minimum of three levels: for the author, for the reader, and in the context of its characters and their inter-relations. These are not separate truths; they reinforce each other. You cannot lie with fiction because a work of literature that lies—in the above sense—is by definition a failure as literature.

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Part I
Literature and Cultural Studies

Ken MacLeod's *Intrusion*, or a Transmodern Approach to the Near Future

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Abstract

The aim of this paper is to understand how a transmodern approach to a 21st-century British novel set in the near future will open it up for new meanings that exceed the more conventional or traditional readings of “hard” science fiction. The theoretical framework to be used in the close reading of the chosen text—Ken MacLeod’s *Intrusion* (2012)—will be related to the concept of “Transmodernism,” as used by Rosa María Rodríguez Magda (2011). As this paper will show, in *Intrusion*, the rights of the individuals are balanced against that of the community in various and contradicting ways that both question and confirm the benefits and or the harm of corporatist philosophy. In short, the world depicted in MacLeod’s *Intrusion* refigures the warnings of the literary dystopia as part of the system to guard against.¹

Keywords: contemporary Scottish literature; science fiction; transmodernism; second sight

1. INTRODUCTION

Ken MacLeod—born in Stornoway, Isle of Lewis (Scotland), in 1954—is a leading figure in contemporary Scottish science fiction, and a key member of what has been called the “British Boom,” a loose designation applied to the rise of a group of young British science-fiction writers in the mid 1990s and continuing well into the twenty-first century (Booker 2015, 49). He has written fifteen acclaimed novels and several short-story collections, and the majority of his novels are set in Britain, more specifically in Scotland. A common denominator of MacLeod’s writing is the use of near-future settings and of multiple timelines. Just to cite a few examples: one of the timelines in his novel *Cosmonaut Keep* (2000)—the first book of *The Engines of Light* trilogy—is set in 2048; *The Execution Channel* (2007) takes place in the early decades of the twenty-first century; *The Night Sessions* (2008) is set in the year 2037; and *Descent* (2014) is also set in the 2040s, as is *Intrusion* (2012), the novel I am going to analyse.

MacLeod’s writing style has been praised because of his “combination of deftly employed hard science fiction concepts with sophisticated meditations on the potential social and political implications of those concepts” (Booker 2015, 165-166). Besides, I would

¹ The author wishes to acknowledge the support of the project “Palimpsestic Knowledge: Inquiries into a Transmodern Literary Paradigm” (FFI2015-65775-P), financed by the Spanish Ministry of Economy and Competitiveness.

add that his work also raises important epistemological questions that go back to the beginning of civilization, especially when certain elements, traditionally more associated to folklore and the legend, are not overlooked. In this sense, his writing could be considered transmodern and holistic, as it combines both elements that are associated to the future of mankind, as well as to its remote past.

One of the novels that easily fit into this description is *Intrusion*, a new kind of dystopian novel with some hints of social satire that offers a vision of a near-future “benevolent dictatorship” run by technocrats in a post-climate change North London. The protagonists are Hugh and Hope Morrison, a couple with a young son, Nick. The British Labour Party has become a technocratic government that pursues a policy of “a free and social market” (MacLeod 2012, 147) by, in the words of one of its MPs, “step[ping] in to allow people to make the choices they would have made if they’d had that information” (2012, 147). As the MP further explains, the choices people actually choose “are not the choices they would have made if they’d known all the facts, which would have been the rational choices, so society helps them to make those choices” (2012, 147). In practice, this translates as constant surveillance by means of cameras and the strict control of all electronic communication systems; the use of devices such as “monitor rings,” which women should wear since they are fertile (2012, 92); or iglasses, which allow people to identify anybody (2012, 95). Even all health matters are state controlled, and genetic manipulation might become an imposed choice. This is the case of “the Fix,” a pill that corrects genetic “errors” in unborn children, which brings Hope, who is pregnant again, into a conflict with the state when she decides that she does not want to take it. Hope and her family decide to escape the pressures by hiding in the Highlands, where surveillance is much more difficult due to the limited use of technology and where supernatural or paranormal phenomena take place in plain sight.

2. A TRANSMODERN READING

The aim of this paper is to understand how a transmodern reading of a 21st-century British novel set in the near future can bring to surface contemporary political and scientific preoccupations, as well as raise ground-breaking epistemological questions that exceed the more conventional or traditional readings of “hard” science fiction. As we shall see, *Intrusion* must be understood both from a future-oriented perspective as well as from the point of view of ancient tradition, that is, as a fluid reality comprising both the past and the future, here and there.

Before the analysis, we need to briefly define the “Transmodern,” which is a concept used to demarcate a change of paradigm that is presently taking place. Rodríguez-Magda has used the term “Transmodernity” (1981) to refer to the synthesis of Modernity and Postmodernity that would describe a globalized, rhythomatic, technologic society, developed in the countries of the first world, which opposes otherness while at the same time penetrating and assuming it, trying to transcend this surrounding, hyperreal and relativistic closure (Rodríguez-Magda 2011, 2-3). According to Rodríguez-Magda, the industrial societies found their correspondence in modern culture; postindustrial societies in postmodern culture; and our present-day globalized—or rather we should say glocalized—society in the transmodern culture, which is characterized by its fluid hybridity (Rodríguez-Magda 2011, 7-8). In Transmodernity—regarded as virtual, transnational, trans-ethnically cosmopolitan, connective, strategic, transubiquitous, etc. (Rodríguez-

Magda 2004, 34)—time is instantaneous, that is, it has become a present which is continuously being updated, and space is created between the momentary attraction to the local and the surrounding set that includes the specific (Rodríguez-Magda 2011, 10).

In science-fiction novels, time and space can become even more complex, especially if we take into account that, on many occasions, different layers of space and time coexist simultaneously. This is certainly the case in *Intrusion*. As my paper will show, a transmodern reading of this piece of contemporary Scottish science-fiction will illustrate that the novel not only comments on the use of technology, the paternalistic security state and individual and communal rights, as many other classic dystopic novels and hard science-fiction works—such as Orwell’s *Nineteen Eighty-Four* (1949) or Huxley’s *Brave New World* (1932)—do; but it also raises very interesting epistemological questions regarding the nature of truth and knowledge that go back to ancient Scottish folklore and hidden knowledge.

3. THE FUTURE AND THE PAST

This emphasis on both future technological developments as well as old superstitious beliefs is somehow reinforced by the very structure of the narration: we have two main characters, Hope and Hugh Morrison, who show very different interests: Hope is a scientist, comes from an urban background and seems to be a bit more technological oriented; whereas Hugh is a carpenter, whose ancestors live in the Highlands, and he becomes interested in pre-technological beliefs, even if he “was a confirmed scoffer about anything that smacked of the supernatural or even the paranormal” (2012, 39). Consequently, their approach to reality is also different.

This can be seen for example when the issue of Hugh’s special ability or gift is brought to the fore when analyzing the possible effects that “the Fix” would have on his unborn child, as it erases possible unexplained genetic anomalies or mutations. As a teenager, Hugh discovered that he could see things that other people cannot see. First he believed these visions could be impressions of the Gods; when he turned thirteen and started reading about dark matter and exotic particles, he thought he might have access to some kind of parallel quantum universe from the past. Later he also discovered that the ancient Scots already recognised this gift, which they referred to as “second sight.”² “That sounded natural enough to satisfy the strictest materialist—and indeed, the Leosich saw nothing supernatural in the phenomenon. It was simply a gift some people had, no more remarkable than any other talent” (2012, 41).

Hugh had experienced this special gift in his own flesh as he was a child, when he was playing with his friends Malcolm and Donald in a cave they had found in the hills, up in the Highlands where he spent his childhood. As they enter the cave, the find:

‘Light at the end of the tunnel,’ said Donald, in the tone of having made a smart remark.

As they walked on, the glimmer took shape as a rectangle like the entrance. It was difficult to be certain what colour the light was, but it seemed to be the blue

² Coming from the Gaelic name *dà shealladh*, meaning literally “two sights” (Mowbray). It is worth noting here that the phenomenon of the “second sight” is strongly associated to the *topos* of the Doppelgänger or the Double, as those who seemed to possess this gift, believing themselves of sound mind and the apparition an external reality, “were compelled to believe in doubles, or semblances, that move in a world that is neither that of sense nor that of spirits” (Campbell 2008, 241).

bright sky. [...] The tunnel exit was evidently on the side of the hill, a steeper slope than the one they'd climbed. He [Hugh] saw the village and the sea-loch below, and the hills around, under the broad sky. (2012, 76)

As the narrator further states, there is something different and uncanny about the village they are witnessing, something unreal about it: “[...] [T]he houses looked different: darker, smaller and less regular in shape than the grey cement-block houses and slate roofs of the village he knew. The tide was far, far out, the sea-loch a distant glimmer. And the ground was covered in snow” (2012, 76).

Three decades later, Hugh returns to that only-remembered place in the Highlands with Hope and their son when hiding from the police—because Hope refuses to take “the Fix”—convinced that those memories were not product of his imagination. At the end of this same tunnel, “Hugh saw the same landscape as he'd seen before, but this time in summer, the steep hillside covered not with snow but with heather and gorse and patches of grass speckled with daisies and buttercups” (2012, 320). Nevertheless, in this bucolic scenery they also find signs of human activity, such as the apparition of a pilot flying some kind of prehistoric bat-shaped hang-glider: “Hugh saw the pilot's legs swing to the side as the glider banked and passed out of view. ‘Wow!’ said Nick. ‘It's real!’” (2012, 320). Despite the fact that, as Nick claims, this village is real, not everybody can actually see it. In fact, only those special people who have the gift of clairvoyance, that is, those who have the ability to perceive—through any of the senses—an object, person, place, etc. by means of extrasensory perception. “Second sight” would allow to perceive things that are not directly present to the senses, whereby a person perceives information, in the form of a vision, about events distant in time—precognition—or in space—remote viewing.

4. SECOND SIGHT: LOOKING TOWARDS THE FUTURE

In his article “Second Sight” (1911), Scottish writer Andrew Lang characterized this phenomenon of second sight attributed mainly to Scots Highlanders as a “species of involuntary prophetic vision, whether direct or symbolical” (Mowbray 2016). Rev. Mr Fraser, Dean of the Isles, remarked that “the sight was not peculiar to the Highlanders, but that, in the south, people dared not confess their experiences, for fear of ridicule” (Lang 2016). The fact is that many authors³ have discussed this phenomenon, among others, Theophilus Insulanus, a.k.a Donald MacLeod, who wrote *Treatises on the Second Sight* (1819) with John Frazer, John Aubrey and Martin Martin. In Scottish folklore, second sight was a common phenomenon, as suggested by Campbell: “The shepherds of the Hebrides islands' are usually credited with the largest possession of the gift, but the doctrine was well-known over the whole Highlands” (2008, 240).

As Hugh further explains, “where I come from, in the Highlands, there's a traditional belief in second sight. It covers what the old parapsychologists used to call remote viewing and precognition. Except it's pretty involuntary. [...] Runs in families, but in odd patterns” (2012, 197). Supposedly, and according to the scientific explanations given in the 2040s, this gift can be found in the genes, rather than in folklore, and thus it can be explained rationally, scientifically, something they seem more willing to accept.

³ Among others, Sir Walter Scott, Dalyell, Wodrow, Aubrey, Martin, and Rev. Mr Fraser (Lang 2016).

Hope seems to share this more scientific approach to it, more theoretical, in contrast to Hugh's personal and subjective experience of it: The hypothesis, later supported by some analysis, is that Hugh has some kind of mutated pigment, called "rhodopsin" in his retina, which allows him to see things other people cannot. Rhodopsin, discovered in 1876 by German physiologist Franz Christian Boll, is a pigment-containing sensory protein that converts light into an electrical signal (Rogers 2015). Hope links this genetic mutation to the existence of subatomic tachyons: "Three month's ago she'd [Hope] read in *The Economist* that scientists at CERN had detected possible tachyon effects in a suspension of rhodopsin derivatives" (2012, 208). "She pulled down an encyclopedic dictionary of physics, searched, and found. Tachyons. Hypothetical particles that moved faster than light, and, therefore, backward in time. From the future in the past" (2012, 208). Indeed, tachyons are hypothetical subatomic particles that can travel faster than the speed of light, and that contradict Einstein's Principle of special relativity (Motta and Rodriguez). As Hope concludes: "If something derived from rhodopsin detected particles moving backward in time, and Hugh had a mutant version of rhodopsin... was it possible that the visions he saw were caused by tachyons?" (2012, 209). Tachyon could indeed be a plausible and physical explanation for precognition, as Hugh later recognizes (2012, 287). And this does not undermine superstitious or folkloric belief in the second sight, rather the contrary, it supports a long ridiculed fact. Therefore, it could be argued that both characters' approach to reality are balanced and complementary, as the novel reinforces constantly their equality as well as the strong bond between both characters.

Hugh's visions do not belong to the past, as he first thought, but rather to the future, as it becomes clear at the end of the novel, leaving the real nature of the second sight somehow in shades. At the end of the novel, Hugh and Hope understand that the gene and/or the gift are real, as well as the underdeveloped future they have glimpsed, which turns out to be their own society after the technological collapse that is about to take place due to a terrorist attack by The Naxals, a group who seeks to undo oppressive technological progress. In the end, both realities, the technological as well as the superstitious, merge, as progress and evolution are shown as a nonlinear process with many forces at work. In fact, both their attitudes towards reality seem to represent present-day paradigm brought to a technologized near future.

5. FINAL REMARKS

In short, I hope to have shown through my analysis how the hypertechnological world depicted in MacLeod's *Intrusion* refigures the warnings of the literary dystopia as part of the system to guard against, as is expected in a hard science-fiction novel. Moreover, if we use a transmodern approach to the text and focus on the more specific and local elements present when the characters hide in the Highlands, for example, we are also offered with ground-breaking epistemological questions about perception and science that force the current scientific and ideological paradigm to reconfigure and take a shift towards the future.

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Silenced Women in Magdalene Asylums: Irish History Uncovered

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Abstract

Despite the Catholic Church's secretive attitude concerning the questionable practices that were carried out inside Irish Magdalene asylums, the sad reality behind these institutions was disclosed and silence was broken after the closure of the last asylum in 1996. Following trauma studies, silence is considered a logical response adopted by victims who tend to repress and forget a traumatic past. Some scholars and feminists have interpreted these women's silence as an act of agency. Contrary to this idea, I believe it was the Irish State and the Catholic Church which censored these women's discourses. My intention here is to give evidence on the fact that women did not choose to remain silent—it was an imposed silence—and to see how popular culture has eased the way for these women towards liberation and healing.

Keywords: asylums; silence; trauma; healing; Catholicism

1. INTRODUCTION

The origins of Magdalene asylums are to be found in refuges and convents created by philanthropists to help those in need, especially unmarried mothers, prostitutes and the poor. Soon, these institutions were taken by the Catholic Church in alliance with the state where thousands of “deviant” women had to do laundry work among other tasks without remuneration. In this way they could expiate their sins and be morally reformed. As we know from survivors' testimonies and historical records, penitents were subjected to “discipline, silence, surveillance, and work” (Finnegan 2004, 69).

Silence was the main technique of power used by the nuns to teach discipline, but silence did not only govern life within the asylum but also within the whole community. This community supported the labour of the nuns and kept silence about the functioning of these institutions—what Smith coined “Ireland's containment culture” (2007, 5). Overall, silence ruled the life of these women even after their release; those who were lucky enough to survive this traumatic experience kept their past hidden trying to forget it and to start a new life. Silence is widely known in psychoanalysis as a common response to trauma by which the victims protect themselves. However, some scholars have interpreted it as an act of will, that is, a decision taken by the victims to show their agency. Yet, the latter statement is highly questionable given the huge number of testimonies that have come to light in recent years.

Despite the Catholic Church's secretive attitude concerning these questionable practices, the sad reality behind these institutions was disclosed and silence was broken after the closure of the last asylum in 1996; a scandal sprang up after the exhumation of Irish women's bodies that crowded the Sisters of Our Lady of Charity of Refuge's asylum when the land was sold (McCarthy 2010, 8). Since then, victims started to raise their voices starring in documentaries—*Sex in a Cold Climate* (1998) and *The Forgotten Maggies* (2009)—and taking part in women's organisations in their fight for justice. Finally, several films have been broadcasted based on the reality of Magdalene women—*The Magdalen Sisters* (2002), and *Philomena* (2013).

Through the analysis of these documentaries and films my intention here is twofold: firstly to give evidence on the fact that women did not only tend to repress and silence this traumatic experience as a way of protecting themselves but that it was also an imposed silence; secondly to see how popular culture has eased the way for these women towards liberation and healing by giving them voice.

2. SILENCE AS A RESPONSE TO TRAUMA

Following trauma studies, silence is considered a logical response adopted by victims who tend to repress and forget a traumatic past. Freud, in *Studies on Hysteria* (1891), claimed that distressing ideas are repressed in the unconscious as a mechanism of defence in order to forget them, and the only way to overcome them is through a process of remembering and relieving the trauma, that is, bringing the unconscious to the conscious and giving it verbal utterance (Freud and Breuer). In this process of working through a traumatic experience testimonies are indispensable as LaCapra argues (2001, 86-87). In this same line Laub gives prominence to the telling of the story and to breaking the silence in order to survive (1995, 63).

It is in the documentaries *Sex in a Cold Climate* and *The Forgotten Maggies* where we find the testimonies of those "fallen women" who were victims of the laundries' carceral system. These documentaries display women who were sent to Magdalene asylums either for having babies out of the wedlock or for being considered on the verge of falling. Once there, they were made to follow a strict discipline based on silence, prayer, no recreation, isolation, and hard work. Within the asylums these women suffered physical and psychological punishment from the part of the nuns.

But silence also governed the life of these women after their release. Most of them, as was the case of Marina Gambold, were rejected by their own families and the only alternative left to them was to abandon the country to start anew. The stigma attached to them encouraged them to remain silent for fear of being sent back to the asylum or to be condemned by society. As examples, Christina Mulcahy kept her lost baby hidden away for several years until she told about it to her family right before this documentary was broadcasted, and Kathleen Legg also concealed her experience in the laundry to her family for fifty years being the first time she was able to speak about it in this documentary.

These women find it very hard to talk about what they have experienced. As a supporting evidence of the psychological damage they endure, most of them cry and make pauses as they are recollecting the past and telling their story. Felman and Laub claim that working through trauma and speaking about it may be a therapeutic process through which one externalises the event and transfers it to another person. It can be a way of relieving the pain and historicizing events despite being harmful for the victim (Laub

1992, 67). Due to the religious indoctrination they had received, psychological scars were visible in their psyches concerning sex and any form of authority they encountered after their release. Herman says that:

Traumatized people suffer damage to the basic structures of the self. They lose their trust in themselves, in other people, and in God. Their self-esteem is assaulted by experiences of humiliation, guilt and helplessness. Their capacity for intimacy is compromised by intense and contradictory feelings of need and fear. The identity they have formed prior to the trauma is irrevocably destroyed. (1998, 56)

Overall, these women were changed by the traumatic experience lived in the asylums but the memory of it still haunts them even today as Kathleen Legg and Phyllis Valentine comment:

Wild change when I came over here, completely, completely changed but of course the memory is still there, you can't block out because that's part of your life that you'll never block out; even the day I die it will be with me.

When I left the Magdalene laundry I went to Dublin and I felt very self-conscious. I thought people knew who I was and what I have done. I was supposed to be a real bad person in this Magdalene laundry, and I was frightened to talk to anyone. I was forever looked on over my shoulder and if someone looked to you in the street you yourself felt that they were looking at you because you were bad. They didn't know who you were, they did know nothing about you but this was how you felt inside.

These documentaries served as inspiration for the films *The Magdalen Sisters* and *Philomena* where these women's stories are fictionalized. In *The Magdalen Sisters*, even though a bit exaggerated some times and despite certain historical inaccuracies, we can see the strict discipline I have already mentioned based on silence as well as the physical and psychological abuse the inmates suffer. The only moments when silence is broken are when the inmates make friendship among themselves, when Crispina shouts at the priest "you're not a man of God" after having been sexually abused by him, and when Rose tries to have contact with the outer world. On these three occasions inmates are punished by the nuns physically in order to silence them. After their release the protagonists are unable to tell the truth for fear but the stigma and the memories attached to them haunt them wherever they go.

Whereas *The Magdalen Sisters* encapsulates the life of these women within the asylum, *Philomena* offers the testimony of a woman who breaks the silence about her past and her lost child after fifty years. The film starts with Philomena being haunted by that traumatic past through images and hallucinations. From the beginning of psychoanalysis, several Post-traumatic Stress Disorders have been identified such as hallucinations, day-dreams, nightmares or somatic reactions which cause the victim to re-experience the trauma any time he/she is exposed to a threatening situation until it is properly worked through (Caruth 1995; Herman 1998). As an unmarried mother she is sent to a Magdalene asylum and her son is given in adoption. The day of her son's birthday she decides to tell the story to her daughter who meets a journalist and asks him to make her mother's story public. Since that moment, a journey towards acknowledging the truth and towards finding her son starts hindered by the silencing attitude of the nuns she goes to visit. The nuns had burnt the records as a way of maintaining silence about the past. During the whole film, Philomena works through the trauma relieving it but she finds it difficult to speak sometimes. Indeed, she doubts several times about making her story public for fear and shame. At one point the journalist asks her: "Why did you keep this a secret for 50 years?"

To which she answers: “What I’d done was a sin and I kept it all hidden away. And then I thought to myself that keeping it all hidden away was also a sin because I was lying to everybody. And as it went on I tied myself up in knots, worrying which was the worse sin of the two, having the baby or the lying [...]”

As we have seen from these documentaries and films, the trauma of these women was caused by the psychological and physical damage they endured like sexual abuses, punishment, humiliation, loss of a child, constant surveillance, and so on. Considered “outcasts” and rejected by their family and society, these women bear the physical and psychological wounds of a traumatic experience within the Magdalene laundries as a result of a sinful life. Herman talks about prolonged trauma in cases of captivity (1998, 74); even though he refers to prisons and concentration camps, we can apply his theory to the Magdalene asylums which functioned as prisons where women were enslaved and experienced violence, isolation and a strict discipline; a dehumanizing process which supposed a turning point in their lives and by which their identity and voice were denied.

3. BROKEN SILENCE BY POPULAR CULTURE AND TESTIMONIES—HEALING

I have analysed silence as a common response to trauma adopted by the victims of Magdalene asylums to protect themselves. Yet, this silencing attitude has also been interpreted by some scholars and feminists as an act of agency; what Wecker calls “silence of will” (2015, 268). Contrary to this idea, I believe it was the State and the Church which imposed that silencing attitude on women so that the Irish past could be concealed since its discovery would damage the ideal image of the country. Kaplan claims this silencing is encouraged for political and social reasons since acknowledging the truth could be extremely dangerous for society and culture, but especially for those whose power could be destabilized (2005, 74). This is the case of Ireland where if the truth was known, the national and Catholic identity would collapse.

Despite the Catholic Church and state’s attempt to maintain in silence the questionable practices carried out in these religious institutions, social injustices and the reality behind the Magdalene asylums have come to light thanks to the testimonies of several victims and to popular culture which has given voice and public recognition to these women after so many years of silence. Blake believes that we should reinforce a culture of memory giving voice through popular culture to those marginalized and silenced by the nation, thus challenging the nation’s identity and relieving the traumatic past (2008, 4-7).

These documentaries and films I have analysed in the previous section stand as proof of the willingness of the victims to break the imposed silence towards achieving reconciliation and healing. From their analysis we can appreciate that these victims’ wounds are not healed yet. However, through these documentaries and films women are given the possibility to restore their agency and claim social responsibility and justice. Breaking the silence by offering their public testimonies denotes that victims do no longer stand the imposed silence they had been subjugated to (Herman 1998, 89).

Berman, Berger and Urlic support a culture of forgiveness instead of victimhood and vengefulness which hinders reconciliation and healing. They target a common process the victim is engaged in towards healing which consists of four stages, namely “*confrontation-mourning-forgiveness-reconciliation*” (Urlic et al. 2010, 196). It is true, as Kaplan says, that “trauma can never be ‘healed’ in the sense of a return to how things were before a catastrophe took place, or before one witnessed a catastrophe [...]” (2005, 19), but saying sorry to the victims and recognizing them is more than enough for those to whom the

state and the Church have turned their backs. Some scholars such as Harper and Pargament and Aldridge consider spirituality as a useful source to overcome trauma. But what happens when it is the religious institution which causes the trauma? When you cannot turn to spirituality to find the meaning of life, the only alternative seems to be granted by popular culture which offers resilience and empowerment as useful techniques to transform trauma into healing.

4. CONCLUSIONS

Throughout the history of Ireland thousands of women were victims of a strict Catholic discipline which enclosed them in Magdalene asylums where they could expiate their sins. The traumatic experience lived there left in them a psychological wound difficult to heal given the secretive attitude adopted by the Church and the state concerning the identity of these women and the historical records. Nevertheless, the exhumation of Magdalene's corpses in the 1990s gave these women the opportunity for the truth to be revealed. After several years of being displaced and silenced, the discovery of this sad reality enabled these women to speak up claiming justice and compensation. What this outburst of information shows is the necessity from the part of the victims to raise their voices breaking the silence which has been imposed on them by the government and the Catholic Church. As we have seen, breaking the silence is the first step towards healing but compensation and recognition are necessary for the restoration of the victims' identities. It is true that working through trauma after so many years may be more traumatizing for the victims and that complete healing is practically impossible to achieve. However, popular culture has offered the possibility to these women to be recognized and be given back their voice.

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Living with War: The Siege of New Orleans through *The Journal of Julia LeGrand*

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Abstract

Most of the voices used in the remembrance of the American Civil War are those of the women who had to defend their towns and farms. This is especially the case in the Confederate States, where the influence of the Southern women crystallized into a lasting trope: the Heroine of Dixie. Using this figure as referent, I will focus on the case of Julia LeGrand and her chronicle of the siege of New Orleans. LeGrand had all the elements of an archetypical Southern belle, but through her writings we observe that she did possess a sharp mind and a literary sense. She displays a critical awareness that spared neither side. From social commentary to a reflection on the roles of genders or the politics of power, LeGrand's diary showcases a type of literature where grandiose historic events cohabit with the vividness of routine.

Keywords: American Civil War; journals; New Orleans; life narrative; Heroine of Dixie

1. INTRODUCTION

In the contemporary mindset, wartime is prone to enticing life narratives, whether they are set in the battlefield or at the home front. In this aspect, the American Civil War, being widely considered 'the first modern war' (in the sense that it is one of the earliest industrial wars), is not an exception. Through films, books and other cultural manifestations the memories of this conflict have proven popular and lasting. A very vocal part in this conservation of the collective memory were, for obvious reasons, the women who were left alone behind the lines. This was especially the case in the states of the Confederacy, where even an icon was born: the Heroine of Dixie. Through the understanding of this trope, it is interesting to look at the portrayal of the war by Southern women, focusing in this case on the account of Julia LeGrand during the Siege of New Orleans.

2. HEROINES OF DIXIE

The outbreak of the Civil War meant that a large number of the Southern male population was displaced, and therefore it entailed that the towns of the South had to be protected and run by women. It is in this time of need when southern women came to the forefront, taking a fixed place in popular imagery. As Katharine Jones explains, it is true that while

“a handful of these Confederate women saw active service as spies, hospital nurses, government clerks,” most of them “were left back home, whether home was the big house or a cabin” (1955, vii). This phenomenon was so widespread that the term of ‘Heroine of Dixie’ was coined. Being a Heroine of Dixie embraced the duality between being essentially a woman of action and remaining a feminine Southern belle. It embodied a unique blend of tenacity and romanticism that soon was used to signify the essence of the South, to the point that it would be one of the core elements of the myth of the Lost Cause.

Over time this figure became the object of idealization and mystification, but it should be kept in mind that, as Charles Watson indicates, the Heroine of Dixie figure “had a firm basis in reality” (1997, 79). Robert Henry points out that while “not every woman could be classed as a ‘heroine of Dixie’, [...] it was commonly observed at the time by foe and friend alike, and has been repeatedly noted since, that it was among the women of the South that the spirit of resistance flamed highest” (1955, v). It is also interesting considering where this bout of patriotism often came from: “though their Southern patriotism was intense, for the women devotion to the family came first always and none of them would knowingly and willingly have chosen a course of war that reversed this order of devotion” (Jones 1955, vii). Therefore, as Jones exposes, the Heroine of Dixie was usually first devoted to her house and then to her country, although very often the two used to mean the same. Left alone to defend their homes and families, the Heroines of Dixie, despite their gentile and lady-like nature, rose up to the circumstances and became the agents of change in their own lives.

We can often see this element of change through the women themselves, as it was a customary habit of the times to either do extensive letter-writing to friends and family or to keep a journal in order to record various events of the household or even personal memories. The war, of course, would make its mark in these women and in their stories. Jones points out that it was an almost universal experience for women in the South as “all manner of women told it: the rich and the poor, the educated and the ignorant” (1955, vii). Because of this universality of war and hardship, and the then much exalted romanticism of a lost cause, we can see that the discourse of the Heroine of Dixie, in its many forms, “is shown in the diaries and journals of real women, whose blend of defiance and charm is striking” (Watson 1997, 79).

However, it should be kept in mind that the points of view of these women were personal accounts, as the official narrative of the Civil War was being written by men, mainly those directly involved in the conflict. As Jones says, “the military records and reports do not tell the story of the women of the Confederacy” (1955, vii). Considering this, it is precisely Jones’s revealing book *Heroines of Dixie: Confederate Women Tell Their Story of the War* where we can have a comprehensive glimpse at some of the material produced by women during this period. Henry points out that “the story of the life of women in these years is scattered through diaries and letters written without thought of publication” (1955, vi). In this way, these previously untold narratives provide new and detailed visions of the lives of the women left behind during this conflict, often showing that “the harder part of war is the woman’s part” (Henry 1955, v). In the narrative of Julia LeGrand, who was witness to the occupation and self-destruction of New Orleans, and who took part in the social unrest of the occupied Crescent City, we can see a woman who embodied the romanticized rebellion in many ways during her time as Southern woman during the siege. Although it may not seem like it, Julia LeGrand showed the tenacity and courage that are the key factors in defining a Heroine of Dixie in the Southern mindset.

3. JULIA LEGRAND RECOUNTS THE FALL OF NEW ORLEANS

Julia LeGrand to all extents and purposes seems very much the picture of a Southern belle who, like Scarlett in *Gone with the Wind*, was afforded every luxury until she was left with nothing after the death of her father on the cusp of the Civil War. She was a woman who, according to Dr. Freeman, “embodied all the elements of romance that an early Victorian novelist would have desired for a heroine” (quoted in Jones 1955, 124). Like all accomplished ladies of the time she had some musical training and was “full of romantic fancies” (Freeman, quoted in Jones 1955, 124). LeGrand kept a diary of her day to day life and thoughts, although Jones points out that “her diary was written without expectation of publication” (Jones 1955, 124). In what was left of her diary, we are privy to the life of Julia LeGrand from December of 1861 to the Spring of 1863 which covers the fall and occupation of New Orleans.

Based on the previous description of LeGrand, we would expect her diary to be full of dreams of handsome Confederate Soldiers coming to rescue the city in astounding displays of strength. What we find, however, is a woman who is fully aware of her situation and neither side escapes her critical eye. Her awareness is belligerent, competent. Her narrative style is passionate, yet not the typical melodramatic or overdone style, which shows a measure of literary understanding on her part. Dr. Freeman describes her diary as “an intelligent, direct and honest narrative [...] the story of neighbor’s woes, of personal hardship stoically endured [...] of hopes raised one day and dashed the next by reading the newspapers” (quoted in Jones 1955, 124). Due to the relatability and educated quality of LeGrand’s diary, it is especially significant to look at her account of the Siege of New Orleans.

In her entry for May 9th, 1862, aptly labeled by Jones as “New Orleans Has Fallen,” LeGrand begins with a sharp criticism against Confederate General Lovell, saying that Lovell “did little or nothing and the little he did was all wrong” (1955, 125). She is channeling a sentiment shared by many in the South, that the “New Orleanians felt deceived by their government and abandoned by General Lovell, who had been sent there to protect them” (Hearn 1997, 78). She mourns the fall into disgrace of the most prominent city in the Confederacy, lamenting the presence of Union troops “drilling and parading in our streets” (LeGrand 1995, 125). She goes on to romantic nostalgia, through a personal anecdote, wherein an uncle “prophesied a noble future” for her beloved city of New Orleans (LeGrand 1995, 125). Before the war New Orleans was an economic stronghold of the United States of America, with a population that was “more than four times greater than that of any other southern city” (Hearn 1997, 77). This promising prospect somewhat squandered, LeGrand bitterly wonders, “what would he say now to see you dismantled and lying low under the heel of the invader!” (1955, 125).

LeGrand, admitting a feeling of hopelessness eight days after the arrival of Butler, reflects about the trauma of this experience, exclaiming “Behold, what has now come to the city! Never can I forget the day that the alarm bell rang” (1955, 125). According to Chester Hearn, on May 1st, 1862, “when [Union General] Butler arrived, New Orleans was still the largest city in the South but no longer prosperous. War and the blockade had destroyed trade and brought hunger in its stead” (1997, 80). The level of despair shown by LeGrand in the midst of the hunger and hardship mentioned by Hearn only goes to show the intensity of Southern pride and patriotism, as well as the shock of the Union’s arrival. After portraying the demoralized state of the city, LeGrand notes that “the women only did not seem afraid. They were all in favor of resistance, no matter

how hopeless that resistance might be” (1955, 125). Thomas Smith adds to LeGrand’s observations: “But if some of the men of New Orleans were felt to have done less than they might [there were] no doubts about the commitment of the city’s women” (2011, 110).

After praising the bravery of the women of New Orleans, LeGrand tells one of the most noted incidents in the Siege of New Orleans: right after the Union troops raised their flag in the city’s Mint, a group of rebels, led by William Mumford, took down the flag and ripped it to shreds. Mumford took pride in his actions, but was sentenced to be hanged for treason. LeGrand’s opinion on this incident is an honorable one, saying that “we made a great mistake here; we should have shot the man that brought down the flag” (1955, 126) alluding that the flag of the Union should be kept up as long as New Orleans was occupied. Her solution would have been to take the flag down only when the New Orleanians extracted the Union troops from their land of their own volition.

LeGrand goes on to speculate that “if we had been staunch and dared them to shell, the Confederacy would have been saved” and that surely France or England would have been compelled to intervene on behalf of the Confederacy (1955, 126). This widespread thought of foreign salvation was not just blind romanticism, but had its roots in the city’s past of free trade and foreign influence in the banking community (Hearn 1997, 77). Hearn notes, “Union occupation did not fit into the plans of a city accustomed to continued growth and rich profits” and that “there were no banks in America stronger or with better-protected currency than those in New Orleans” (1997, 77). The people of New Orleans believed that they could be saved by those connections and by the strength of their money. This lament of LeGrand’s is important, not only for its way of shedding light on the past of New Orleans, but also for the stubborn “if only we’d been stronger” sentiment felt by many Southerners.

Continuing her narrative, LeGrand shows an incredible range of emotions and convictions concerning her country. She states “I never wished anything so much in my life as for resistance here” (1955, 126) and she shows her conviction against the occupation openly on many occasions: once by signing a paper with the other ladies and other times by forgetting herself and calling out as “the blood boiled in [her] veins” (1955, 126). Apart from those feelings, she also states that she “felt no fear, only excitement” (1955, 126) as she demonstrated her discontent. This powerful statement perfectly encapsulates the courage associated with the Heroine of Dixie figure, based on those real women who actively defended the Southern cause with passion. In fact, “it was often said that the women were the only ones supporting the Confederate cause fully” (Waal 1962, 466), and they often proved it with their overwhelming forwardness and strength of spirit.

In Julia LeGrand’s accounts of her life in New Orleans, we can see that she is a woman with doubts, as well. She writes desperately that “our only hope now is from our soldiers in the field, and this brings me to my dear brother again and all he will have to endure. Sometimes I feel that nothing is worth such sacrifice. [...] This war has shaken my faith” (1955, 127-8). Yet, even after a phrase such as that, LeGrand continues to show an almost totally indomitable will, as near the end of her journal, she comments “often, though, I feel that these insolent invaders with their bragging, should be conquered come what will. Better to die than to be under their rule” (1955, 128). She boldly demonstrates her support for her city and her beliefs, even after expressing explicit worry for her brother and lamenting the cost of such a deep sacrifice. Smith observes what a phenomenon the women of the South were during the Civil War, perceiving that “it was the women of New Orleans who would become an object of admiration throughout the Confederacy—and little less

fascination across the globe” (2011, 110). In his autobiography, General Butler, the ruler of occupied New Orleans, remembered how quickly Union forces “had the men of New Orleans [...] completely under our control. But not so with the women”; and, in fact, the women of New Orleans began a campaign of resistance against the occupation force (quoted in Smith 2011, 111). LeGrand ends her diary on a prophetic and wishful phrase: “I don’t think Texas will ever be conquered” (1955, 128), summing up the odd mix of conviction and delusion that wartime brings about, even in a Heroine of Dixie.

4. CLOSING REMARKS

Southern women during the Civil War lived all facets of life to a bitter backdrop of war, suffering, scarcity, and hardship. Jones explains that “their story is increasingly a story of refugees, of invaded and occupied cities, of burned and devastated dwellings, of hunger and want, of bitterness and human frailty” (1955, vii). Yet, she also observes that there is more behind these women than days of supreme neediness, for mixed up with those moments there is “also a story of love, of courage, of personal loyalty transcending heart-break” (Jones 1955, vii). Through Julia LeGrand’s diary during the Siege of New Orleans, we see that she experienced many emotions: rage, worry, fear, indignation, excitement, purpose, all of which help readers today to witness a point of view in history not often spoken of. Jones is correct in saying that the women who recorded their memories “had vital work to do there.” Through their voices we can be witness to the more human face of war not found in reports of battle (1955, vii).

The siege of New Orleans, which led to the infamous General Order No. 28, demonstrates how the human side of this occupation affected the military side, when LeGrand states “Butler says he will be revenged for the treatment he and his troops have received here” (1955, 128). Six days after Julia LeGrand’s entry was written, Butler would issue that much-hated Order that effectively turned every woman who dared defy the Union’s power into a de facto prostitute. The lengths to which General Butler had to go to control the women of New Orleans, many like Julia LeGrand, show the true dimension of the Heroine of Dixie and her irrepressible patriotic spirit. The patriotic trope of the Heroine of Dixie reveals itself as defining history, immortalizing a type of woman “whose combination of steely tenacity and feminine grace has created powerful roles” (Watson 1997, 84). When duty called, women rose up and became the backbone of the South. They stood their ground, ran the farms and towns, took care of the maimed and wounded and tried to keep the morale high. But aside from all this work behind the lines, their narratives would prove priceless by being the keepers of the memories of a war that marked the history of the United States indelibly.

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“I Want to Be an Earth Mother”: Birth Imagery in the Poetry of Sylvia Plath

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Abstract

The purpose of my research is to identify and analyze the ambivalent representations of motherhood in Sylvia Plath’s poetry in relation to various anthropological and mythological concepts regarding female reproductive power. By observing the author’s allusions to pregnancy and childbirth, it is possible to draw a connection between these processes and the recurrent themes of transformation and regeneration which are present in her texts. The poet blends diverse traditions, tones and styles, blurring the line between a distant legendary past and the mundane elements of everyday life, in such a way that it is intriguing for the reader to determine which view is prominent, or to find out whether the poetic persona eventually embraces the identification with an archetypal view of motherhood. It is precisely this ambiguity which makes Plath’s approach on the matter so innovative. Her poems foreground a polyphonic narrative in which archetypal notions of female biology are reshaped in order to grasp the complexity and diversity of maternal experience, thus offering several intriguing—and, occasionally, contradictory—depictions of a reality that was a source of simultaneous anxiety and fascination for the poet.

Keywords: Sylvia Plath; motherhood; fertility; children; nature; mythology; anthropology

1. INTRODUCTION

Although Sylvia Plath’s tragic personal history has widely spread the popularity of her poems on self-destruction and mental imbalance, a less accredited side of her writing involves an undeniable fascination with the origin and continuation of life, rather than with its ending. “I want a house of our children, little animals, flowers, vegetables, fruits,”—she declared in her journal in 1959—“I want to be an Earth Mother in the deepest, richest sense” (Plath 1998, 312). This attitude is expressed in her works, for instance, through her multiple references to the natural world and, particularly, by means of her diverse employment of mythical symbolism in relation to female creativity. Still, the representations of motherhood in her poetry remain ambiguous. Plath generates an enigmatic, ever-shifting polyphonic narrative that transcends the limits of the poet’s individual memoirs in order to grant the gestating body manifold connotations. As I shall argue in this dissertation, a careful analysis of the author’s allusions to pregnancy and childbirth allows a division of her poems into two contrasting sets: those reflecting archetypal views of fertility in harmony with the cyclical processes of the organic landscape; and, on a different note, those depicting a concrete, down-to-earth perspective of maternity. Her texts often present frustrated poetic speakers who lament their lack of identification with

the infinite reproductive forces of the “earthen womb” (Plath 1992, 240). It is thus possible to draw a connection between this primal source of being and the recurrent themes of transformation and regeneration which are present in her work.

2. MYTHICAL SYMBOLISM: PLATH’S INTELLECTUAL BACKGROUND

Initiated and encouraged by her husband’s fascination for folklore, primitivism, and even esoterism, the poet borrowed motifs from the collective imaginary to incorporate them into her work. It was Hughes who acquainted her with Robert Graves’ *The White Goddess: A Historical Grammar of Poetic Myth*, a cult book in Cambridge during the 1950s which would become a major influence in Plath’s work. “A true poem,” Graves argues, “is necessarily an invocation of the White Goddess, or Muse, or Mother of All Living” (quoted in Kroll 1976, 51). Across her enthusiastic studies in anthropology, she became familiar with this conceptual “Mother of All Living,” along with additional superstitions belonging to the cultural history of fertility; hence her interest in the akin motif of the Earth Mother. Such a concept originated when early societies in Africa started mythologizing the world, since they conceived the birth process as the original model for cosmic creation (Gardner 2005, 452). Having observed the affinities between the menstrual and lunar cycles, they ascribed to female deities the regenerative dynamics of seasonal changes and agricultural rhythms. The consequent supernatural connections binding together women and the land were abstracted into gynomorphic and zoomorphic versions of the Earth Mother.

The poet’s theoretical background also included the form of literary creation known as the mythical method. In this light, Judith Kroll provides a careful examination of Plath’s poetry and biography in relation to the lunar imagery presented in *The White Goddess*, which provided the poet a way of sorting out her experiences in order to project them into her writing (Kroll 1976, 42). The moon is therefore the main axis on which evolves Plath’s use of symbolism concerning pregnancy and rebirth. Conforming to Graves’ compilation of the crucial functions of lunar iconography in early European cultures, the White Goddess embodies the cyclical nature of “the female moon-ruled body” (Kroll 1976, 33). However, this Triple Goddess is both “creatress and destructress” (Graves quoted in Kroll 1976, 51), thus encompassing the mythical dichotomy between life and death. The plural identities of the female deity conform to the multifaceted meanings of the moon in Plath’s poetry: it can be protective as “a nurse” that “lays a hand on [the speaker’s] forehead” (Plath 1992, 157), or may conceal darker implications. In “Moonrise,” for instance, the satellite assumes the role of “Lucina, bony mother” (1992, 98), a Roman goddess of childbirth; yet the fecundity of the natural world contrasts with the decay of human life. In concordance with the aforementioned moon-ruled cycles of birth and death, the corpse rots “beneath the stones” (1992, 98), a nurturing, subterranean maternal space which mirrors the process of pregnancy which is also taking place. Other poems such as “The Beekeeper’s Daughter” (1992, 118) abound in poetic imagery associated with female sexuality, as in the “garden of mouthings” (1992, 118) and its dilating corollas. The terrain surrounding the speaker abounds in allusions to plant germination and animal mating. As a result, the natural world becomes a safe site in which the fictionalized self can merge with this primitive notion of the land in order to share its fertile qualities.

3. RESHAPING MYTH: THE Other SIDE OF MOTHERHOOD

The reproductive force of nature is assigned a different significance when the poetic speaker shifts her role from passive observer to mother. The tone and perspective of the poems vary from the former idealized view of fertility, thus suggesting that individual human experience does not always match the effortless fluidity of the natural course. This approach reveals some of the problematic aspects of Plath's aesthetic idealization of fecundity. An internalization of the social imaginary of ancient patriarchal cultures implies the incorporation of a vision of sterility as either a dark omen or as an unnatural burden, along with the deep-rooted pressure on the woman to produce offspring. Childbearing, as it is portrayed in the following poems, may be ritualistic, excruciating, or even threatening. Elements that are associated to the beneficial production of life in prior compositions adopt ambivalent connotations from the perspective of the mother. Pregnancy, miscarriage and childbirth are depicted through the juxtaposition of contrasting references to sacred and ordinary aspects, positive and negative messages; hence providing a polysemous conception of motherhood.

For instance, in two of Plath's poems about child-bearing—"Metaphors" and "Heavy Women"—the creative force of the mother personae is manifested in their link to the natural world. The speaker in "Metaphors" is identified with large animals, "An elephant" a "cow in calf" (1992, 102). Apart from implying immensity and fruitfulness, this metaphor may also involve a mythical allusion to Hathor, the Egyptian cow-goddess of fertility. The affectionate poetic voice in "Morning Song" is presented as the same emblem of archetypal fecundity, which contrasts with the domesticity of her Victorian nightgown. In sharp contrast, some of the author's poems concerning sterility or miscarriage present an utter separation from the natural cycle. The landscape in "Barren Woman" becomes a wasteland in which the wild scenery denotes artificiality: for instance, in the "Marble lilies" (1992, 157). The unfertile female anatomy denotes the cold hollowness of a "Museum without statues" (1992, 157). A fountain that "leaps and sinks back into itself" (1992, 157) also reflects her inner draught: an artificial container tries and fails to provide water, an element linked to a cycle which is necessary for the beginning and preservation of existence. A similar notion is conveyed through the "ivory body" (1992, 259) in "Childless Woman." The poetic persona's reproductive organs generate death, "Uttering nothing but blood" (1992, 259). The connection between the crimson fluid and the oral cavity creates a sinister image that disrupts the previously established association between this element and fecundity. This lack of identification between nature and the human being emphasizes the speaker's lack of fertility: the organic environment proceeds in its uninterrupted cycle, whereas her own landscape remains blank.

The mythological resonance of the poem sequence "Three Women: A Poem for Three Voices" is twisted in order to convey one of the most evident illustrations of Plath's defamiliarization of natural imagery. The stories are set in "A Maternity Ward and round about" (1992, 176) where the speakers deliver their intertwining interior monologues: The First Voice gives birth and takes her baby home; the Second has a miscarriage; and the Third, a younger woman, gives the child up for adoption after an unwanted pregnancy. The presence of three distinct entities in the text already sets a mythical paradigm. While commenting upon "The Disquieting Muses" on a BBC program, Plath acknowledged the significance of "sinister trios of women" (quoted in Bassnett 1987, 74) which echo similar goddess triplicities in pagan traditions, and adhere to Graves' conception of a metamorphosing female deity. According to Judith Kroll's explanation of the poem, each speaker would correspond to one of the colors that Graves attributed to the White Goddess. Once again, the red objects in the text no longer coincide with Graves' scheme of

mythical symbolism: the “mouth” of the vampiric earth is crimson (1992, 181), as well as the “garden of black and red agonies” (1992, 180) to which the speakers’ bodies have been reduced. It seems that the Earth Mother has been transformed into a murderous creature—“I lose life after life. / The dark earth drinks them” (1992, 181)—in opposition to the nurturing entity suggested in the previously mentioned poems. The moon remains a constant presence in “Three Women,” but its role also shifts to a sinister omen, “cold, alien” (1992, 182). The Second Voice, who has miscarried, laments: “It is she that drags the blood-black sea around. / Month after month, with its voices of failure. / I, too, create corpses” (1992, 182). This frustration towards the moon’s monthly circuit is connected with the idea of “menstruation as waste” (Bassnett 1987, 68), since it indicates that there is no process of gestation taking place.

In addition, the juxtaposition of references to organic and artificial materials reflects a disturbingly enforced birth process: “I have stitched life into me like a rare organ [...] I have tried to be natural” (1992, 178). Undoubtedly, the paradoxical allusions to life and growth in combination with terms suggesting violence contribute to this crude perception of labour. These mothers’ attempt at imitating nature by being a perfect “river of milk,” or a “warm hill” (1992, 183) results in images of estrangement. Certainly, Plath’s refusal to use sentimental imagery in these raw narratives of child delivery grants a voice to those sides of motherhood which do not quite conform to the mould of legends and Mother goddesses.

4. CONCLUSION

The representations of birth and motherhood in Plath’s poetry can therefore be classified as either wordly, or other-wordly. The first concept corresponds to the poet’s manipulation of reality; whereas the second one includes the forms in which it has been mythologized. Sylvia Plath shifts back and forth between the banal and the sublime in her poems on the imperfections of motherhood. Since the idealized, archetypal motherhood of ancient fertility rites can never be fully applied to human experience, the poet offers a broader and more accurate picture of fertility and childbirth. Her works reconcile the past and the present through the employment of archaic cultural views of fecundity to grasp the complexity of the material reality of maternity. Finally, her texts contributed to the verbalization of taboo subjects like breastfeeding, the agony of childbirth, sterility, unintended pregnancy, or the emotional turmoil of childloss. This may have facilitated the reception of future texts such as Gwendolyn Brooks’ “The Mother” (Rampersad 2006, 164), or Lucille Clifton’s “the lost baby poem” (Rampersad 168). Her contributions to motherhood poetry can also be identified in subsequent 20th- and 21st-century texts which contain clear Plathian influences: Brenda Shaughnessy’s “Liquid Flesh” (2012, 22), on milking, is reminiscent of “Morning Song”; Sharon Olds magnifies the maternal body in “The Language of the Brag” (1980, 44-45); and Sally Read’s “Gestation” (2009, 19) to her yet unborn child bears a clear resemblance with Plath’s aesthetics. Her unique forms of celebration of maternal creation will undoubtedly continue to inspire future generations of mother-poets.

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William Mountfort's *Greenwich Park* (1691) and "the Change" in Restoration Comedy

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Abstract

Starting in the last years of the 1680s, Restoration comedy evolved from the distinguishing "hard" style prevalent in the 1670s to a more restrained, exemplary comic form: this evolution has been called "the change" in Restoration comedy. The present paper analyses William Mountfort's *Greenwich Park* (1691) as an illustrative example of that literary evolution and as a transitional piece where elements of the two prevailing dramatic modes of the 1690s became successfully mixed. In its conclusion, this study aims to prove that *Greenwich Park* articulates processes of evolution and transition on several, interrelated levels: first, in its literary style, as has been mentioned above; second, in the moral values endorsed by the play; and finally, in the physical relocation of the play's setting from the West to the East End of London.

Keywords: Restoration comedy; the change in comedy; Greenwich Park; William Mountfort

There is a broad consensus among literary critics in highlighting the change that took place in Restoration comedy from the late 1680s onwards: an aesthetic and tonal evolution from the old cynical comedy which triumphed in the mid-1670s to a new sentimental type which would dominate the stage in the 1690s and continued well into the first decades of the 18th century. Since John Harrington Smith first developed this idea of "the change" in 1948, a number of scholars have approached this question, enriching it with their insights. Nonetheless, although they agree in stressing "the change," their opinions seem to be less unanimous on how gradual that shift was or what its aftermath was, which has provoked an ongoing controversial debate for decades.

John H. Smith distinguished between the comedy which flourished in the 1670s—"cynical" comedy in his words—and the comedy which triumphed after 1700, which he defined as "exemplary." In *The Development of English Drama in the Late Seventeenth Century* (1976), Robert D. Hume considered that after the disintegration of the "sex boom" and the denouement of the political crisis in the 1680s, comedies split into two types: the "old" hard (characterised by a satiric and cynical tone descended from the 1670s tradition) and the "new" humane comedy, which sought to please "an audience which did not care for the libertine ethic of Carolean sex comedy. This shift in sensibility is symptomatic of a change in general moral climate. The rise of the S.P.C.K., and the

outcry of ‘the Ladies’ against smut are warnings of the coming storm” (1976, 381).¹ Benevolence replaces wit, and the rake undergoes a crucial metamorphosis: “The major casualty is the rake. Rakish behavior does not instantly vanish, but its prominence is reduced [...]. Rakes reform; the rake unreformed by the end of the play is marginalised as an antisocial being,” Brian Corman says (2000, 65).²

Though the debate around the change in comedy is still ongoing, the tendency is to question the notion of the “change” itself—inasmuch as it implies an abrupt substitution of one form for another—and to talk about a progressive evolution of the exemplary model instead, which was consolidating itself at the expense of the old hard comedy.³ It is likewise noteworthy that in this gradual and—at points—untidy process both styles coexisted and evolved. Owing to its transitional spirit, *Greenwich Park* represents a very illustrative example of that literary evolution and of that concurrence of styles.

Mountfort’s play is a product of its time. The evolution that Restoration comedy was undergoing in the final decade of the 17th century had a clear influence on this work, its plot, its resolution and on the portrayal of its characters; it therefore became a transitional work where Mountfort mixed elements of the two prevailing dramatic modes of the 1690s: the old and the exemplary comedy. Some critics have stressed the actor-playwright’s sharp combination of ingredients from both traditions: Martin Walsh, for instance, explains that *Greenwich Park* “was caught between two unequal stools” and defines it as “a very early and significant milestone on the road from witty to sentimental comedy” (1973, 39).

Like the play itself, the leading rake, Young Reveller, moves between two worlds: on the one hand, the libertine past of Charles II’s court, and the moderate and virtuous Williamite order, on the other. The Stuart legacy is introduced by Reveller and Lord Worthy’s post-Cavalier status and ethos, while the new monarchs’ influence can be perceived in those same rakes’ acceptance of the Whiggish citizens. Throughout the play, Young Reveller skilfully crosses from one world to the other, evolving from the wildness which defines him in the *Dramatis Personae* to his redeeming matrimony to Florella. Furthermore, this emotional conversion Young Reveller undergoes runs parallel to the physical transition from the West to the East of London in the setting and the action of the play, in a symbolic move that leaves behind Carolean values.

Reveller inherits his predatory chase of women from the rakes of the mid-1670s, although he seems to lack their cynical skepticism, and therefore he is fooled by Dorinda. This touch of naivety both distances Reveller from Dorimant or Horner and humanises him, turning him into a less contemptible character for the post-Revolution audience. He functions therefore as a transitional figure between the wild libertine of the sex comedy and the exemplary man of the 18th century. Perhaps the most revealing aspect of this rake’s evolution is his sincere answer to Lord Worthy’s rebuke for his cuckolding the citizen Mr. Raison:

¹ The Society for Promoting Christian Knowledge (S.P.C.K) was founded in 1698 and aimed at furthering Christian education and the publication and dissemination of Christian literature.

² Jessica Munns includes the reformation of the rake but also adds other elements to characterize the new humane model: “After 1688, dramas reflected the new political consensus that emerged: rakes reform, ranting heroes become the standby of burlesque, merchants become patriots, not parasites, adultery is treated seriously” (2000, 155).

³ Hume states that “there is less overall change between the norms of 1665 and those of 1705 than is usually assumed” (1983, 115).

LORD WORTHY: ... they [Raison and Sassafras] are the honestest plebeians I ever met with and, as thy father says, George, I wonder thou canst have the heart to cuckold so honest a friend to the bottle as Raison.

YOUNG REVELLER: Faith, my lord, I'll be ingenuous with you. 'Tis an intrigue of a pretty long standing and, though it be somewhat scandalous to receive more favours from women than one, my necessity has obliged me to comply; for ever since your travels she has been my father. (2.3.6-12)

Young Reveller honestly defines his promiscuity as “scandalous” and explains that it was “necessity” that impelled him to pursue Mr. Raison’s wife. In other words, the unrestrained sexual behavior of the mid-1670s rakes is replaced by a less assertive, even apologetic attitude, much more in consonance with the taste of the play’s audience. Corman talks about a “change” in the character: “the values implicit in Reveller’s exchange with Worthy reveal a marked change from those applied to Reveller’s predecessors of the 1660s and 1670s” (1993, 67). In this evolution, Reveller anticipates the toning down of the rake and the moral integrity that will characterise the male leads in the following years.

Mountfort also questions gender conventions by diminishing Young Reveller’s virile agency as the action evolves. In the first part of the play, a wild Reveller exhibits himself before nearly any woman he runs into, displaying both boundless energy and irresistible eloquence. He first courts Florella in a brilliant witty repartee; later, at night, he meets with Dorinda in the Park and equally dazzles her, to judge from her response: “By heaven, if he persists I am undone, / His charming tongue will blast my stratagem” (3.1.130-31), she admits in an aside. Finally, he is persuasive enough as to convince Mrs. Raison, who has witnessed the scene with Dorinda, that all was feigned, and to end up having sex with her at his lodgings.

However, in the last two acts, the character of Reveller loses some of his dramatic force and becomes less and less articulate. In 4.2, Dorinda addresses him peremptorily with unusual imperative sentences—“you must dine with me today” (211-12), “Be in the Park at one of the clock” (214)—while in Act 5 Dorinda, and then a disguised Florella, slap him (5.1.172, 5.2.134). Moreover, at the play’s resolution Reveller’s renowned verbal seduction, and symbolically his manliness by extension, is literally silenced by Florella, who interrupts him abruptly when Reveller is addressing Mrs. Raison:

YOUNG REVELLER: [*Aside to Mrs. Raison*] Faith, madam, I have been a great charge to you, and am very happy I can—

FLORELLA: No whispering now the man’s sold; you have had your penny-worths, I’m sure. (5.3.143-46)

Reveller’s private talking with Mrs. Raison may echo Dorimant and Bellinda’s exchange at the end of *The Man of Mode* and open up the possibility of further encounters. Nonetheless, the 1690s rake is merely a toned down copy of his forerunner. While the audience assumes that Dorimant will perpetuate his libertine life, here Florella leaves Reveller no option: she silences him, taking over his authority. Her justification is emphatic enough: “the man’s sold.” Therefore, at the end of the play, the wild rake of the first acts (and metaphorically, of the 1670s) is satirically turned into what his conquests have traditionally become for him: a material property, a sort of empty object of exhibition. To some extent, the reformed Reveller anticipates some of Congreve’s prospective chaste, and perhaps too passive, male leads, like Mellefont in *The Double-Dealer* (1693; 1694) and Valentine in *Love for Love* (1695).

Florella's portrayal likewise blends elements from both the sentimental and the hard comedy traditions. On the one hand, she anticipates the virtuous heroine—like Amanda in Cibber's *Love's Last Shift* (1696)—for whom the rake reforms, becoming a constant and honest lover, and on the other, she envies those mistresses who enjoy sexual intercourse without the constraints of social decorum: “let us not affect that nicety when we're alone which we assume in public. I confess I would not go beyond the rules of honour, and yet I cannot help envying those that do when I think they enjoy my lover” (2.1.14-17).

The characterization of the citizen is one of the most remarkable aspects of *Greenwich Park* in terms of its representation of social hierarchy: Mr. Raison and Mr. Sassafras have little to do with the erstwhile greedy Puritan of Carolean comedy, constantly subjected to merciless ridicule and punished through cuckolding plots.⁴ As the century unfolded, playwrights moderated the traditional harsh characterization of the citizens, who “were becoming richer, more powerful, more upwardly mobile, and more frequent theatre-goers. Drama shifted from mocking the Cits to essentially inviting them in” (Wall 1998, 163). Unlike the pre-Revolution citizens, both Mr. Raison and Mr. Sassafras participate in roaring celebrations side by side with gentlemen like Sir Thomas Reveller, therefore weakening and blurring social distinctions between both classes. These new citizens are welcomed into the social circle of the gentry and participate in their entertainments, as J. Douglas Canfield states: “The new oligarchy justified itself *vis-à-vis* the decadent old (Stuart) aristocracy as it attempted to consolidate power by welcoming *nouveaux riches*” (1997, 223).⁵ Ironically, it is in fact through the citizens and the aging Sir Thomas that the libertine revels survive in an age when the genuine rakes—Young Reveller and Worthy—are evolving into tame, sentimental figures. Finally, Mr. Raison's marriage to a gentlewoman “from Covent Garden” (1.1.103) serves as another example of the symbolic union between City and Town. Although Mr. Raison is cuckolded by his wife—who moreover supports Reveller with her husband's money—he is not publicly humiliated, unlike his unfortunate predecessors, but tolerates his wife's deceit with a sort of inner, stoic penitence. His sheer good nature, as Mrs. Raison acknowledges, facilitates the marital reconciliation that takes place in the final scene. The caricature of the citizen has given way to a more respectable portrayal of a middle class whose social and economic prominence was beyond doubt.

The assimilation of the citizens to the higher classes is made possible since Mr. Raison and Mr. Sassafras have wealth and, more importantly, free time to spend it. Actually, leisure time has always been a more relevant social marker than wealth itself to differentiate the gentry from the rest of the social strata. The two citizens in *Greenwich Park* spend more time in roaring than in business. As a matter of fact, there is scarce reference to their commercial activities, and their portrait resembles more that of a rakish figure than the conventional City tradesman or merchant. As the conversation between Sassafras and Sir Thomas in Act 1 shows, the citizens surpass the gentlemen in debauchery:

⁴ On the characterization of the cuckolded citizen in late Stuart drama, see Dawson (2005, 27-45). Dawson disagrees with arguments like Canfield's (1997) that the cuckolding of citizens by gentlemen on the stage is a form of reasserting social hierarchy. He contends instead that the cuckolding of citizens “expressed anxiety about the failure of social structuration, an inability to identify definitively who belonged where and why in the first instance” (Dawson 2005, 44).

⁵ Derek Hughes concurs that the play offers a positive portrait of “bourgeois characters,” though he focuses more on Violante and Florella, pointing out that the “witty, beautiful heroines are the daughters of a laundress” in the play (2004, 104).

MR. SASSAFRAS: Why, we were delicious and lewd, and had a mind to play some of your Covent Garden tricks and court diversions. And Mr. Billet the woodmonger goes home very drunk and, like a true gentleman, kicked his wife and went to bed to his maid. (1.3.49-59)

Influenced by the moral values promoted by new regime, the characterisation of the gentry in the play also undergoes a change. The social evolution of the high class runs parallel to its exodus from the West End of London.⁶ Sir Thomas Reveller exemplifies that progression, as he settled in the City after abandoning both the physical and the moral geographies of the Town, which he repudiates in the play. The exiled Sir Thomas enjoys the company of his “neighbour” citizens, with whom he roars “mightily,” and thus he prefers courting a citizen’s widow (Lazy Hazard) to a Town gentlewoman. In contrast, those members of the gentry who remain in the West End represent the Town values and are precisely the characters who are more harshly satirised in *Greenwich Park*: Sir William Thoughtless, Bully Bounce and the Covent Garden Beaux. Corman notes: “Mountfort’s nod in the direction of the Jacobean city comedy of Jonson, Marston, and Chapman in his ridicule of the mindless insolence and cowardice of Sir William and Bounce and the empty affectations of the beaux allows him to balance his more amiable humours with those of the more traditional, punitive breed” (1993, 72).

The conclusion this paper reaches is that *Greenwich Park* articulates processes of change, or evolution, on several, interrelated spheres. Firstly, at a literary level, this play occupies a transitional space between the old hard comedy and the new humane comedy of the early 1690s, blending elements from both traditions.⁷ Mountfort creates a remarkable gallery of characters and situations drawn halfway between both comic forms, so that the archetypal satiric elements in *Greenwich Park* evolve, without fully crystalizing, into the sentimental mode. The particular version the play offers of the “rake’s progress” is a good example: in spite of his initial misdemeanours, Young Reveller does not completely scorn moral principles and is sincerely reformed at the end, progressing from vice to constant love and marriage. He may not be the sentimental male lead to be found in later plays, but his construction is clearly channelled in that direction. Florella, on the other hand, anticipates the exemplary heroine, but her private scorn for virtue and social propriety proves that she still has a longer way ahead of her. In like manner, the involution of the gentry runs parallel to the evolution of the citizen: while the Whiggish bourgeoisie gradually replaces the Stuart aristocracy as the new thriving social class, the high-class representatives of the Town substitute for the citizens as the new coxcombs.

Secondly, this idea of evolution is also formulated on a moral level: the new monarchs’ campaign against vice and corruption had an obvious impact on their nation and their subjects. Thus, whereas the previous regime had glamourised debauchery and excess, Englishmen were exhorted to progress from these excesses to a more sober Williamite order, founded on a reformed and virtuous society. This moral transition, which can be

⁶ Corman finds similarities with Durfey’s *Love for Money* (1691), which is set in Chelsea: “In moving the action out of the City and placing the villainous uncle among the gentry, Durfey joins Mountfort in turning old class stereotypes on their head” (1993, 75-76).

⁷ Corman summarises it very accurately: “Mountfort has sufficiently softened both the wit and the humour, that is, both the sympathetic and the punitive, so that he points the way to the more thoroughly homogenised blend of the eighteenth century” (1993, 73).

perceived in the theatre in the changes in the audience's taste, accounts for the transformations that the post-Revolution drama undertook and is displayed in embryo form in *Greenwich Park*.

And thirdly, this emotional reconfiguration of characters and values finds its equivalent in the physical domain in the symbolic change of setting which is crucial to the construction of the play. In a thematic evolution which ran parallel to the succeeding expansions of the metropolitan area of London in the course of the 17th century, the setting of the comedies moved from the City first—in the Elizabethan and Jacobean period—to the Town at the time of the Stuart Restoration later, and it finally ended up in the desertion of this area upon King William and Queen Mary's accession to the throne. By establishing Greenwich Park and Deptford Wells as fresh alternative locations for his comedy, Mountfort portrays a series of geopolitical realities which were taking place then, like the physical and moral exodus from the decadent Town, and the relocation of London's new elite area on the East End.

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Winston Smith's Revolution and Humanity: George Orwell's *Nineteen Eighty-Four*

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Abstract

George Orwell's *Nineteen Eighty-Four* was published in 1949. The novel is articulated around Winston Smith, the writer's antihero. Winston's life is characterised by paranoia, control and isolation. Nevertheless, Smith's life dramatically changes when he meets Julia, Orwell's female protagonist and anti-heroine. In this paper, I will be critically examining Winston Smith's role as antihero and humanity-seeker. As O'Brien—a member of the Inner Party—states, Winston has become “the last man in Europe” (Orwell 2000, 244), since the male protagonist has been gradually deprived of his emotions and humanity. Furthermore, Julia's personal rebellion is also essential when analysing the male protagonist's journey, since Julia's sexual revolution connects Smith to the humanity he has desperately longed for. Julia's condition as “a rebel from the waist downwards” (Orwell 2000, 141), is carefully articulated in the novel in terms of her sexuality, which I will be discussing from the perspective of gender studies.¹

Keywords: Orwell; Winston; humanity; sexuality; gender

1. INTRODUCTION

The aim of this paper is two-fold: on the one hand, I will be critically discussing Winston Smith's role as antihero and humanity-seeker in George Orwell's (1949) *Nineteen Eighty-Four* by focusing on the novel's female anti-heroine both as an opposite and at the same time as a complementary character. Firstly, I will start by analysing the motives that led Winston to his quest for humanity, as well as some of the mechanisms the Party uses to discourage its citizens from rising up. Secondly, I will connect Smith's internal journey with the female protagonist's personal rebellion.

On a broader level, Winston's romantic relationship with Julia brings him closer to his goal and therefore, to liberation. Sexual desire—being one of the natural instincts the Party tries to suppress—is placed at the core of the protagonists' rebellion. Julia's subversive behaviour is illustrated in the novel by means of her sexuality, which will be carefully discussed from the point of view of gender studies. In addition to that, the anti-heroine's corporality acts as a way to express both opposition and differentiation.

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2. IN SEARCH FOR HUMANITY

George Orwell's *Nineteen Eighty-Four*, as a major work within the dystopian literary tradition, complies with some of the most typical conventions of the genre. Orwell's protagonist, as well as the whole state, is dominated by paranoia (Snodgrass 1995, 382). Posters of Big Brother are distributed all over Oceania reminding its citizens that no act of treason or subversion against the central government will be allowed. Besides, several other signs with the word *Ingsoc* printed on them publicise the political ideology of the totalitarian regime.

Regarding technology, as Mary Ellen Snodgrass highlights in her work *Encyclopedia of Utopian Literature*, in dystopian and utopian literature the inhabitants of perfect societies are usually depicted as worshipers of electronic or digital systems and products, and Oceania is no exception, since the superstate shows the fatal consequences of the total supremacy of science (1995, 496). Mass communication and technological advancements help state leaders to keep a constant surveillance over their citizens' homes; in fact, "technological progress only happens when its products can in some way be used for the diminution of human liberty" (Orwell 2000, 174). Oceanian citizens find themselves under continuous surveillance, being carefully monitored by the omnipresent screens. These electronic devices allow the government to control every citizen's movement, which results in the total suppression of privacy.

In his work *The Electronic Eye: The Rise of Surveillance Society*, David Lyon states that, "today, surveillance is both a globalizing phenomenon and one that has as much to do with consumers and its citizens" (1994, 58). In the same line, Snodgrass highlights how Orwell's superstate is dominated by consumerism and godlessness, which undermine human values (1995, 382). Consumerism is strongly promoted by the Party in Oceania, since the theory that a greater consumption of goods is advantageous to the economy of the superstate is deeply ingrained in the population. Thus, Oceanians show a fanatical devotion to materialistic values or possessions, which in itself runs contrary to Winston and Julia's struggle for humanity and freedom. In the same way, in his work *Liquid Modernity*, Zygmunt Bauman highlights that today, "[...] bonds and partnerships tend to be viewed and treated as things meant to be *consumed*, not produced; they are subject to the same criteria of evaluation as all other objects of consumption" (2000, 163). This statement can be easily extrapolated to the society of *Nineteen Eighty-Four*, where human bonds and relationships are simply reduced to frivolous exchanges between Party members, who do not contemplate the possibility of establishing lasting affective bonds beyond a strictly practical domain. The resulting spiritual bareness is filled by material goods. The human is substituted by the artificial, which covers the necessities of Oceanian citizens only superficially.

In the novel, consumerist strategies work together with disillusion, another frequent device used in dystopian literature. As Snodgrass states, "disillusion arises from overblown expectations of ease, luxury, escape, unforeseen threats to life or liberty, or failed fantasy" (1995, 170). Most often Orwell's citizens suffer from continuous shortages of basic consumption goods: "[...] the needs of the population are always underestimated, with the result that there is a chronic shortage of half the necessities of life" (Orwell 2000, 173). These serious shortages keep citizens static, and eternally waiting for something that will not come. As a result, characters like Winston lose faith in the system and in the moral foundations promoted by the government.

These are some of the reasons that lead “characters like Winston Smith into desperate attempts to break free to celebrate their humanity” (Snodgrass 1995, 479). The gloomy atmosphere of the superstate leads him to take part in a journey that, along with his subversive love affair, will call into question the regime’s most solid pillars. Smith’s search for humanity is not restricted to the present, but it rather goes back to his childhood times. The protagonist’s eternal quest is made evident in chapter seven, part two, during a conversation with Julia: “[...] she [Winston’s mother] had possessed a kind of nobility, a kind of purity, simply because the standards she obeyed were private ones. Her feelings were her own, and could not be altered from outside” (Orwell 2000, 149). Winston’s memories of his past are somehow blurred, and he does not remember much about his mother. However, one of the first things that comes to his mind is the true humanity that lied in her. While the Party “persuade[d] you that mere impulses, mere feelings, were of no account” (Orwell 2000, 149), some acts of love still seemed natural to Winston’s mother.

Smith thinks back to the time when people “were governed by private loyalties,” when “what mattered were individual relationships, and a completely helpless gesture, an embrace, a tear, a word spoken to a dying man, could have value in itself” (Orwell 2000, 149). For him, all that remains of these sincere emotions resides in the proles, the only inhabitants of Oceania who remain human. The proles—an abbreviation of the word proletarians—constitute the lowest class in the novel and they remain free from societal constraints. They occupy the humblest job positions in Oceania and offer the least vulnerability to indoctrination (Snodgrass 1995, 130). Winston comes to the conclusion that the proles—around eighty-five percent of the population—are humanity’s last hope, and thus they must rebel. Since the Party does not regard them as a real threat, this community is largely unattended, enjoying in this way certain “privileges” that are totally forbidden for Party members. As Harold J. Harris emphasised,

The point that Orwell makes is unmistakably that except for the most spiritual or the most ideological of us, we are concerned most of the time—and rightly so—with the so-called creature comforts [...] Existing without the slightest bit of freedom, Orwell shows us, is a terrible thing; existing without any opportunity to see or smell or taste beautiful things, or even tasteful ones, is just as terrible. (1959, 155)

These “creature comforts” are completely at odds with the reality depicted in *Nineteen Eighty-Four*. The proles, however, find glimpses of these rare privileges in their everyday lives. Evidence of this can be seen, for instance, when Julia gets some sugar, a loaf of bread, a pot of jam and some coffee from the proles market, and she displays her newly obtained food products in front of an astonished Winston. Winston’s hope lies in the proles, because they are “immortal [...] they would stay alive against all the odds, like birds, passing on from body to body the vitality which the Party did not share and could not kill” (Orwell 2000, 199). He remains hopeful that one day the proles will rise up, because in them lies what is needed to defeat the Party: humanity, animal instinct, sexual energy, fertility and life. They will create a generation of future rebels that will defy orthodoxy and oppression, because “theirs was the future” (Orwell 2000, 199). In this sense, Winston and Julia’s revolution would be just the beginning of a long process of rebirth and regeneration.

3. SEXUALITY

In his article “Revolutions from the Waist Downwards: Desire as Rebellion in Yevgeny Zamyatin’s *We*, George Orwell’s *1984*, and Aldous Huxley’s *Brave New World*,” Thomas Horan explains how prominent authors of dystopian fiction present desire as an aspect of the self that can never be fully possessed, and therefore as a powerful weapon against the conservatism of a totalitarian system (2007, 314). This type of narratives usually starts with a sexual relationship commonly situated at the beginning of the story, which gradually evolves into a subversive political rebellion (Horan 2007, 314). In the case of Orwell’s *Nineteen Eighty-Four*, the romantic affair is articulated around Winston Smith and Julia. Both protagonists meet at the opening of the novel, and their erotic relationship develops as the story unfolds.

Erotic sex constitutes one of the major weapons of this rebellion because, as Robin West points out, “erotic sex [...] is a truly political and even revolutionary act [...] because it is an animalistic act of instinct, and as such it is power’s antithesis. Sex is what power isn’t” (2005, 248). The essential features of erotic sex oppose the set of principles imposed by the superstate: instinct instead of mechanical responses, passion instead of coldness, freedom instead of captivity.

Following Smith’s rebellion, and in accordance with Gorman Beauchamp (1973, 293), Winston could be regarded as a metaphor for the last Adam, who recreates the myth of the Fall following his Eve into disobedience against God. It is only when the male protagonist falls in love that he openly rises up. On the one hand, Julia may be connected with evil and corruption; she is the seductress that tempts Winston and makes him fall. On the other hand, she represents freedom, both in a sexual and in a political sense. In this way, Julia is the one who leads Winston to liberation. It is her the one who tempts Adam to sin against the all-powerful Big Brother; but it is her the one who produces the sexual, spiritual and political awakening in her partner.

4. THE BODY AND HUMANITY

In narratological terms, *Nineteen Eighty-Four* is largely articulated as a selective omniscient narrative, since the interpretation of reality is completely subjected to the antihero’s point of view, to the extent that we have no access to Julia’s mind. Indeed, Orwell makes use of a third person omniscient narrator whose focaliser is Winston Smith. Broadly speaking, Julia finds herself under the influence of Winston’s male gaze, which is directly related to control and power. She is turned into the object of the male protagonist’s vision and thus of his desire. Therefore, the desire associated with the male gaze influences the reader’s perception regarding the characterisation of the female protagonist. Julia’s expressions, movements and actions are highly reliant on the desire of the male gaze.

Winston’s deep admiration for Julia’s youthful body entails a particular perception of the female naked body. Winston, being the main focaliser of the novel, controls Julia’s actions and words. At the same time, however, Julia is able to resist Winston’s vigilant eye by way of her nakedness and by the sensuality her body symbolises, thus undermining Smith’s strongest ideological principles and his adscription to the impositions of the Party. This process demonstrates that submission to the established authoritarian regime is not complete; the reader is left with the feeling that a position of resistance to the dehumanising gaze of Big Brother might be possible.

The female protagonist's own understanding of gender and sexuality confers her a position of empowerment within the nonhuman society ruled by Big Brother. Julia's position of resistance runs contrary to the process of dehumanisation that takes place in Oceania. As Harold J. Harris states: "In the world of 1984 [...] sexual desire above all, impl[ies] privacy and individualism, where the new society insists that only the group matters. Winston, perceiving this fact, derives the keen satisfaction he does from bootleg romance" (1959, 159). Julia's removal of clothes is an act of differentiation that claims for the privacy and individualism denied in the world of Big Brother. She gets rid of her garments, a physical representation of the tyrannical ideology of the regime, whose main goal is to deprive the individual of human qualities such as individuality. The female protagonist's nakedness stands out among the multitude of impersonal overalls that populate Oceania. Julia uses no weapon but her naked body and, as Marcia Pointon emphasises, sexuality becomes a powerful agent in political discourse (1990, 72): "the political [...] is communicated via the intensely personal exploration of the ambiguous relationship between sex and power" (Pointon 1990, 81).

5. CONCLUSIONS

I have here discussed Winston Smith's role as antihero and humanity-seeker in *Nineteen Eighty-Four*, taking into account the influence of Julia's subversive position. Through the course of the novel, the reader follows Winston's quest for humanity, which starts at an early age and continues through his adulthood times until it reaches a turning point when he meets Julia.

The female protagonist's sexual revolution connected Winston with the humanity he had hopelessly longed for, as Julia helped him reconcile with the most instinctual parts of the self. By means of nakedness and the sensuality associated with her body, Julia adopts a position of resistance to the dehumanising gaze of Big Brother, undermining in this way some of Winston's most firm political principles and therefore, the absolute authority of the Party. Thus she reveals some gaps in Oceania's system of power, demonstrating that the position of submission to the tyrannical regime is not complete. Sexual desire, which confers the individual human qualities such as privacy or the sense of a personal identity, is placed at the centre of the revolution, and regarded as a powerful weapon against discipline and obedience.

This process of humanisation initiated by Julia is nevertheless reversed by O'Brien at the end of the novel, when we find a cold Winston drinking victory gin at the Chestnut Tree Café. This soulless Winston eventually joins the Party, losing his individuality. Indeed, there is a moment when O'Brien refers to the male protagonist as "the last man in Europe" (Orwell 2000, 244), as he is gradually being deprived of his emotions; he is powerless against state machinery and the omnipotent Big Brother (Snodgrass 1995, 480).

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Sound Phenomenology: The Sound of Space and Space of Sound in Bruce Nauman

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Abstract

This paper examines the effects that Bruce Nauman's *Acoustic Pressure Piece* (1973) has on the experience of space and the phenomenological phantasy of being-present-to-oneself. It draws upon Derrida's reading of "*s'entendre parler*" (1973) to examine the uncanny effects produced by Nauman's work and the relationship to space of its "experiencers."

Keywords: Bruce Nauman; phenomenology; Derrida; space

1.1

In ancient Greek the noun *aistheton* and its related verb *aisthonomai* relate not just to sight but to all bodily sensations. In the same mode that the French philosopher Jean-François Lyotard famously lamented that for Jürgen Habermas "aesthetics has remained for him that of the beautiful" (Lyotard 1984, 79), we might lament the frequency with which *aesthetics* has been reduced to the visible. An example could be the "slippage" that Peter Dayan identifies when talking about Jacques Derrida's admittedly brief writings on music and architecture, though this is not the place to discuss my issues with Dayan's conflation of the two (Dayan 2003).

This paper, in contrast, will focus on Bruce Nauman's *Acoustic Pressure Piece* (1971) which generates questions not of vision, but of the experience of space. Furthermore, not just the experience of space as taken in visually but a markedly *aural* (with an 'a') experience; for reasons familiar to readers of Derrida I will leave this difference between oral and aural unenunciated for the remainder of this talk. I saw, or rather experienced, Nauman's piece at an exhibition in the *Centre Georges Pompidou* towards the end of 2004 entitled *Sons et lumières: une histoire du son dans l'art du XXe siècle*. The exhibition brought together numerous works which draw on or examine the interplay between sound and light, with paintings from Wassily Kandinsky, Paul Klee, Piet Mondrian and Jackson Pollock, animations from Oskar Fischinger and Walt Disney, as well as works from John Cage and Michel Duchamp. Appearing in the epilogue to the exhibition, Nauman's piece, sometimes also known as *Acoustic Corridor*, was the one which left the biggest *impression* on me, despite appearing to be rather visually nondescript. The piece consists of more than a dozen panels covered in acoustic damping material, and arranged so as to enclose the "spectator" or perhaps better said "experiencer" on both sides at some points, and on only one at others; the "corridor" in this installation made a slight turn about half-way along its length, in addition to the distance between panels varying along the length

of the corridor. Nauman explains further: “the corridors had to do with sound damping, the wall relied on soundproofing material which altered the sound in the corridor and also caused pressure on your ears, which is what I was really interested in: pressure changes that occurred while you were passing by the material” (quoted in Drugeon and Centre national d’art et de culture Georges Pompidou [Paris] 2004).

While some commentators have claimed that the piece was “deliberately uncomfortable,” this was not my experience at all—though it should be noted that the corridor as installed in the Pompidou was rather wider than the installation shown at the Castelli in most of the available pictures of the piece. The first time I walked through the corridor I had my eyes open, but then I was inclined to walk back and forth through the corridor with my eyes shut. The space of the corridor could be experienced acoustically, as the sensation produced by the sound proofing allows the participant to locate themselves in the space without visual cues. To have such a strong sense of location aurally rather than visually was certainly disconcerting but I wouldn’t go as far as “uncomfortable.”

To what extent my experience of *Acoustic Pressure Piece* was affected by the context is difficult to say. I encountered it after a rather dizzying few hours wandering through the *Sons et lumières* exhibition, whose focus was, as the title suggests, on relationships between the visual and sound. I went from trying to hear Paul Klee’s *Fuge in Rot* and Oskar Fischinger’s precursors to Disney’s *Fantasia* to Nauman’s rather more prosaic looking corridor. Perhaps this strengthened the impact of the experience because when I first walked through the acoustic corridor the contrast with the strong colours and defined form of many of the pieces in the exhibition was very marked.

To expand a little more on what the work seemed to be doing, Nauman himself says of the pieces he created in the early 70s with sound proofing that: “What they’re using is ambient sound. As you move next to something that is sound-absorbing, you feel a pressure change, and then you move away from that. So it’s manipulating the ambient sound that’s in the room—a kind of sculptural manipulation of audio space” (Simon and Nauman 2016). In this sense one might think that *Acoustic Pressure Piece* works rather like John Cage’s more famous *4’33’’*. However, Nauman’s piece is very much *sculptural*: the ambient sound in the room is manipulated by the sound absorbing material to produce pressure differences that allow the “experiencer” to sense the space aurally rather than visually. Cage’s work forces the audience to confront their expectation about what a performance is and then start to consider some of the background sounds that they normally filter out. Nauman’s work, however, does something more radical to our sense of perception. It produces a strong sense of space aurally. While this strong sense of aural space is certainly not unknown outside of Nauman’s piece—for example cavers often rely on acoustic clues when investigating new sites or the pressure waves created by the interaction of trucks, concrete walls and the motion of a car while driving can produce strong spatial sensation, and we could speak of Oliver Sacks’s case studies with people with impaired sight imaging spaces through sound (Sacks 2000)—I would argue that Nauman’s corridor is disconcerting, or perhaps even uncomfortable for some “experiencers” because it reveals an unconscious acoustic relation to space that we are always part of but seldom consciously notice as it blends it to our top down processing of experience.

1.2

I now know that, as Nauman began to combine his performance and installation works just before he made *Acoustic Corridor*, it followed a series of *Acoustic Walls* in which strategically placed speakers helped produce specific experiences of space in relation to walls with differing sound proofing. One of these earlier pieces formed a V shape, which I can see as potentially having “the experience of loss” which Delia Solmons writes about in her commentary on the diagrams for the piece (Solomons 2016). The increasing sensation of pressure of these V pieces was, according to Nauman, analogous to the minute but significant changes in pressure before a coming storm which can create changes in atmosphere, both physically and emotionally, that can, according to Nauman curator Marcia Tucker, create widespread emotional instability and even increased suicide rates in a given area (quoted in Morgan 2002, 65).

While many of Nauman’s earlier works had relied on the written and spoken word, the corridor series became more difficult to describe, even by the artist himself. There is an element of performativity in the lack of instructions given for *Acoustic Pressure Piece*; the spectator must decide for themselves whether the corridor is to be entered and experienced or merely observed. More interestingly, however, there is an experience of the space that is hard to articulate orally or visually, as the preparatory drawings for *Acoustic Pressure Piece* demonstrate. Here you can see something of the expected effect on the experiencer in the form of arrows and little more. To a certain extent these arrows are misleading because they imply a pressure *on* the experiencer rather than that the sound damping material *prevents* the expected sound relation of a reflected pressure *on* the experiencer, and therefore a disjunction with the visual cues provided by the corridor. That is to say, we expect sound to reflect in a confined space and although we are familiar with the sonic properties of sofas and the like they are rarely at ear level or used to form walls. There is something *unheimlich* about this sensation not because it is disorienting but because it provides a different form of orientation.

2.1

There is a line of thought that runs through Western metaphysics that privileges the relationship of eye and hand, of aesthetic space as visual space, in Kantian terms as *comprehensible* by the sensory capacities of sight (Kant 2000). I’m sure I have little need to remind today’s audience that Kant’s “comprehension” relates to the ability to take in all at once a sensory gestalt; in opposition to the sublime which is “almost too large for presentation” and requires the services of the imagination in order to grasp, apprehend rather than comprehend, the “object.” The piece from Nauman, however, seems to disrupt this comfortable confidence in the masterability and measurability of the space, not by its scale but through a different conflict of the faculties.

In this Nauman’s acoustic wall and corridor pieces share something with his contemporary Richard Serra, although I would argue that this experience of space is perhaps more visual than aural—especially in the Serra pieces in the *Reina Sofía*, perhaps less so in the torqued ellipses—which seem to work more by something akin to the Kantian mathematical sublime; that is to say, by producing a disjunction between the faculties in the attempt to apprehend the mass of the cor-ten steel sculptures and their spatial relations,

the *scale* of the torqued ellipses does not require the intervention of the imagination but rather their unusual form, which is both regular and unexpected, requires the intervention of mathematical reason to be apprehended.

That I didn't find Nauman's corridor particularly unsettling, however, does not suggest that it was less "effective" than the earlier V-shaped acoustic wall pieces or Serra's cor-ten monstrosities. For me—although intriguingly not for the friend with an inner-ear imbalance with whom I saw the show—the corridor was like the connection of an extra sense: an unseen that was always-already there just beneath the metaphysical union of vision and consciousness, a pressure that perhaps speaks to the intrinsic deferral in Jacques Derrida's deconstruction of Husserl's "*s'entendre-parler*"—hearing oneself speak—in *Speech and Phenomena* (Derrida 1973).

2.2

However, let us not go too quickly here, let us not be in too much of a hurry as Derrida was wont to say. Stumbling through Nauman's corridor leads us to stumble into the category of experience itself; how does the pressure map of a space contribute to the construction of an experience of that space? To speak to the experience of sonic pressure, as I do here today, I must also talk specifically about experience. To this end, I will attempt to simplify a long argument. Broadly speaking, in the rationalist tradition that dominates Western metaphysics—in particular since Descartes—ideas about experience and consciousness are linked to the voice and the self-presence of the speaker to themselves. That is to say, I know who I am and what I think, and what I have experienced, inasmuch as I am able to speak and hear/understand in the same moment—the reflexivity of "*s'entendre parler*." The philosopher Christopher Norris, a noted Derridean, writes of the realms of the sensible and the intelligible being brought closest together in this moment of "hearing oneself speak." Norris notes Hegel's privileging of phonetic alphabetical writing, and I quote:

Thus for Hegel, hearing is the ideal form of sensory perception, that which comes closest to transcending the hateful antinomies of subject and object, mind and nature, reason and experience. For the act of hearing has a special virtue, a power to bring sensations home, so to speak, through the intimate awareness of sounds from outside which nonetheless register deep within the aural cavities. It is this virtue that is raised metaphorically into a notion of ideal self-presence. (Norris 1987, 76)

In Norris's reading of Hegel, then, Hegel's phonologocentrism—the privileging of voice and *logos*—or rather of "hearing oneself speak," is the moment in which the troubling antinomies of reason and experience are potentially transcended precisely because there seems to be no disjunction between hearing/understanding and speaking—one is fully present to oneself; Norris, for example, highlights the privileging of hearing in this "*s'entendre parler*" in French due to that language only having one word for both hearing and understanding. Needless to say, for Derrida this is an impossible fantasy because signification depends precisely on a graphic form of displacement and deferral inherent within any sign, *différance*, in any form of semiotics, whether Peircian or Saussurian (or indeed Hegelian). It is difference with an 'a' that signifies the plenitude of the signified as presence as an impossibility.

However, it is also important to note that Norris's reading of Hegel's phonocentrism also implies a certain *sublation* between interiority and exteriority in this "bringing home" of sensations deep within the ear canals (1987, 76). It is this virtue, says Norris, that allows Hegel to raise it "metaphorically into a notion of ideal self-presence, of the mind perfectly attuned to interpret the incoming data of sensory perception" (1987, 76). In other words, Derrida shows that Hegel's entire philosophical idealism relies on the exclusion of graphical writing as difference, but also that it relies on a certain conception of hearing as "comprehension" in the Kantian sense.

How, then, does this relate to Nauman's *Acoustic Pressure Piece*? I would argue that Nauman's piece induced a sense of loss in Maria Solomons not for the loss of a sense through the pressure differentials of the corridor, rather for the sensation that the phenomenological idealisation of hearing that unites voice and subject in "*s'entendre parler*" is a phantasy. This is because Nauman's piece speaks precisely to a kind of absence as the unconscious within the aural field of which we are not normally aware, but which forms a significant part of our experience of space. Like the pressure change before a storm Nauman cites, the pressure changes and variations of a space affect our localisation within that space. Nauman's work makes apparent that the space we *inhabit* always-already functions in a way that locates and dislocates through sound, but for most of us this aural sense of space is repressed. This is in order to maintain the phantasy being present to oneself in a determinable Cartesian space, a comprehensible aesthetic space of the eye, which is really an illusion of consciousness. It deconstructs the authority of presence as consciousness, of "knowing and indeed hearing where we are and who we are."

What Norris's Derridean reading of Hegel hand in hand with Nauman's corridor shows us consequently is that the mastery of the eye—reinforced by the ability to confirm to oneself a phantasy of self-presence and understanding—may be disrupted through the very sense that has traditionally been seen to unify sensory experience through being "perfectly attuned" to sensory data. That is to say, Nauman's work induces a hearing that is not only displaced from understanding but adds something which disrupts the very notion of hearing as "*s'entendre parler*" because it speaks to an unmastered spatiality rather than self-presence. I am both placed in space and made aware of my own deferral. It is in a sense sublime because it induces a conflict of the faculties in which something is lost as much as gained, to show the space aurally is to reveal the non-mastery of sight.

3.1

When we speak of a body in space, then, we might speak of visual space and aural space, of illusions of presence and absence. For me, one of the things which Nauman's work suggests is that philosophies of embodiment run the risk of merely inverting the Cartesian privileging of mind over body—and assuming that we are genuinely conscious about what we feel. Had I but time, I would now attempt to move the space of this discussion to the city to its flows and pressures, of spaces and peoples; to questions of what Nauman's corridors might tell us about Serra's quasi-architectural sculptures and the architecture of the event, but the pressure of time counts against me, so I conclude with a few words from Gilles Deleuze: "'Give me a body then': this is the formula of philosophical reversal. The body is no longer the obstacle that separates thought from itself, that which it has to overcome to reach thinking. It is on the contrary that which it plunges into or

must plunge into, in order to reach the unthought, that is life” (Deleuze 1989, 189). Nauman’s *Acoustic Pressure Piece* induces just such a dive into the unthought, the uncanny experience of not mastering the body in space. It brings forth the uncanny, the unhomely in the homely because it shows that we are not consciously aware, self-present, of our bodies in space, but at the same time it continually *affects* us (Vidler 1992). Nauman’s piece, rather, demands that we plunge into the unthought of the body.

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Too Huge a Theme for Too Slight a Treatment: Toni Morrison's *God Help the Child*

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Abstract

In eleven novels over four decades, Toni Morrison's fiction has dealt with such prickly issues as the hold that the past exerts over the present, the power and perils of small communities or the wounds caused on bodies and minds by all sorts of abuses. Her latest novel, *God Help the Child* (2015), revisits some of those earlier themes, but it focuses more closely on the topics of child abuse and colorism—the internal racism of blacks against darker skin shades. What is new in *God Help the Child* is that the story is set in present-day California, where the rate of child violence and victimization—especially among black children—is just overwhelming. The main aim of this paper is to show that, despite Morrison's unquestionable narrative skill and her audacious form—with constant shifts in point of view and language—one must conclude that the theme she tries to tackle in this slim novel is far too complex to be properly probed in this short span.

Keywords: Toni Morrison; *God Help the Child*; child abuse; color consciousness; gaps and loose ends

1. INTRODUCTION

Toni Morrison, who is now eighty-six, has been acclaimed as one of the most accomplished writers endeavoring to represent the African-American experience—at different historical junctures—in voices that are, at once, vexing and captivating. Not only that, but her novels challenge her readers with all sorts of troubling dilemmas, since they often include ellipses, disorientation and turmoil. Linden Peach rightly notes that her work “extends the dimensions of narrative, we have to place a greater value than previously on incompleteness, disruption, confusion, contradiction, internal inconsistencies and unfulfilled expectations” (1995, 20). In this scholar's opinion, these features emerge to a great extent due to “the distortion of self created by the imposition of Euro-American cultural ideals on black people” (1995, 27). In eleven novels over four decades, Morrison's fiction has dealt with such thorny issues as the hold that a traumatic past exerts over the present, the dangers and the powers of small communities, the wounds caused on bodies and minds by various kinds of abuses or blackness as both a seat of pain and humiliation, but also of resilience and solidarity (see Mitchell 2014, 250-251).

Her latest novel, *God Help the Child* (2015), returns to some of those earlier themes, but it focuses more closely on the topics of child abuse and colorism—the internal racism of blacks against darker skin shades. Of course, it is not as if it were the first time that Morrison decides to dwell upon the theme of childhood traumas producing adults who

hobble in life finding their way with great difficulty; to mention but a few examples, one recalls Pecola Breedlove in *The Bluest Eye* (1970), Milkman Dead in *Song of Solomon* (1977) or, more recently, Frank Money in *Home* (2012). What is new in *God Help the Child* is that the story is set in present-day California where, shockingly, the rate of children's exposure to violence and molestation—especially, if they are black—is overwhelming. According to the “National Survey of Children's Exposure to Violence,” more than sixty percent of all children experience victimization from birth to 17 years and thirty-eight percent witness violence during their childhood (National Center 2010, n.p.). These figures are even higher in the case of black children as “Black youth are three times more likely to be victims of reported child abuse or neglect, three times more likely to be victims of robbery, and five times more likely to be victims of homicide” (2010, n.p.). Practically all the characters—whether black or white—in Morrison's novel have been victims of some type of abuse in their childhood and, predictably, the “scars” of these victimizations become most apparent in the two protagonists of the story: Lula Ann Bridewell (or just “Bride”) and Booker Starbern. As a young girl, Bride suffered her mother's disdain and color-consciousness, as the latter refused to show any love or tenderness to a girl “so black she scared me” (2015, 3). Although Bride becomes a successful cosmetic designer as an adult, it is evident that she has never fully assimilated her mother's rejection, and she only needs to run into some difficulties for her insecurities to surface again. Likewise, Booker is also deeply troubled by a story of pedophilia and murder that left him without his beloved older brother, Adam—a kind of twin soul to him—, when he was just a little boy. Resenting his family's decision to move on with their life after Adam's loss, Booker is described by her aunt, Queen Olive, as “a leaver” (146).

The reception of Morrison's novel has been almost equally divided between those critics and reviewers who find it “too contrived” and “frustratingly flawed” (Hutchinson 2015; Gay 2015) and those others, like Kakutani, who believe that “it attests to her ability to write intensely felt chamber pieces that inhabit a twilight world between fable and realism, and to convey the desperate yearnings of her characters for safety, and love, and belonging” (2015, n.p.). The main object of this essay is to show that, despite Morrison's unquestionable narrative skill and her audacity in terms of form—with constant shifts in language and point of view—, one must conclude that the themes she wants to delve into in this slim novel prove far too complicated to be properly explored in this short span. As Bride's mother—who, ironically, prefers to be called “Sweetness”—comes to admit at one point of the novel: “What you do to children matters. And they might never forget” (2015, 43). And surely, this is one of the ideas that *God Help the Child* most intently tries to illustrate. However, as Ellen Akins has explained, although this is the kind of material of which great novels are made, “here it seems cursory, a slapdash admixture of plot and explanation with the occasional redeeming image or burst of inspired language” (2015, n.p.).

2. WHAT IS NEW IN *GOD HELP THE CHILD*?

Evelyn Schreiber has argued that the core of the cultural trauma of slavery seems to underlie each one of Morrison's first nine novels and “characters in various generations work through personal and contextual layers in unique ways” (2010, 1-2). Indeed, it is evident that in novels such as *Song of Solomon* (1977) and *Beloved* (1987) most of the characters feel compelled to struggle with the blatant signs of hatred, segregation, and scapegoating that they experience in their current societies just because of their skin color.

Sam Durrant notes, in this regard, that “Underneath the dark skin that is the biological signifier of race lurks the racial memory of having been identified as less than human, a memory that lodges itself in the flesh precisely because it is a memory of having been reduced to flesh” (2004, 96). But, of course, one would expect things to have changed, at least partly, in a novel set in the California—very likely the most multi-ethnic state—of the new millennium. In this sense, when Bride tells Booker about her mother’s preference for lighter skin shades, he cuts her off by saying “Scientifically there is no such thing as race, Bride, so racism without race is a choice. Taught, of course, by those who need it, but still a choice. Folks who practice it would be nothing without it” (2015, 143). With this kind of knowledge circulating freely now and the profound social changes brought about by the Civil Rights Movement, it is quite clear that the burden of the historical/cultural trauma experienced by the protagonists of *God Help the Child* is definitely lighter. Yet, there are other challenges that they are faced with and find it extremely arduous to overcome.

As pointed out above, and as the title of the book suggests, Morrison has decided to concentrate this time on the topic of child abuse and victimization. According to Prabha, “In Morrison’s last novel, many mothers are seen to be neglecting their children. Child abuse grazes a sharp scar through Morrison’s *God Help the Child*. The novel is a brisk modern day tale with shades of the imaginative cruelties visited on children” (2016, 23). What most surprises readers of the book is that almost no character is free of the deep psychological wounds left on their selfhood by those grim childhood episodes, which range from neglect and emotional extortion to direct physical or sexual abuse. We are profoundly alarmed by the realization that the long tentacles of the problem are able to reach, for different reasons, the most recondite places to the extent that almost no family or home can be deemed a safe haven for children. In fact, something new and singular about the novel is that not too much emphasis is placed on racial differences, at least in what regards the vulnerability of particular families to this type of problem; that is, the safety of white children seems to be equally jeopardized by these types of behavior—the examples of Rain and Brooklyn, Bride’s co-worker at Sylvia, Inc., are very revealing. In this sense, Morrison seems to be fully aware that, although a racial bias may still be present in the activities of those meant to protect children—teachers, nurses, law-enforcement officials, etc.—it is other factors such as poverty, social exclusion, religiosity or systemic stigmas that get the upper hand as primary sources of the problem (cf. Drake et al. 2011).

In the case of the two protagonists of the novel, Bride and Booker, it is clear, however, that their racial backgrounds are closely linked to the childhood traumas that they carry. On the one hand, Lula Ann Bridewell is rejected by both of her parents as a child due to her extremely dark skin color. Bride’s mother, Sweetness, is severely poisoned by the idea, still present in some black communities, that deep blue-black skins are a signifier of an inferior and marginalized position in society. As soon as Bride is born, she is convinced that her life is going to change radically: “It didn’t take more than an hour after they pulled her out from between my legs to realize something was wrong. Really wrong!” (2015, 3). And, of course, this becomes a sort of self-fulfilling prophecy, since from that moment she will be questioned and, eventually, abandoned by her husband—who wrongly assumes she has been unfaithful to him—and her social life will undergo a significant slump. Every time we hear Sweetness’s voice in the novel, it is almost invariably to listen to her excuses and guilty feelings about the reasons that pushed her to treat her child so harshly and to avoid showing any signs of love or affection to her when she most needed them:

Some of you probably think it's a bad thing to group ourselves according to skin color—the lighter, the better—in social clubs, neighborhoods, churches, sororities, even colored schools. But how else can we hold on to a little dignity? How else can you avoid being spit on in a drugstore, shoving elbows at the bus stop, walking in the gutter to let whites have the whole sidewalk, charged a nickel at the grocer's for a paper bag that's free to white shoppers? Let alone all the name-calling. (2015, 4)

On the other hand, Booker Starbern also lives under the strain of his childhood memories associated with his older brother's abduction and murder in the hands of a heinous child molester. Thinking of the horrors that Adam must have gone through before the pedophile and torturer killed him adds much pain to his sense of loss, but he is particularly infuriated by the way authorities and the community reacted to his favorite brother's disappearance: "When the police responded to their plea for help in searching for Adam, they immediately searched the Starberns' house—as though the anxious parents might be at fault. They checked to see if the father had a police record. He didn't. 'We'll get back to you,' they said. Then they dropped it. Another little black boy gone. So?" (2015, 114).

But what outrages Booker most is his own family's pretence of normalcy just a few weeks after Adam's funeral. He can hardly understand his parents' and siblings' efforts to return to their routines and family rituals—"Booker thought their joking strained and their made-up problems both misguided and insulting" (2015, 116-17)—when he was living through an absolute nightmare. Thus, it comes as no surprise that some years later, when the molester and serial murderer has finally been arrested and Booker is already studying in college, he should feel utterly alienated from his family and decide to cut the few remaining ties that connected him to them: "When he visited his and Adam's old bedroom, the thread of disapproval he'd felt during his proposal of a memorial [to his murdered brother] became a rope, as he saw the savage absence not only of Adam but of himself. So when he shut the door on his family and stepped out into the rain it was an already belated act" (2015, 125).

Both Bride and Booker leave their respective families behind—one to become a successful business woman in a cosmetic company and the other to turn into a black intellectual and part-time musician—, when they realize that the weight of their childhood traumas is too heavy to bear. After they meet by chance and immediately fall for each other, six months of pleasant life and delightful cohabitation follow. However, these are brought to an abrupt finale when Booker decides to leave all of a sudden after just proclaiming "You not the woman I want" (2015, 8), right after Bride explains to him that she is preparing some things for a child abuser who is being released from prison. As the novel moves on, it becomes increasingly clear that the shadow that fell between the two lovers is closely related to the different types of traumas that they experienced as children. Neither of them seems to have fully recovered from them and the rest of the novel tells us mostly about their efforts to heal those wounds and the possibility of getting back together. As Muyumba has put it, "the characters Bride and Booker must learn how to draw up *their* respective womanhood and manhood in order to fulfill the promise of their affair" (*italics in original*; 2015, n.p.).

But, as noted earlier on, the cases of children who experience or witness violence at a very young age are limited neither to the two protagonists of the novel, nor to their particular ethnic group. When Bride finally decides to go in search of Booker—by tracking a pawn shop ticket in his name—, she has a car accident on a dark, rustic road and she is helped by a little girl called Rain. Bride has broken her ankle in the crash and is forced to stay with Rain's adoptive parents, a pair of hippies named Steve and Evelyn, for six

weeks. During that time, Bride becomes Rain's best friend and confidant, and she learns how she was prostituted by her own mother until, at the age of six, she hurt one of her clients and was violently thrown out of their home: "He stuck his pee thing in my mouth and I bit it. So she apologized to him, gave back his twenty-dollar bill and made me stand outside.' [...] 'She wouldn't let me back in. I kept pounding on the door. She opened it once to throw me my sweater'" (2015, 101-2). Although Steve and Evelyn are doing their best to try to help Rain recover from her horrible experiences at home and, then, on the streets, it is obvious that she has serious difficulties in communicating with them, so Bride comes to her as a new opportunity to articulate her pain: "She's a cat now and I tell her everything. My black lady listens to me tell how it was" (2015, 104).

Brooklyn, Bride's colleague and closest friend in the cosmetic company, is another case in point. Like in Rain's case, in Brooklyn's the enemy was in her own house—something by no means unusual in cases of child abuse (National Center 2010, n.p.). Brooklyn takes pride in a gift she already had as a girl consisting of being able to foresee how people would behave: "Or when my uncle started thinking of putting his fingers between my legs again, even before he knew himself what he was planning to do" (2015, 139). Expectedly, like many other characters in the novel, Brooklyn decides to abandon her dysfunctional home as a teenager, since she knows her chances of becoming an unscathed adult there are almost nil: "I ran away, too, Bride, but I was fourteen and there was nobody but me to take care of me so I invented myself, toughened myself. I thought you did too except when it came to boyfriends" (140). Finally, there is Sofia Huxley, the school teacher who is accused by young Bride and several other children of molesting some of her pupils. However, the reader soon learns that Bride's accusation of the awful crime was false and just a means to get her mother's attention after so many years of neglect. Still very immature and starving for her mother's care and affection, Lula Ann testifies during Huxley's trial without realizing the consequences of her act. Fifteen years on and after barely surviving the test of her prison sentence, it is no wonder that Sofia should react the way she does to Bride's visit to try to rectify her error: "I blanked. My fists took over as I thought I was battling the Devil. Exactly the one my mother always talked about—seductive but evil. As soon as I threw her out and got rid of her Satan's disguise, I curled up into a ball on the bed and waited for the police" (2015, 70). What is interesting here, again, is that the former teacher, like most of the other characters in the novel, should recall the rigors—including scoldings and punishments—that she suffered at home as a child in the hands of bigotedly religious parents. And one could easily go on with the long list of abused children that populate Morrison's novel. *God Help the Child* offers unflinching evidence of the fact that, as many specialists have shown, "the trauma children experience when they are exposed to physical, sexual, and emotional violence harms their ability to mature cognitively and emotionally, and it scars them physically and emotionally well into their adult lives" (Defending Children 2012, ii).

3. MAIN STRENGTHS AND WEAKNESSES IN THE NOVEL

Thrity Umrigar noted in the *Boston Globe* that, although Morrison's latest works of fiction look slim and modest, they still manage "to pack an emotional wallop" and they show "a new urgency [...] to tell the story itself, without embellishment and ornamentation" (2015, n.p.). And, certainly, there is that urgency in *God Help the Child*, for the author "packs" the horrors of the childhood traumas of at least ten characters in less than two hundred pages. There is no doubt that the theme itself seems to demand the gritty tone and direct style that Morrison exhibits throughout most of the novel. Somehow, to have

the experiences of those deeply-hurt characters convincingly reported and portrayed—usually by themselves—in the book, one needs to be that crude and concise. Nevertheless, as will be seen below, the reader often feels that many of the characters and key transformations in the novel would have needed much more ground to truly blossom. Muyumba and others have cogently argued that “with so many speedy narrative turns, the author risks missing some requisite details” (2015, n.p.).

Does this mean that in compressing and chiseling things so much one does no longer see any trace of the brilliance that has characterized much of Morrison’s earlier fiction? Not at all. Scattered along the novel there are little jewels of the author’s mesmerizing storytelling that bring unexpected light and warmth to a mostly somber and frigid story profuse with pain and damaged selfhoods. One such moment occurs when we hear Booker’s recollections of the last time he saw Adam before he was abducted by the pedophile:

The last time Booker saw Adam he was skateboarding down the sidewalk in twilight, his yellow T-shirt fluorescent under the Northern Ash trees. It was early September and nothing anywhere had begun to die. Maple leaves behaved as though their green was immortal. Ash trees were still climbing toward a cloudless sky. The sun began turning aggressively alive in the process of setting. Down the sidewalk between hedges and towering trees Adam floated, a spot of gold moving down a shadowy tunnel toward the mouth of a living sun. (2015, 115)

Interestingly, a number of these captivating passages come up in Part III of the novel—the one relating Booker’s backstory—, which is narrated from an omniscient third-person point of view and, thus, is not subject to the disruptions present in most of the characters’ narrations. Muyumba claims that “Booker’s narrative is the novel’s most accomplished section. Few writers, regardless of gender, can address the vagaries of black masculinity as sensitively, insightfully, and elegantly as Morrison” (2015, n.p.). While it is true that the author’s magical word-craft becomes most evident in this section, it must also be acknowledged that the other parts—told by Sweetness, Bride, Brooklyn, Sofia, and Rain—manage to capture quite successfully the nuances of each of the characters’ changing emotions. For example, Sofia’s outrage while in prison at the fact that child abusers—which, by the way, she is not—are treated as the worst possible criminals becomes pristine clear in the following excerpt:

We were at the bottom of the heap of murderers, arsonists, drug dealers, bomb-throwing revolutionaries and the mentally ill. Hurting little children was their idea of the lowest of the low—which is a hoot since the drug dealers could care less about who they poison or how old they were and the arsonists didn’t separate the children from the families they burned. And bomb throwers are not selective or known for precision. (2015, 66)

Despite the indisputable momentousness of the theme and the diverse perspectives—each one offering its own insights—that the author manages to encompass in it, the reader may well feel at different points of the story that Morrison is forcing situations somehow to make her message (“What you do to children matters”) clearer. Especially the sections in which we hear Sweetness and Bride kind of talking back to each other about the motivations for one’s cold behavior and the effects of that behavior on the other may sound a bit unnatural or, as Hutchison puts it, later in the novel “The parade of contrivances continues with a car accident in which Bride winds up in the woods in the company of hippie outcasts. These tragedies are so grossly exaggerated that you need a scoreboard to try and make sense of where this is going” (2015, n.p.). Of course, the fact that most of the characters carry a shared burden from their past may help to explain some of those accidents

and coincidences, as well as the characters' failure to respond and react to each other's words and behaviors in ordinary ways. Nevertheless, the reader also has the impression that some important dimensions of the characters remain hardly explored in any depth and that some of their problems would have needed further examination. There are, for example, Brooklyn's extremely negative feelings about Booker from the start—even before he rejects her sexual advances on him—or, more notably, Sweetness's obsession with skin shades, which recurrently surfaces in the novel: "I wasn't a bad mother, you have to know that, but I may have done some hurtful things to my only child because I had to protect her. Had to. All because of skin privileges. At first I couldn't see past all that black to know who she was and just plain love her. But I do. I really do" (2015, 43).

The absence of some critical bits of information regarding many of the characters' pasts does not help much in what concerns the reader's ability to figure out their motivation and the gradual changes we see them undergoing through the novel. Gay concludes that "*God Help the Child* is the kind of novel where you can feel the magnificence just beyond your reach. [...] The story carries the shape of a far grander book, where the characters are more fully explored and there is far more at stake" (2015, n.p.). "I did the best I could and didn't take her outside much anyway because when I pushed her in the baby carriage, friends and strangers would lean down and peek in to say something nice and then give a start or jump back before frowning. That hurt. I could have been the babysitter if our skin colors were reversed" (Morrison 2015, 6).

One might suppose that Sweetness's perceptions are somehow biased by her own prejudices, but these distortions would seem a bit overdone. Similarly, the close friendship built between Bride and Rain in a few months may be partly explained by the fact that they seem to carry a similar burden from their past. But, again, a bit more of exploration of their relationship would be needed to explain why at one point near the end of that relationship Bride decides, without much of a second thought, to risk her own life to protect Rain from some rednecks: "My black lady saw him and threw her arm in front of my face. The birdshot messed up her hand and arm. We fell, both of us, her on top of me. I saw Regis duck down as the truck gunned its engine and shot off" (2015, 105). Finally, there is the incorporation of a few touches of magical realism in the novel, which have also generated mixed responses from reviewers. Readers are quite shocked when they discover that Bride's body begins to regress to that of a child—she loses her pubic hair, her breasts are flattened, etc.—soon after Booker's abrupt exit from her life. Of course, the regression can be symbolically interpreted as a sign of her earlier traumas as a child. Yet, Akin and other reviewers find these brushstrokes of the fantastic rather "opportunistic" (2015, n.p.), since they are only oddly integrated into the different (Bride) sections of the novel.

4. CLOSING REMARKS

Notwithstanding the shortcomings pinpointed above, one should begin by recognizing the great courage and ambition that, as usual, Toni Morrison has shown in tackling a topic that, besides being very up-to-date and compelling, also requires a profound knowledge and insight into the maze of the human mind. Evaristo maintains that her writing remains "as fresh, adventurous and vigorous as ever" and that her "new novel challenges the assumption that writers lose their mojo once they reach a great age" (2015, n.p.). And truly there are sections and passages in *God Help the Child* that ring true to the author's ambitious thematic aspirations and her well-known narrative and stylistic powers. The ending, for example, seems open-ended and ambiguous in the best Morrison fashion, as after

Bride informs Booker of her pregnancy, we feel as much invited to read the event with a great deal of hope as to fear the shadows that Sweetness foresees in the news: “A child. New life. Immune to evil or illness, protected from kidnap, beatings, rape, racism, insult, hurt, self-loathing, abandonment. Error-free. All goodness. Minus wrath. / So they believe” (Morrison 2015, 175).

Still, it would be rather myopic not to admit that there are other parts of the novel which seem to be in a hurry to provide excessively simple explanations and glib metaphors to substantiate important turns in the narrative. As a few critics and several reviewers of the novel have noted, the book reads more as a compelling theme sketched in rather perfunctory brushstrokes than as one that has been thoroughly thought and dwelled upon. In Ellen Akins’ words, what might have potentially become a great novel “here seems cursory, a slapdash admixture of plot and explanation with the occasional redeeming image or burst of inspired language” (2015, n.p.). Although some have argued that *God Help the Child* may be seen as an attempt on the author’s part to bring her *oeuvre* full circle by revisiting several of the topics present in *The Bluest Eyes* (Evaristo 2015), it is difficult not to discern a number of weaknesses in her latest work that were mostly absent from her *opera prima*. Given the fame and the stature of Toni Morrison as a writer—with a dazzling career of over forty years—, it would not be easy to decide what kind of factors—personal, editorial or otherwise—may have intervened to publish a book that, while retaining some of her unquestionable fortes, is seen to suffer from some unexpected blemishes.

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Nostalgia for an Unlived Childhood: John Ashbery's *Girls on the Run*

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Abstract

In 1999 John Ashbery (1927-2017) published *Girls on the Run*. In this book the theme of childhood is outstanding but Ashbery does not present it from an elusively external point of view; the children's voices are both the protagonists and the narrators. Those children are inspired by the works of the outsider American artist Henry Darger (1892-1972). The theoretical framework applied in this paper is the analysis of pastoral, considered as a central literary mode. Pastoralism is made more obvious when it deals with childhood. Since childhood is impossible to retrieve as it was, it lends itself perfectly for the literary mode of pastoral, which expresses a nostalgia for a Golden Age. Our objective is to study the way Ashbery employs the theme of childhood in *Girls on the Run*. The methodology employed is that of comparative literature and textual and rhetorical analysis. Ashbery's poem is compared with Darger's writings and art, and also with other works, such as *Alice in Wonderland* and *Through the Looking-Glass*, by Lewis Carroll. The parallelisms and deviations among these texts can contribute to elucidate Ashbery's own nostalgic exploration of childhood.

Keywords: Ashbery; pastoral; Darger; childhood

The American poet John Ashbery has made use of art references throughout his career; three of his books take their titles from paintings: Jacques-Louis David's "The Tennis Court Oath," De Chirico's "The Double Dream of Spring" and Parmigianino's "Self-Portrait in a Convex Mirror." These collections are named after eponymous poems included in them. In "Self-portrait," Ashbery addresses the painting and the painter represented in it, exploring the limits of a work of art by the process of establishing a dialogue with one, and by the ensuing comments on the idea of reality that such act offers, namely, as the poem says, that "everything is surface" (Ashbery 2010, 476). In a similar fashion, in 1999 Ashbery published a book-length poem based on the art and writings of the outsider artist Henry Darger. Ashbery's book, *Girls on the Run*, unlike the precedent cases, does not exhibit a title adopted from the artist's work, but one that could be considered as a caption for many of the pictures which Henry Darger devised to illustrate his own writings.

But who was Henry Darger? He was a janitor in a hospital in Chicago for most of his life, which spanned from 1892 to 1973. Since the mid-thirties he lived in the same rented room, and was a reclusive who could not or would not relate to anyone. In his childhood and early youth, during the first years of the 20th century, Darger had been confined to mental institutions, and the punishments, the continuous harassment and humiliations that

he witnessed and experienced there distinctly remained in his imagination. To this burden is added an extreme Catholicism, which led Darger to a sense of guilt about his own suffering. As a consequence, he was a regular mass-attender to the point of turning it into an obsession: he attended at least three services every day. These three elements, namely his sorry childhood, the violence he underwent, and his fervent Catholic feelings, combined into a massive epic narrative that he wrote between the early 1910s and the 1930s which he titled, pompously, *The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm, Caused by the Child Slave Rebellion*, or, for short, *In the Realms of the Unreal*. Pomposity and inflated style mark the writing of this saga that he planned to contain ten volumes, of which he finished and bounded seven. Michael Bonesteel offers a summary of the narrative structure of those volumes:

Typically, each volume exhibits sudden and abrupt changes in subject matter from section to section. Dull lists of battles or long passages of gray prose suddenly end, followed by chapters that sparkle with humorous dialogue, bristle with ripping adventures, or swoon with heartsick and erotic tenderness, before ultimately plunging into gruesome and sadistic scenes of brutality. Then the cycle begins all over again. (2000, 25)

Darger's work offers a fantasy in which seven pure girls, the Vivian girls, help the army of their country, the Catholic Angelinia, to win battles against their enemy nations, which, among other evils, exploit slave children in physical labour. The American Civil War, thus, is the mold in which Darger cast the sabre-rattling that preceded World War I, and the events that followed as he was starting to amass characters, situations and battles for his story.

Nevertheless, however impressive the accumulation of volumes and of adventures, what has turned Darger into something more than an eccentric outsider artist, are the illustrations, more than 300, that he devised for his narrative. He wanted to add accurate and dignified images, on a par with the devotional Catholic images, and to make his equally moving and persuasive (Bonesteel 2000, 30). Not trusting his own abilities as a draughtsman, he resorted to collage and tracing. He employed mainly colour-in books, comic books and images that he clipped and gathered from all kinds of published sources. Then he applied himself to tracing the images on large pieces of paper that he joined as to form lengthy panoramas; those created landscapes hold oversized flowers and cumulating, menacing clouds; they are densely populated by fantastical winged creatures and by children. Those creatures, the Blengins, possess butterfly wings and Pan-like horns; their function is to protect children. Children of both sexes mysteriously display masculine attributes when naked, as is often the case in Darger's pictures. The outlines of these characters may come from some magazine adverts or from comic strips popular at the time, such as *Gasoline Alley*, *Dick Tracy*, *Mutt and Jeff* or *Happy Hooligan*. (Moon 2012, Chapter 3).

It is in this proto-Pop art debris where Ashbery's and Darger's interests most obviously converge. Popular comic strip characters have appeared in significant Ashbery poems, such as the sestina "Farm Implements and Rutabagas in a Landscape," and the demotic quality of the language included in comic balloons has spilled over into his most recent poems to create a flood of vernacular in which some less common vocabulary floats to create quizzical or comical effects. Collages and borrowings have been present in Ashbery's poems since the beginning of his career, in more or less conspicuous manner, but at times in a blatant way, as in the poem "Europe," in his collection *The Tennis Court Oath* (1962), where all the words were lifted from an adventure book for young readers,

Beryll of the Bi-plane (1972). Therefore, what Bonesteel says about Darger's paintings can also be said about many of Ashbery's poems, namely, that "Virtually everything we see in his work is derived from another source" (Bonesteel 2000, 29).

Darger's watercolours and elaborate panoramas succeeded in moving Ashbery into an artistic response, in a kind of asynchronous collaboration, which consists not of collaging from Darger's writings but providing comments, descriptions and dialogues connected to his illustrations for the narrative. These comments work as a sort of *cinematic dubbing* for those images. The expanding, self-correcting syntax that the poems apply also imitates the scrolling effect of Darger's long panoramas, with a myriad of details impossible to catch in just one glimpse: we are forced to *read* them from left to right, so that, as we follow the images, new elements appear; hence the composition is not stabilized into a whole. Likewise, in *Girls on the Run*, unexpected twists come up as we advance in our reading; following the line "An illustration changes us," we find this stanza:

These were cloistered. They stayed
with us that winter, then went on awhile.
soon they were back. It was partially time to go out in the opening.
Some enjoyed it.
Then, if they were true,
the blue rabbit heaped bones upon them. There was no going back,
now, though, some did go back. Those who did
didn't get very far. The others came out a little ahead,
I think ... I'm not sure. (1999, 14)

The last four lines contained statements that are unerringly followed by their disclaimers, which receive in turn the same treatment.

There are further reasons why Darger's artistic efforts compelled Ashbery to write *Girls on the Run*; they are connected to the fact that both the artist's and the poet's works belong to the pastoral mode, and the relationship the poem establishes with Darger's works are better understood if viewed in the dynamics of pastoral. Such dynamics are summarised by Wolfgang Iser as a part of his explanation of fiction:

Pastoralism has held sway in the West as a literary device for over fifteen hundred years. Its basic pattern features two worlds that are distinctly marked from one another by a boundary, the crossing of which can be effected by donning a mask. The disguise allows those who have veiled their identity to act out either what they are denied in the socio-historical world out of which they have come, or what seems impossible even in the pastoral realm of artifice that they have penetrated. Thus duality is maintained, unfolding the distinguished positions into a changing multiplicity of their possible relationships, which issue into proliferating iterations between the two worlds as well as between the character and its disguises. (1993, xv)

Darger's narration and illustrations establish a sharp contrast between idyllic scenes and shocking battle and carnage scenes, where numerous children and the Vivian girls suffer martyrdom. His art can be considered to depict a pastoral under attack, as the Golden Age descriptions that Darger includes in his narration prove (Darger 2000, 52-59). The peaceful existence of the Vivian girls and their realm is menaced by bloodthirsty armies of adults who wear professor hats and carry rifles with bayonets. In his battle illustrations Darger depicts, with almost sadistic interest, terribly explicit physical torments and eviscerations. Such bloodshed, though, receives only a comment in passing in *Girls on the Run*, where nevertheless some war-related vocabulary frequently appears.

Ashbery's poem ignores the spookier side of Darger's literary and artistic production at the risk of whitewashing Darger's complexity. But Ashbery avoids such risk by adding further complexities, which help keep the poem in the pastoral mode. How does he do it? In order to be pastoral the poem must cross a boundary, and it does so by dubbing in descriptions and dialogues which *might* be taking place in the images. That is, the poem trespasses the limits of Darger's fictional world by stepping into it. The following stanza offers an instance of such trespassing (in Section XII):

Other dreams.
 Judy the petulant watered the flowers
 from a sprinkling can, and the rose hurtled into bloom.
 My message is it's all right to go on, it said.
 Sure enough daisies and yellowbirds paired off in the peace of the moment,
 which is to be lasting, but someone unearthed the old saw
 on the gravel beach. "We can't use this." No but we'll go over the top
 and down into the wrinkle on the other side, you'll see.
 So they did what was natural and becoming, and all were satisfied
 and rewarded. And some
 shall be excused, and others have to go and wait on the border for it,
 if we can believe the poets who wrote all this down many decades ago.
 And we should come nearer, it's warmer,
 if we want to, only on that other side
 which seems so far away from us, but alas is too near
 almost to count. [...] (1999, 28)

In this passage, significantly preceded by the word "dream," the poem merges its surface with that of Darger's works and brings with that same gesture other voices, new characters who, consequently, open up new relationships among the elements of the scene. First, new voices and characters appear, such as Judy, whose one-sided description makes her a Punch-and-Judy show character. Then, the relationships between inanimate objects are drastically altered: the rose can speed up its growing ("hurtle") and it can give advice. Moreover, the finding of an old saw seems to be charged with causative force that, in the end, will move the children and other characters in the stanza (birds and flowers included, one may guess) to do what is "natural and becoming," whatever that may be.

These slanted effects in the stanza are delivered by the poet's voice without underlining the shock they may give way to—he naturalizes it, rather. The poet adheres his voice so much to the scene that transcends any simple descriptive or introductory functions, although he does not reject them. He clings so close to what he tells that he becomes one of the voices, on the same level as the rest. That makes it possible that his voice in the poem expresses responses to other characters' speech, or that he makes free use of the pronoun "we." The voice of the poet functions as a proliferating device, geminating new voices into the poem, very much as Darger made his characters proliferate in his pictures by using carbon paper. But, above all, the poet's voice shows complete acceptance of the scene, even of the fact that is already written by other poets. Such tenacious clinging results in the fact that any side that is mentioned becomes "this side"; thus, the other side becomes too near to be considered *the other side* anymore. This is an extreme way of trespassing: to trespass distance itself.

The most direct model for such accepting voice is to be found in Lewis Carroll's *Through the Looking Glass* (1871). In Alice's adventures good or appropriate manners are pervasive, as they are too in the stanza above. The narrative voice presents what Alice finds on the other side of the mirror without detaching itself from it; and what there is on the other side of the mirror are reversals, which, according to Deleuze, "constitute Alice's

adventures”: “the reversal of becoming larger or smaller,” “the reversal of the day before and the day after,” “the reversal of more and less,” and the reversals of “active and passive” and “cause and effect.” The consequence of these series of reversals is: “the contesting of Alice’s personal identity and the loss of her proper name” (Deleuze 1990, 3). Such a kind of reversals is also present in *Girls on the Run*, which adds some more: in the poem there are reversals of the abstract and the concrete: “we miss / the chink in the stairs where memory was supposed to reside” (1999, 37); of the tangible and the intangible: “Playground noise smears the crowd” (1999, 24); and reversals in the agency, especially with personification of time and natural phenomena: “Time grabs us again” (1999, 50). All these reversals are accepted by the poet who describes them and by his multifarious and changing characters with the same accepting simplicity that Carroll’s narrator and Alice show in their adventures.

This sort of simplicity, as I hope is clear by now, is far from artless. It partakes of the conventional ingenuous appearance of pastoral. The stance of both the poet’s and of Carroll’s can be traced back to *Daphnis and Chloe*, the novel by Longus, which, for Peter V. Marinelli, is the true ascendant of “the modern novel of childhood and adolescence” (1971, 75). The topic of this novel is the protagonists’ unworldliness; Marinelli describes it for us: “Practically the entire subject of *Daphnis and Chloe* is the awakening of the passion of love in the two foundlings who give their names to the tale. Their ignorance, first of its name and nature, and then of the ways by which it may be consummated, provides the work with its subtle and charming ironies” (1971, 75-76).

Daphnis and Chloe are young shepherds, rustic children, exactly what the critic William Empson considers Alice to be. And we could add that so are the children in *Girls on the Run*. In pastoral poetry the emotion of nostalgia tends to be related to the child (Lerner 1972, 61); Friedrich Schiller argues that the reason is that we, adults, realise in the child’s presence our own limitations and failures:

In the child, all is disposition and destination; in us, all is the state of a completed, finished thing, and the completion always remains infinitely below the destination. It follows that the child is to us like the representation of the ideal; not, indeed, of the ideal as we have realized it, but such as our destination admitted; and, consequently, it is not at all the idea of its indigence, of its hindrances, that makes us experience emotion in the child’s presence; it is, on the contrary, the idea of its pure and free force, of the integrity, the infinity of its being. (Schiller)

That might also be the reason why the army of adults massacre children in Darger’s illustrations. Ashbery’s complex simplicity in *Girls on the Run* is an attempt to elongate the duration of the process taking place in the poem, to create new distance—by the paradoxical method of keeping none—so that nostalgia might not arrive at the sense of closure and exhaustion which would simply equal deception. That is the unlived childhood that Ashbery endows Darger with. That is why the girls keep running.

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Diasporic Identities and Motherhood in Jhumpa Lahiri's *The Lowland*

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Abstract

The Lowland, the second novel by Jhumpa Lahiri—an Indian-American writer—journeys through the experience of migration, loss of identity and estrangement, all revolving around a traditional notion of motherhood that the author dramatically subverts. In the process of building the plural identity of the main character, and her development as an autonomous subject with decision-making capabilities, Lahiri incorporates new dimensions to the “traditional” imagery about motherhood. The conflict of multiple identities reflected in *The Lowland* has structural similarities with what has been theoretically proposed by Amartya Sen in *Reason before Identity*. The process of building a unique and autonomous individual is the result of the conflictual bargaining of multiple identity tensions. In the novel, there are two dimensions of identity that especially stand out: diaspora and motherhood. These, then, come face to face with a third dimension, that of the possibility for a woman to choose her own path while confronting mandatory, predetermined behaviors.

Keywords: Jhumpa Lahiri; *The Lowland*; diasporic women writers; motherhood; identity

The Lowland journeys through the experience of migration, loss of identity and estrangement, all revolving around a traditional notion of motherhood that the author dramatically subverts. In her second novel, Jhumpa Lahiri—an Indian-American writer—shows the process of how the plural identity of her main character, Gauri, is built, and her development as an autonomous subject with full decision-making capabilities. The author displays a tensional structure of motherhood that constructs threads to understanding other tensions related to diasporic experiences, incorporating new dimensions into the traditional imagery about motherhood.

A great part of Lahiri's novels and short stories expand diasporic experiences that closely represent, to some extent, aspects of her own family life. The works display an array of characters that show the world of immigrants, inhabitants of a globalized world in which individuals are forced to move from one place to another for political, economic, cultural or religious motivations. Diasporic individuals are subjects in movement, people who are shaped as multiple identities to the extent in which they add, in one way or another, the societal features of departure and arrival.

The Lowland travels from Kolkata to Rhode Island, arriving in a new land in which women supposedly enjoy a freedom of choice that they did not have in their home countries, and shows us how this illusion fades into the process of acculturation. In the particular case

of Gauri, the main female character, the desire of building a life project where she can enjoy free choice will be greatly undermined by a sense of rootlessness, guilt for what she left behind, and permanent dissatisfaction with a life that she cannot access unless she outruns her past. Finally, the only way to find peace is in her professional life, which comes at the expense of a radical abandonment of her past, even abandoning her daughter.

The conflict of multiple identities reflected in *The Lowland* has structural similarities with what has been theoretically proposed by the Indian scholar Amartya Sen in *Reason before Identity* (1999). The process of building a unique and autonomous individual, in Sen's terms, is the result of the conflictual bargaining of multiple identity tensions. Two dimensions of Gauri's identity especially stand out: diaspora and motherhood; each of these facets is multidimensional and also has a conflicted and dynamic nature. *The Lowland* reflects what Amartya Sen called the complex articulation of multiple identities that each person exhibits in their life versus those who propose a monolithic view of national identity articulated around the dominant feature of social, religious, cultural or political ideology.

Motherhood is a recurrent theme in literature written by women. In the field of feminist studies, controversies on and about motherhood are not absent; feminists have expressed their concern with the institution of motherhood as being a construction and a performance. Against the naturalist view of motherhood as biological determination, a huge part of feminist studies, which highlight the social construction of gender beyond biological considerations, claims motherhood to be a social practice. For instance, Elizabeth Jackson, in her book *Feminism and Contemporary Indian Women's Writing*, asserts that "motherhood, like other relationships, and institutions, is socially constructed rather than biologically inscribed" (2010, 87). Thus, being socially constructed, motherhood not only has to do with the culture in which the mother is situated, but also is intertwined with other values and social practices. As far as Indian literature is concerned, Jackson states that because motherhood is "such an important part of Indian culture, it is likely to continue to be a prominent theme for Indian feminist writers" (2010, 110).

Motherhood is a subject that has been widely analyzed in feminist studies and has been a source of important theoretical tensions between two currents: one that points to the positive, social and affective traits that their practices as mothers have for women, and another, which points both to the excessive pressure that is placed on women socially by the biological fact of being responsible for the continuity of the species, and the affective trap that is built around women's lives by motherhood.

Elizabeth Jackson insists on the problematic nature of the idealization of motherhood and the corresponding demands that women have to put up with, stating that "in India the larger problem with the idealization of mothers is that it can create impossible demands on *real* women and circumscribe them within a maternal role which promotes their self-sacrifice" (2010, 85). Referring to the work of Shashi Deshpande, Jackson also emphasizes that the myth of motherhood is a huge burden on women who find it almost impossible to overcome the image "of the ever-forgiving, the always-sacrificing mother" (2010, 86).

Western feminists have also sustained that critical perspective about motherhood, understanding the "ever-bountiful, ever-giving, self-sacrificing mother, is a socially supported *myth* designed to keep women in their place" (Jackson 2010, 86). The pressure on women that the mythology of motherhood causes has been used by Jackson to analyze some novels written by Indian women, and she suggests "that the glorification of motherhood in India is so powerful that some women feel unable to choose *not* to be mothers,

or even to express negative feelings about motherhood; any private negative feelings must never become public" (2010, 94). *The Lowland* shows three generations of mothers: Gauri, Mrs. Mitra, her mother-in-law, and Bela, her daughter. They have all been marked by tragic circumstances that have destabilized their lives. Gauri, a young woman who suddenly finds herself widowed and pregnant, sees marrying her brother-in-law and accompanying him to the USA, where he resides, as the only option to avoid the restrictions of family tradition.

Mrs. Mitra represents the traditional values of mothers in India. A woman and mother who, even so, is forced to accept the marriage of her son to Gauri without them having fulfilled any of the traditional conventions, except that of going to live with the parents of the groom. Soon after the marriage, her son is assassinated by the army a few meters from his house. This event leads Gauri's mother-in-law to withdraw into religiosity and fulfilling all rituals of passage as a way to suppress her grief, leading her to a level of fanaticism and intransigence that moves her away from her closest affective world. In the end, she will reach tranquility in the refuge of dementia and alienation.

Conversely, Gauri is the main victim of her mother-in-law's intransigence, as the woman tries to condemn her to live in isolation and reduces her life to the domestic sphere. In such a situation, Gauri reacts by accepting her brother-in-law's offer of marriage, seeing this as the only option to be able to raise the daughter she is expecting. In the case of Gauri, it deserves to be mentioned that she has challenged the traditional framework of motherhood since childhood. Her family lived in the countryside, and because of her mother's illness she is sent to the city with her grandparents when she is five years old. Gauri experiences this family situation as an opportunity more than as a conflictive moment in her life: "She didn't think she resented her parents for not raising her. It was the way of many large families, and given the circumstances, it was not so strange. Really, she appreciated them for letting her go her own way" (Lahiri 2013). When she is 16 years old, her parents die.

Gauri meets Udayan in the sixties while studying Philosophy at the university. In this period, with "echoes of Paris and Berkeley"—as Lahiri describes it—Gauri falls in love with Udayan, a fighter in the Naxalite movement, a Maoist-oriented group of Indian insurgents that began to develop their activities in the mid-1960s. Udayan and Gauri get married without the permission of their parents, transgressing the core rules of family structure, which was a concentrated version of the norms and hierarchies of social life. Despite his expression of youthful rebellion, Udayan takes his wife to live with his parents following the Indian traditions, according to which women must go live with their in-laws when they marry, and as a consequence they come under the tutelage of their mother-in-law, the one who is in charge of the domestic chores.

When Udayan is murdered, his brother Subhash, who had been working for a few years at a university in the USA, returns to India and, seeing the situation in which his sister-in-law is living, offers her marriage and to take care of her daughter. As such, for Gauri, an unwanted marriage and the consequent abandonment of her country become the only valid options to break free from subjection to her mother-in-law. Thus, the experience of diaspora as a loss, the abandonment of country, family, culture, identity, presents itself as a liberating option. However, unlike other Indian women who find in emigration the satisfaction of being able to be free of the bonds of their mothers-in-law, and therefore to be able to manage their own homes, Gauri is not able to find a space of freedom within her new family sphere. She finds it impossible to reconcile her past, her second marriage and her daughter, and to see creating a family life in the USA as an opportunity to live in freedom. On the contrary, her Indian past, marked by the death of her first and beloved

husband, appears all the time as a phantom. She tries to erase any signs from her past, making her radically different from other Jhumpa Lahiri mothers—as in the case of her novel *The Namesake*, where the mother fights for her children to preserve the family roots and traditions of their country of origin.

Usually, the first step in the process of acculturation in diasporic individuals, especially among women, is integration into a community related to the motherland. However, in the case of Gauri, she rejects any contact with Indian families, justifying this by the fact that she “has nothing in common with them” (Lahiri 2013).

In contrast, suddenly, Gauri decides to dramatically change her appearance, violently ripping off her Indian robes, eliminating any outside sign of belonging to another culture different from the one of the country in which she lives. However, it will take many years for her to accept that, despite her efforts to make her past disappear, it is not possible to erase her identity traits: “in spite of her jeans and boots and belted cardigan, or perhaps because of them, Gauri knew she stood out” (Lahiri 2013).

In keeping with the need to depart from her origins, Gauri refuses to pass Indian traditions on to Bela, her daughter, not in the customs, nor in the language. This runs contrary to what usually happens in diasporic societies, where mothers are responsible for transmitting all the identity components having to do with the country of origin. Gauri rejects the constitutive elements of Indian cultural identity; she does not transmit them to her daughter because she herself tried to delete them from her life.

Apart from the need to break with her roots, another component underlying Gauri’s personality is not only her inability to fulfill the Indian mother pattern, but her inability to fill the mother role itself. Gauri agrees to marry Subhash to go to the USA to raise her daughter freely, without the constraints of her mother-in-law. However, from the beginning she finds herself unable to cope with motherhood. “She knew that she was failing at something every other woman on earth did without trying. That should not have proved a struggle. Even her own mother, who had not fully raised her, had loved her; of that there had been no doubt. But already Gauri feared that she had drifted down to a place where it was no longer possible to swim up to Bela, to hold on to her” (Lahiri 2013).

Gauri does not find some kind of personal fulfillment in her role as a mother. On the contrary, she lives motherhood with huge guilt because she is aware of her disaffection, and of the inability to focus on taking care of her daughter. Bela represents the past, the memory of her dead love in India. But above all, she remains trapped in a marriage that was conceived as an agreement rather than as desire. In addition, the image of her husband, who becomes a loving and understanding father, day-to-day reflects her inability to overcome the conflict, to fulfill what is expected of a woman in the face of motherhood. “But it was not turning up; after five years, in spite of all the time, all the hours she and Bela spent together, the love she’d once felt for Udayan refused to reconstitute itself. Instead there was a growing numbness that inhibited her, that impaired her” (Lahiri 2013).

The only place where Gauri can feel at peace with herself is in her studies, in her professional space. For this reason, contrary to all conventions, she decides to go off on her own when Bela is 12 years old, leaving her daughter in the care of her husband. Gauri accepts a job offer in California and leaves to focus solely on her university career, assuring herself that it is the best thing she can do for her daughter since she does not feel capable of offering her what it is supposed a mother should. In this sense Gauri feels that she is more of a hindrance than a stimulus for her daughter. In this way, Lahiri confronts us with the conflict between “the maternal duty” that is built around the myth of mother-

hood, and the difficulties faced by a woman who cannot follow this mandate. This condition, as posed by the novel, reveals a situation that is not usually made explicit: the possibility to decide rationally, even in conditions where the weight of social components related to identity seem to offer no alternatives. As Amartya Sen has signaled “choices do exist; the possibility of reasoning does too; and nothing imprisons the mind as much as false belief in an unalterable lack of choice and the impossibility of reasoning” (Sen 1999, 27).

I consider it important to note that expressing any kind of negative feelings or dissatisfaction with motherhood continues to be taboo, not only in India as Elizabeth Jackson (2010) expressed in the book I mentioned at the beginning of this paper, but in our Western societies as well, where the myth of motherhood also remains almost unquestionable. To illustrate to what extent Lahiri’s novel subverts the idea of *motherhood*, I find the reaction by Chitra and Lakshmi Kanthi, two Indian scholars who defend traditional roles as a wall of defense against the evils of globalization, very illustrative. The authors, in their paper “Gauri: an Enigma in Jhumpa Lahiri’s latest novel *The Lowland*,” tell us: “In my opinion she committed an unpardonable crime by abandoning young Bela without a hint or provocation—an undeserving punishment for a young girl [...]. The image of motherhood that is extolled and glorified thus for ages is tarnished. [...] Thus in the wake of globalization there is an urgent need especially for women to bear the feminine virtues in mind and help family remain intact” (Kanthi and Chitra 2015, 207).

Contrary to what Chitra and Kanthi say, what Lahiri shows us through the character of Gauri is not necessarily a fake mother; she is not a criminal, she is not some kind of devil pitted against the divine role assigned to mothering. Lahiri is expressing the need for women to make their own choices, even when their options generate strong tensions when confronted with other traditional roles socially assigned to women. And this new expressivity, this new role as a whole human being—with all its contradictions and troubles—goes beyond the mothering role.

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Peadar O'Donnell's Reportage on the Spanish Civil War: Between Journalism and Fiction

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Abstract

Scholars have usually established a difference between journalism and fiction, one providing information, news and “truthful facts”, the other being the product of an author’s imagination. Nevertheless, sometimes writers blur the boundaries between journalism and literature, between “referentiality” and “fabulation” in a variety of areas, such as literary journalism, cultural commentary or sketch writing. This is relevant for our understanding of the many reportage books on the Spanish Civil War, which have sometimes been used as sources for the historiography of the period. This paper focuses on one of these reportage books, *Salud! An Irishman in Spain* (1937) by the Irish socialist activist and writer Peadar O'Donnell, and examines the degree of referentiality or fabulation this text shows when trying to present an accurate and truthful picture of the Spanish war.¹

Keywords: journalism; literature; Spanish Civil War; Peadar O'Donnell

The influence of journalism on the development of the novel has become conventional wisdom among literary historians.² Some of the first British novelists, such as Daniel Defoe, Jonathan Swift, Henry Fielding, Tobias Smollett, Oliver Goldsmith and Charlotte Lennox, to mention just a few, had a connection with the press and wrote for newspapers. When writing novels, these journalists tended to employ a plain, clear, simple and natural prose style to narrate their realistic stories.³ However, scholars have usually established a difference between the two genres: whereas journalism is non-fiction writing based on “documentable subject matter chosen from the real world” (Lounsberry 1990, xiii), a characteristic feature of literary texts is their fictionality, since they are usually products of a writer’s imagination, or at least those are the reader’s expectations of what a literary

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² See, for instance, Dallas Liddle’s *The Dynamics of Genre: Journalism and the Practice of Literature in Mid-Victorian Britain* (2009).

³ Lennard J. Davis, in *Factual Fictions*, states that the English novel of these early years was presented as an “ambiguous form—a factual fiction which denied its fictionality” (1983, 36).

text should be like. Nevertheless, sometimes writers blur the boundaries between journalism and literature, between “fact” and “fiction” in a variety of areas, such as literary journalism, cultural commentary or sketch writing.⁴

Albert Chillón, in his *Literatura y periodismo: una tradición de relaciones promiscuas* (1999), puts forward a new direction in the study of the relationship between journalism and literature when he denies the existence of any “truth” or “objective reality” in both genres and, instead, emphasises the degree to which fiction dominates all kinds of texts, from the highest degree of referentiality to the highest degree of fabulation. Thus, in chronicles and reportage books, a concern for veracity and historical accuracy dominates, but no matter how sober and truthful the information is, by shifting the facts to paper the writer has to select and arrange the facts, explain them and put them into perspective, that is to say, he has to fictionalise his story substratum. At the other side of the spectrum, in the literary field, fiction, ambiguity and the fabulating creativity prevail.

This theory is very relevant for our understanding of the many reportage books on the Spanish Civil War that have sometimes been used as sources for the historiography of the period.⁵ One of these reportage books is *Salud! An Irishman in Spain* (1937), an eyewitness account of the first clashes of Spanish conflict by the Irish writer Peadar O’Donnell.⁶ The question arises, then, as to the degree of referentiality or fabulation that O’Donnell’s reportage shows. One wonders to what extent the author is able to present an accurate and truthful picture of the Spanish war. What features link O’Donnell’s exploration of reality to either the journalistic or the literary genre? What narrative strategies and rhetorical devices does O’Donnell use to convey his experiences in Spain? Does he make use of novel-writing skills to create scenes, bring anecdotes alive, portray people and introduce dialogues? These are some questions that give direction and focus to the analysis of O’Donnell’s book about the Spanish Civil War.

Before discussing the text, it might be useful to turn our attention to the author and the context in which his book was written. Born in 1893, O’Donnell was a prominent Irish socialist activist who had left his job as a primary school teacher to become a trade union leader and champion of the radical left in Ireland.⁷ On the outbreak of the 1919–21 War of Independence, he joined the Irish Republican Army and took part in the guerrilla campaign against British rule. However, after the Anglo-Irish Treaty of 1922, he opposed the Treaty and fought on the Republican side. His political activism also inspired him to write several novels and short stories, which reveal an understanding of ordinary country people, their lives and struggles. Despite his active political role in Irish affairs, O’Donnell did not come to Spain as a volunteer in the International Brigades or some other militia, but was simply an observer. In fact, he was already in Spain when the conflict broke out, staying at Sitges, a fishing village near Barcelona, where he had come with his wife Lile and some friends on a writing holiday early in July 1936. He was writing a booklet on the changed agrarian situation under the new Republican government (Ó Drisceoil 2001, 94).

⁴ On the relationships between journalism and literature, see Fisher (1985), Noortwijk (1998), Keeble (2007) and Blanco Alfonso (2011).

⁵ George Orwell’s *Homage to Catalonia*, for instance, is quoted by Hugh Thomas in his well-known history book *The Spanish Civil War*. On the relations between this type of narrative discourse and historical representation, see White (1987), Gossman (1990) or Holton (1994).

⁶ O’Donnell’s text was discussed in the round table “Views of the Spanish Civil War from Some Forgotten Texts” that was part of the 34th AEDEAN Conference held at the University of Deusto in 2015 (Lázaro 2016).

⁷ For a good study on this author, see Alexander G. Gonzalez’s *Peadar O’Donnell: A Reader’s Guide* (1997).

His plans were radically altered, however, by the beginning of the war. After the military uprising, O'Donnell remained in Barcelona, as an eyewitness of the first clashes of the war, the burning of a church, the enthusiasm of the volunteers in a column heading to Zaragoza and the revolutionary spirit that took hold of the Catalan society. All this, together with many anecdotes and experiences, formed the basis for his book *Salud! An Irishman in Spain*.

From the first pages of his memoir, O'Donnell acknowledges the difficulty of providing a fair and complete view of the Spanish Civil War. He states that no eyewitness account can ever claim to cover "the whole field of the Spanish Civil War" and, what is more, he is well aware of how easily the written word can be turned into propaganda: "all wars are fought between devils and angels; war propaganda remains the most monotonous of all human cries. Pens-of-war sprinkle soot or haloes" (1937, 9). Then, in a review of O'Donnell's book, Peter Belloc highlights the author's effort at providing a balanced picture: "He is trying to be fair to both sides, which is patently impossible. [...] Being a Catholic he sees the direct attack on the Church, but in spite of that he remains on the side of the workers who are carrying out the looting and persecution" (1937, 742).

In his attempt to provide a realistic insight of the Spanish conflict, O'Donnell's book exhibits good precision and accuracy, including a lot of descriptions full of details, references to real places and familiar characters of the political and military sphere. All this adds realism and verisimilitude to the story narrated. Let's see an example of how the narration of an event is endowed with apparent objectivity and a great dose of realism. When O'Donnell describes the destruction of the village church in Sitges, the reader can appreciate the precision in the details that O'Donnell includes in his narrative:

No more than twenty people took part in the sacking of the church. The first sound from the crowd came when the priest's vestments fluttered through the air. There was a cheer, it was mainly women's voices. Statues came crashing onto the strand. St Patrick raised a chuckle for his statue landed snugly in a pile of shavings, and then there was silence as the Monstrance crashed on a flag. Church seats came tumbling over the wall and a man delayed to call down angrily to the crowd for help but nobody responded. (1937, 71-72)

Apart from the ironic reference to St. Patrick's laughing for not being damaged, the rest looks very accurate and precise. Accuracy, precision and clarity are indeed stylistic traits that link this type of writing with the journalistic aspect of the reportage genre.

Another characteristic of reportage books is that they tend to use first-person narrators. Authors of this type of texts usually appear as eyewitnesses to the events they narrate, writing about what they saw, heard or felt. In this way, the narrator's voice seems to provide reliable and truthful information. However, the reader might wonder to what extent this narrative voice stands close to the author's experiences. A close reading of *Salud! An Irishman in Spain* reveals that O'Donnell does not always give a direct testimony of what he witnessed. There are some passages that do not come from his own experience, but from other people that told him the facts. This is called second-hand narrative or hearsay, a common narrative strategy in the old stories of early travellers who reported the existence of exotic worlds on the basis of hearsay. The veracity of facts narrated might then be damaged by the inclusion in the text of these testimonies from other sources whose origin is not the direct observation of the author. Can the reader trust the author's sources, particularly in that warlike environment? O'Donnell is, therefore, not always committed to the truth of his message, which actually belongs to someone else, even though the source of the anecdote or story is mentioned with phrases such as "the anarchists held," "a militiaman told me that," etc.

However, O'Donnell takes a further step and sometimes uses the omniscient narrative voice; that is to say, he presents events as if he had full access to incidents and dialogues occurring in different places. This type of narrator is all knowing, almost like a god within the story being told. In chapter four, for instance, O'Donnell tells a story about the behaviour of some priests and this time there is no reference to anybody who told him the details:

Priests do weird things in Catholic countries. A missionary and four other priests broke into a garage where young republicans were holding a conference and cuffed three of them to the church where a mission was in progress, walking them up the aisle in full view of the congregation with as much arrogance as ever Roman conqueror paraded his captives, and, not content with that, the missionary boasted from the altar that he had smashed this particular republican group in the parish. (1937, 68-69)

This event whose sources are unknown helps O'Donnell to justify the anticlerical feelings among the Republicans. After the story of this missionary, he adds a significant comment: "It is such mad acts that set the villagers muttering that the priest must go. Besides, he would be the one best able to gather evidence later" (1937, 69). When writing about George Orwell's reportage on the Spanish Civil War, *Homage to Catalonia*, Professor of English Literature Valentine Cunningham referred to the "I" in that book as a narrator that was shrewdly and carefully created; in his own words: "cannily constructed" (1987, 514). O'Donnell also constructs a narrator who sometimes moves away from that in a reliable eyewitness account.

With this type of narrative our author also moves towards a more interpretative and subjective type of writing. He provides less impartial descriptions of experiences, including judgments of a political and personal nature about the war and its contenders. What is more, this type of writing includes several features that are commonly found in literature, particularly in fiction. In his eagerness to show the worst side of the enemy and win over the Irish public opinion, O'Donnell tends to use some rhetorical strategies that are characteristic of satire, such as simplification, exaggeration and burlesque comparisons. These satiric strategies are clearly seen in the description of characters that have an almost cartoonish quality, in which the most negative traits are accentuated mercilessly, seeking to ridicule them. We see a good example of this if we look back at the story about those priests who broke into a garage where some republicans had gathered and took some of them to a church. They were "walking them up the aisle in full view of the congregation with as much arrogance as ever Roman conqueror paraded his captives" (1937, 68-69). It is a caricaturesque comparison typical of satiric writers such as Jonathan Swift or Evelyn Waugh.

In addition, O'Donnell goes away from realism in this reportage book and employs fictional techniques when he recurs to exacerbated idealism. Of course, he tends to idealise his fellow fighters, those who were fighting for the Republican side. It is something the reader might expect from the very beginning when O'Donnell dedicates his books to Irish volunteers who died fighting in Spain:

To
A BOY FROM ACHILL
who died fighting in Spain
and
HIS COMRADES
who went the same proud way

With this in mind, it is understandable that there are no concessions when describing both sides of the conflict: the militiamen with whom he is traveling appear as noble and courageous comrades, willing to die in defence of their ideals, whereas Franco's followers, including military, politicians and priests, are depicted as traitors, cowards and murderers. Those who started the rising in Morocco are even described as people with a "supreme ego" (1937, 56), driven by some kind of messianic madness: "The generals over there were always up to some mischief or other, especially in the summer. Probably there was some madness in the air. Generals got the Messiah mania in Morocco" (1937, 55).

Finally, this author introduces dialogues that create a dramatic texture. As if it was a novel, dialogues in this reportage book sometimes serve as a source of information and explanation of the facts, and sometimes they are used to delineate the personality of the characters presented or their language. Let's see how O'Donnell uses a dialogue to introduce the personality of a character called The Scot, an old man who had been living in Sitges for some time. O'Donnell transcribes a long speech by this character:

On the promenade outside we met The Scot. "Now, what did I think of the mob? Could any food ever come of letting the underworld loose? The tempo would always be set by the most headless, and that section of the workers with the highest sensitiveness would count least. Good God, man, listen to that." A scurry of cars went screeching past. A neglected loudspeaker blared deafeningly. "Madness, madness," The Scot Groaned and walked on, a splash of fastidious brightness in the milling throng. You could not hold back a chuckle.

In his reportage, O'Donnell includes some of these fabricated dialogues that reproduce the exact words of that character, his reaction, the way this anecdote is narrated, all of which reminds us of something we can often find in novels.

A careful analysis of *Salud! An Irishman in Spain* shows how O'Donnell's text serves to illustrate the complex mix of reality and fiction existing in this type of reportage books. Although it is written in a precise style, with detailed and realistic descriptions, which provide an impression of objectivity and plausibility of the narrated event, the author's peculiar use of different literary devices, whether in narrative strategies, satirical or idealised characterization, as well as the development of dramatic dialogues, makes him often walk away from the expected referentiality and embrace the tradition of speculative fabulation.

We should bear in mind that O'Donnell was already a fiction writer when he wrote his book about Spain and he could draw on his previous experience as a novelist to craft scenes and make his account more "convincing" and "believable." Orwell himself admits in one of his essays, "Why I Write," that his book on the Spanish Civil War is a book of political nature and that, although he tries that truth and historical accuracy prevail, it is no more than the work of a writer: "I did try very hard in it to tell the whole truth without violating my literary instincts" (1970, 29). What Orwell really says here is that every writer, as mentioned above, when transferring his or her experiences to paper, has to structure the facts, explain them and put them into perspective, which means that he has to fictionalise those facts, while including a good dose of interpretation, subjectivism and personal language full of expressiveness and the stylistic features commonly found in literature. This is what, to a great extent, O'Donnell does in *Salud! An Irishman in Spain*.

Given the political context surrounding the writing of this work, it is only logical that he recurs to such literary elements. One cannot forget the fact that O'Donnell used his pen as a weapon to counter the effective pro-Franco propaganda that dominated the Irish media. His concern was as much to provide observations on the situation in Spain as to

elicit the right response from the Irish community that was being bombarded with accounts of horrible attacks on priests, nuns and churches. All in all, it is the astute reader who should be aware of the significance of some narrative strategies and rhetorical devices used by O'Donnell and ultimately decide on the degree of accuracy and validity of the data collected in this type of reportage books.

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Persuasión en el discurso político de las campañas presidenciales en los EE.UU.

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Abstract

In this paper I will analyze the political discourse of two candidates in the race for the 2016 U.S. elections: Republican Donald Trump and Democrat Bernie Sanders. In their speeches, both make use of certain linguistic resources in order to persuade U.S. citizens to vote for them. Based on different cognitive theories, I will make a contrast between certain speeches of both candidates in order to ascertain if there exist great differences in their discourses as well as establish the possible differences in the textual structure and the rhetorical devices they most commonly use to address their target audiences, showing the various rhetorical techniques, such as repetitions, metaphors, and certain textual structures which, according to their ideology, may have the best effect in the goal of persuading their audiences to vote for them in the 2016 presidential elections.

Keywords: Political discourse; persuasion; presidential elections; rhetoric; U.S.

1. RETÓRICA Y POLÍTICA

Desde el inicio de la democracia estadounidense los ciudadanos han gozado del derecho al voto, sobre todo a partir del período de la administración jacksoniana en la tercera década del siglo diecinueve, cuando al menos todos los hombres adultos consiguieron el derecho a votar, y aún más en 1920, cuando la enmienda diecinueve a la constitución estadounidense concedió a las mujeres el derecho al voto.

Desde siempre y especialmente en períodos electorales los políticos han utilizado recursos diferentes al dirigirse a su público con el fin de impresionarlos para que acepten sus diversas líneas políticas. Los políticos estadounidenses no son ninguna excepción. En este artículo analizaremos el discurso político de dos candidatos en las elecciones de 2016: el republicano Donald Trump y el demócrata Bernie Sanders. Veremos cómo en sus discursos ambos se aprovechan de ciertos recursos lingüísticos para convencer a los ciudadanos estadounidenses de que son los mejores candidatos en las actuales elecciones. Basándome en varias teorías lingüísticas, estableceré un contraste entre los discursos de ambos candidatos para averiguar si existen grandes diferencias en sus discursos, así como señalaré las posibles diferencias en la estructura textual y las estrategias retóricas más comunes empleadas.

Así, en este artículo analizaré las diversas técnicas discursivas con las que los dos candidatos se dirigen a su audiencia, mostrando varias estrategias retóricas, como repeticiones, metáforas, y otras estructuras textuales y técnicas que, según su ideología, pueden lograr el mejor efecto en el objetivo de persuadir a su audiencia para votar a su favor en las elecciones presidenciales de 2016.

Por esta razón, primero plantearé unas preguntas iniciales, preguntas que podrían conducirnos a una mejor comprensión de los modos de persuasión empleados por cada candidato, Sanders y Trump, en sus discursos políticos, sobre todo a lo largo de la campaña presidencial. La primera pregunta podría ser en qué medida utilizan los candidatos a la presidencia estadounidense técnicas persuasivas retóricas en sus discursos. ¿Son sus discursos desarrollados y realizados de un modo similar, y ayudados por similares técnicas y modos retóricos, o por el contrario utilizan estrategias de persuasión totalmente distanciadas? Una segunda pregunta puede ser si los candidatos limitan sus estrategias de persuasión solamente al empleo de distintas técnicas retóricas o si emplean otras estrategias de persuasión en sus discursos, como gestos, ayudas visuales, espectáculos, etcétera. Finalmente, nuestra tercera pregunta se refiere al éxito de sus diferentes estrategias de persuasión; es decir, si finalmente alcanzan su objetivo y cómo lo logran.

Si nos retrotraemos a la época clásica, recordaremos a varios autores clásicos que se acercaron y trataron la retórica desde puntos de vista muy diferentes. Según los antiguos griegos, la retórica constituía uno de los aspectos más importantes de la actividad humana. De hecho el filósofo griego Aristóteles (384-322 DC) clasificó las distintas formas del arte de retórica, por ejemplo, los modos de persuasión, refiriéndose a estas como estrategias éticas o apelaciones retóricas. Estos son métodos básicos de la retórica que categorizan la apelación del hablante a la audiencia: *ethos*, *pathos* y *logos*. El *ethos* se refiere a la apelación a la autoridad y por lo tanto, la credibilidad del hablante; el *pathos* a la excitación de las emociones en modos como la metáfora, el símil, y otros medios de persuasión; es decir, apela al miedo, las esperanzas o la imaginación de la audiencia. Por último, el *logos* estaría inicialmente relacionado con la lógica, el pensamiento racional y la argumentación por medio de los hechos, si bien pudiera en ocasiones emplearse de un modo inexacto con el objetivo de confundir o engañar para, eventualmente, conseguir un efecto sobre la audiencia.

Por otra parte, para Platón (427-347 DC), mientras el conocimiento está principalmente preocupado por alcanzar la verdad (si es que existe una verdad absoluta), la retórica se refiere básicamente a declaraciones y sus efectos sobre la audiencia. Platón criticó a los sofistas ya que estos utilizaban la retórica para convencer a la gente de ciertos asuntos, independientemente de si estos fueran o no verdaderos. En este sentido, la palabra “retórica” bien podría referirse a un “discurso vacío,” que lejos de reflejar la verdad, básicamente era usado como medio de manipulación de una audiencia por otra gente; a saber, lo que hacían los políticos, básicamente faltos de sinceridad en sus motivos.

Ahora, la pregunta siguiente que proviene de nuestra última argumentación también puede ayudarnos a desarrollar nuestra discusión: ¿Qué es más importante, las técnicas persuasivas o las opiniones personales sostenidas en el debate?

2. PERSUASIÓN DISCURSIVA

Para algunas personas los discursos políticos son el arte de convencer a la gente de la conveniencia de establecer unas ciertas políticas que contribuirán al bienestar de los ciudadanos, pero para otros más críticos, los oyentes cínicos, el verdadero objetivo de los discursos políticos es más bien la manipulación del público, con el fin de que esté de acuerdo con la política que es buena en primer lugar para el político para acceder o mantener el poder. La verdad es que no disponemos de ningún método objetivo para medir el grado de honestidad y sinceridad de los discursos políticos, sobre todo antes de que estos accedan al poder. Sin embargo, podemos tratar de averiguar si las estrategias retóricas

ejercen de hecho un efecto significativo sobre el público, o si otros factores pueden contribuir en mayor medida al efecto buscado en los discursos políticos, sobre todo en los de la campaña presidencial de 2016.

Cockcroft y Cockcroft (2005), en *Persuading people: an introduction to rhetoric* hablan de tres medios diferentes de persuasión: la derivada de la personalidad, la provocada por la excitación de las emociones, y la persuasión por medio del razonamiento. Partiendo de las retóricas griega y romana, los autores intentan adaptar las técnicas clásicas retóricas a la enseñanza de varias disciplinas en nuestra educación del siglo XXI. En este trabajo haré hincapié en dos modos, la persuasión por el razonamiento, y la persuasión provocada por la emoción.

Al tratar con la persuasión en los discursos políticos, observamos distintas técnicas retóricas, que contribuyen a acrecentarla en el discurso oral o escrito. Los políticos por lo general preparan sus discursos escritos para ser pronunciados en público. Esto se realiza con la ayuda de *soundbites*, que son los modos de destacar los diversos momentos del discurso en los que los oyentes tienen que prestar una atención especial; es decir, los puntos álgidos del discurso. Se considera que mediante estos realces se consigue un impacto considerable sobre la atención de los oyentes, de modo que el orador político acentúe ciertos conceptos o ideas para un mejor convencimiento de sus oyentes. Adrián Beard (2000) explica que por lo general estos *soundbites* deben ser seguidos de una excitación emocional de los oyentes, que es lo que se traduce como *claptrap*, una suerte de truco—según Max Atkinson (1984)—diseñado para conseguir que los oyentes reaccionen con entusiasmo a las últimas palabras pronunciadas por el orador en forma de aplauso, risa o abucheo, provocando en la audiencia un sentimiento de pertenencia a un grupo específico y levantando en el público una reacción colectiva, siempre más poderosa que la individual.

Cuando trata sobre los discursos políticos en relación con la naturaleza de los actos lingüísticos, Atkinson (1984) señala que existe el procedimiento de la *list of three*, una lista de tres partes, que es inmensamente atractiva para el orador y también para el público, ya que ayuda a conferir al discurso un sentido de unidad y completud. El autor pone el ejemplo del modo en que una carrera comienza tradicionalmente: “on your marks, get set, go.” En los discursos políticos, el efecto de estas listas es incluso acentuado puesto que los discursos se escriben para ser leídos o pronunciados en voz alta, lo que añade al significado un conjunto de rasgos prosódicos, como el tempo, el ritmo, y el tono, que también juegan un papel principal en el efecto que el orador quiere transmitir.

Según Atkinson (1984), en los discursos políticos, los oradores también utilizan los contrastes para subrayar ideas específicas en términos de comparación de una idea con su opuesta; es lo que él denomina *contrastive pairs*. Un buen ejemplo es la primera frase que Neil Armstrong pronunció en 1969 cuando pisó la luna por vez primera: “One small step for man: one giant leap for mankind,” donde la primera parte debe ser leída literalmente, y la segunda parte en cambio es metafórica y se refiere al progreso tecnológico seguido por el género humano. El empleo del contraste y la repetición puede incluir un número de rasgos lingüísticos como la repetición léxica, la repetición semántica, la repetición sintáctica, la repetición fonológica, y los contrastes entre una lectura literal y otra metafórica.

Por otra parte, Beard (2000) explica las diferentes opciones en el uso de los pronombres personales que el orador escoge en su discurso, referidas a él mismo, a su partido político o al resto de los oyentes. El empleo de estos pronombres diversos ayuda al orador a alcanzar el objetivo deseado; a saber, el efecto en el público. Los oradores pueden usar

esta serie de pronombres diferentes: primera persona 'I' singular, primera persona plural 'we' bien como 'yo' singular más el otro, como primera persona 'yo' singular más un grupo, como primera persona 'I' singular más el país entero, o como primera persona 'yo' singular más el resto de humanidad. Pero también puede referirse a él en cuanto a su posición (el Presidente, el Canciller...), puede usar la voz pasiva sin ningún pronombre agente, e incluso puede ocultarse tras una metonimia, como 'el presupuesto', 'el estado', 'la nación'... Todos estos modos de emplear los pronombres personales proporcionarán la cohesión al discurso total, a la vez que señalarán el grado de responsabilidad que el político quiere arrogarse, según el asunto tratado; es decir, si desea compartir el éxito con otros colegas o con el país entero, si es consciente de la seguridad que ofrece al público, o si está dispuesto a aceptar el fracaso como propio o prefiere compartirlo con los demás o con el público.

3. ANÁLISIS

Para realizar el presente análisis he utilizado varios discursos extraídos de periódicos en distintos momentos de la campaña presidencial en los EE.UU. Por razones de tiempo y espacio, específicamente he analizado las transcripciones de tres discursos pronunciados por el candidato demócrata Bernie Sanders, y cuatro discursos del candidato republicano Donald Trump. Los discursos aparecieron en Vox.com, en la revista *Time*, en el *New York Times*, el *Wall Street Journal*, el *Buzz*, y *C-SPAN Video*. Algunas transcripciones de discursos también se acompañan de comentarios del público, el reportero, y algunos títulos de secciones.

En estos discursos los dos candidatos hablan de la situación socio-económica y el contexto político de la reciente crisis económica y política así como sus líneas políticas diseñadas para abordar los diversos problemas que la sociedad estadounidense afronta hoy en su propias fronteras, como la desigualdad económica, el extenso y duradero desempleo, la disminución en los ingresos medios de la clase media, los recortes sociales reflejados en la falta de una asistencia médica universal, la disminución de fondos gubernamentales en todos los niveles educativos, la fuga de capitales que fluyen ilegalmente o poco éticamente a paraísos fiscales, donde los millonarios y las grandes corporaciones desvían su dinero para no pagar sus impuestos. También discuten sobre problemas más políticos, como el actual status quo financiero, donde los ávidos banqueros de Wall Street que provocaron la última crisis económica han gastado miles de millones de dólares en sus actividades de *lobbying* para desregular el ultraliberal sistema económico, ya que así podrían ganar cada vez más dinero y, al mismo tiempo, sobornando a un corrupto sistema político para salvarse económicamente cuando la crisis golpeó más duramente. Finalmente, quisiera decir que en mi análisis de los textos he seguido una metodología más bien ecléctica, que combina aspectos estilísticos, críticos y cognitivos. Pero veamos los resultados que hemos extraído del análisis de los distintos discursos electorales.

4. RESULTADOS

Podemos destacar el siguiente contraste entre los discursos de Sanders y Trump. En Sanders se observa un número mucho mayor de listas de tres, sobre todo con estructuras sintácticas ternarias, más contrastes entre opuestos y en general un número más elevado de repeticiones.

Contrariamente, en Trump observamos muchas más repeticiones léxicas, aunque menos fonológicas y sintácticas. Además en los discursos de Trump podemos ver un mayor número de metáforas, especialmente las que tienen que ver con destrucción, agresión o emociones negativas.

En cuanto a los pronombres personales, en Sanders observamos que el tipo más utilizado es el 'We' (yo + resto de ciudadanos estadounidenses) sobre el 'I' y muy por encima del 'you', con el que se dirige a su público. Por el contrario, en los discursos de Trump observamos una enorme incidencia del 'I' sobre el 'We' (yo + resto de ciudadanos estadounidenses) y el 'We' (yo + mi equipo), llamando también la atención el uso más numeroso de 'you' para dirigirse al público que confía en Sanders.

Debido a las características que se han mencionado en el recuento de los resultados, podemos afirmar que el discurso de Sanders es coherente en cuanto a ideas, coherente en relación a las estrategias textuales, elaborado si observamos el despliegue de estrategias retóricas que utiliza y la riqueza del vocabulario a la vez que una cuidada estructura rítmica en el discurso.

Por otra parte, el discurso de Trump es mucho menos elaborado y no se adapta en absoluto a los patrones académicos, en lo que toca a la estructura textual y las estrategias retóricas clásicas. Es un discurso más exagerado en cuanto a la energía desplegada lo que sorprendentemente puede provocar cierta confianza en su electorado. Además en él destaca la incorrección política que le confiere una pátina de autenticidad, sinceridad y, en último caso, verdad, al menos en lo que su público específico percibe.

Mientras el tiempo abstracto del que trata el discurso de Sanders se proyecta desde un presente aciago e incierto hacia el futuro, el de Trump va en sentido contrario, reflejando una cierta melancolía por los viejos tiempos, donde la nación estadounidense era grande y poderosa.

5. CONCLUSIÓN

El tema principal del trabajo era comprobar hasta qué punto los candidatos presidenciales utilizan estrategias retóricas persuasivas en sus discursos electorales. A esta primera pregunta, la respuesta es que, como hemos observado, el discurso de Sanders emplea más estrategias retóricas, especialmente las más clásicas para persuadir a su público, mientras que Trump no utiliza tanta variedad y además las usa en menor cantidad, excepto la repetición léxica, en la que basa casi toda la fuerza de su discurso.

En cuanto a la segunda pregunta de si emplean otras estrategias de persuasión relacionadas no tanto con el propio discurso y más con la personalidad, hemos visto que Sanders utilizaba sobre todo el 'We' inclusivo para referirse a su público, mientras que en Trump domina la primera persona singular 'I' exclusiva y, en ocasiones, el 'you', como técnica de acercamiento e implicación de su público.

Aunque a estas alturas, ya sabemos el resultado de las elecciones presidenciales de 2016, a la tercera pregunta de la consecución de sus fines, no podríamos estar del todo seguros del resultado electoral si en lugar de Hillary Clinton, Bernie Sanders hubiera sido finalmente el candidato del partido demócrata.

Como es obvio, en este trabajo no ha lugar a explicar otras circunstancias sociales, políticas y culturales que pudieran haber modificado el resultado de la primera vuelta y, eventualmente, del resultado final de las elecciones estadounidenses de 2016. Esa sería otra historia...

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Intertextuality, Creativity and Myth as a Metaphor of Aging in Daphne du Maurier's "Ganymede" and Thomas Mann's *Death in Venice*

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Abstract

Daphne du Maurier's short story "Ganymede" (1959) was significantly influenced by Thomas Mann's novella *Death in Venice* (1912), since both narratives focus on the memories of an aging scholar's holidays in Venice, where he indulges in an imaginary homoerotic relationship with a young man. The evident traces of intertextuality between these narratives and the fact of having an intellectual and writer as a narrator contribute to underlining the significant role that artistic creativity plays in them. Both texts also comprise pervasive references to classical mythology, such as the mythical dimension of the intergenerational affair between the aging scholar and the young man, which allows interpreting their relationship as a metaphor of the process of aging. Through the importance attached to creativity and aging in both narratives, this paper explores du Maurier's creative voice at this later creative phase, showing how her sexual identity remained inextricably linked to her writing persona and how aging influenced her creativity.

Keywords: intertextuality; creativity; myth; aging; homoeroticism

1. INTRODUCTION

Daphne du Maurier's short story "Ganymede," published in her collection of short fiction *The Breaking Point* (1959), was clearly influenced by Thomas Mann's novella *Death in Venice* (1912), to the extent that it can be argued that du Maurier's narrative turns into an adaptation of Mann's classic, given the significant intertextual links existing between both texts. "Ganymede" and *Death in Venice* recount the memories of an aging scholar during his holidays in Venice, where he indulges in an imaginary homoerotic relationship with a young man. The intergenerational affair between the aging artist and his beloved in these two narratives acquires a mythical dimension, as this relationship is compared with that of Apollo and Dionysus, Zeus and Ganymede, and Pygmalion and Galatea, and is even endowed with philosophical echoes, as it is also associated with Socrates and Phaedrus, explicitly addressing Plato's renowned dialogues.

Likewise, this intergenerational affair paves the ground for a symbolic interpretation of their relationship as a metaphor of the process of aging, which will contribute to shed light on the aging of du Maurier's writing persona, focusing on her ambivalent positioning towards old age, her ideas taken from classical mythology about the amalgamation of different selves—young and aged—to give shape to her identity as a woman writer, and the emphasis on the sensuous, as opposed to the intellectual, in her aging years, thus

showing that her writing persona would ever remain inextricably linked to her sexual identity. In order to explore these issues, I would like to look into three examples of intertextuality between Thomas Mann's *Death in Venice* and Daphne du Maurier's "Ganymede," those being: the metaphorical reflection of the aging man in the mirror, the mythical intercourse between youth and old age, and the creative voice of the aging artist in pursuit of the sensuous.

2. THE METAPHORICAL REFLECTION OF THE AGING MAN IN THE MIRROR

As her biographer Margaret Forster claims, du Maurier wrote her story "Ganymede" during a period of great psychological strain and the process of writing it entailed "a kind of therapy" for her (1994, 300). In the years preceding its publication, du Maurier went through a series of events that had an important emotional effect on her, such as her husband's illness and the debacle of her marriage, the death of her mother and of her beloved partner Gertrude, and the emotional outcome derived from the onset of her menopause. When she was in her fifties, du Maurier began to nourish ambivalent feelings towards her aging process, since, even though she would continue writing until her late years, she was also aware of the pervasive gender-prescribed cultural assumptions held towards middle-aged women at the time. This ambivalence is shown in her narrative "Ganymede," as the aging narrator himself becomes acquainted with an eccentric aging man in the course of his trip to Venice; an episode which can be interpreted through critic Kathleen Woodward's theory of 'the mirror of old age,' and which is also clearly grounded in one scene from Mann's novella that presents important intertextual links.

In a passage from *Death in Venice*, when Aschenbach is on the ship to set off for his destination, his attention is drawn to a group of young men on the upper deck, who are laughing and enjoying the prospect of a holiday in Italy. As he feels increasingly attracted towards these young men indulging in joy and mirth, Aschenbach finds himself staring at one of the members of this bunch, who apparently looks different from the rest. As the narrator recounts,

He [Aschenbach] realised with something akin to horror that the man was no youth. He was old, there was no doubting it: he had wrinkles around his eyes and mouth; the matt crimson of his cheeks was rouge; the brown hair beneath the straw hat with its colourful band—a toupee; the neck—scrawny, emaciated; the stuck-on moustache and imperial on his chin—dyed; the full complement of yellow teeth—a cheap denture; and the hands, with signet rings on both forefingers, those of an old man. A shudder ran through Aschenbach as he watched him and his interplay with his friends. Did they not know, could they not see that he was old, that he had no right to be wearing their foppish, gaudy clothes, no right to be carrying on as if he were one of them? (Mann [1912] 2004, 29)

This scene, in which Aschenbach stares at an aging man with a sense of aversion and even of disgust, epitomizes what Woodward has described as 'the mirror of old age' within the context of aging studies. Woodward's thesis draws upon a variety of sources, such as Sigmund Freud's theory of the uncanny and the experience of the double, the reversal of Jacques Lacan's mirror stage of infancy through which the 'I' is constructed, and Simone de Beauvoir's statements about aging in her volume *The Coming of Age*. The source of Aschenbach's anxiety and dread upon staring at the aging man in Mann's novella truly lies in the fact that he fails to identify himself with the aging man, who—as is, later on, revealed—arises as his symbolic *alter ego*. Woodward refers to the shock of

recognition upon meeting one's double as elderly, arguing that, in old age, we as individuals tend to separate what we perceive as our real selves from our aging bodies, thus acknowledging that acceptance of old age comes eventually from 'the other' (1986, 104). Aschenbach thus experiences the alienation of the self as he refuses to acknowledge the aging other he feels confronted with, who happens to be no other than "the other within," to use Marilyn Pearsall's term, referring to Simone de Beauvoir's precepts, stating that "within me it is the Other [...] who is old and that Other is myself" ([1970] 1972, 284).

As the narrative unfolds and he becomes increasingly obsessed and infatuated with young Tadzio, Aschenbach gradually reproduces the image of the aging man he initially met in the ship on his way to Venice, which at the time he found most despicable, especially inasmuch as he perceived that the aging man in the ship pretended to be young, like the rest of his comrades in the group. However, in his final purpose to indulge in the fantasy that Tadzio may feel a similar sort of attraction towards him, Aschenbach begins to take good care of his appearance and tries desperately to look younger, ultimately emulating the aging man that he had loathed and literally turning into his double. As the narrator reveals,

He [Aschenbach] added cheery, youthful touches to his wardrobe, wore jewels, and used scent; he spent long hours several times a day at his toilet, coming to table bedizened, excited, and tense. Gazing at the sweet youth who had won his heart he was sickened by his aging body: the sight of his grey hair, his pinched features filled him with shame and despair. He felt an urge to revitalise himself, restore himself physically. (Mann [1912] 2004, 130)

This scene turns into another example of Woodward's 'mirror of old age,' inasmuch as it portrays the disintegration between two symbolic mirror images, an ideal youthful image that Aschenbach tries to replicate as a result of his infatuation with young Tadzio, and the aging image of his body he distinguishes in the mirror. It is thus as a result of the growing, even if symbolic, attraction he feels towards young Tadzio that Aschenbach first gains insight into his aging traits and into the aging process that is gradually befalling him.

In an evident display of intertextuality, the aging man from *Death in Venice* finds its counterpart in another aging character within du Maurier's transformation of Mann's classic novella. In "Ganymede," as Fenton—the narrator and aging scholar in du Maurier's short story—becomes infatuated with a young waiter in Venice, he also notices the annoying presence of an aging man, who describes himself as the uncle of the young man whom he idolises and identifies with the Greek mythical character of Ganymede. The pervasive presence of this aging man becomes imposing, and his appearance is portrayed as utterly grotesque, as the narrator grows obsessed with his sinister smile, showing "teeth full of gold stoppings" (du Maurier [1959] 2011, 97). Having identified himself with god Zeus in the course of his mythical delusion, Fenton associates this ludicrous aging man with the Greek god Poseidon, brother of Zeus and also his rival, well aware, as a well-read classical scholar, that Poseidon was symbolised by a horse, and that "a horse [to use his own words]—unless it is winged—symbolises corruption" (du Maurier [1959] 2011, 94). Fenton immediately feels jealous as a result of the close relationship that this aging man appears to have with his Ganymede, while at the same time, he also notices how Ganymede's uncle wishes to keep him at a distance from the young waiter he venerates. This aging man thus exerts the same effect of aversion on Fenton as the aging man has on Aschenbach in Mann's text, and in both cases, they find themselves unable to identify with these grotesque aging men, even if they symbolically arise as their doubles.

3. THE MYTHICAL INTERCOURSE BETWEEN YOUTH AND OLD AGE

Du Maurier decided to set her story “Ganymede” in a significant location, the city of Venice, which brings to mind echoes of du Maurier’s common use of the code phrase ‘Venetian tendencies,’ to refer to her homosexual identity, as her biographer Margaret Forster explains (1994, 28). Her story “Ganymede” can thus be taken as her swan-song addressing her homosexual relationship with Gertrude Lawrence after her tragic death. The actress Gertrude Lawrence was almost ten years older than du Maurier, but the author always felt that she was the elder, as she would often identify in Gertrude a spirit of eternal youth that would never allow her to grow aged. Du Maurier’s story “Ganymede” thus turns into an elegy of youth, as well as her personal homage to her late partner, as in a biographical reading of the narrative, du Maurier would stand for the aging male narrator impersonating the god Zeus, while Gertrude would personify the young waiter whom he identifies with Ganymede. The mythical intercourse between youth and old age that du Maurier envisions in her narrative is also clearly grounded in the homoerotic fantasy between Aschenbach and Tadzio in *Death in Venice*, as old age and youth metaphorically look upon each other in mirror scenes.

The platonic homoerotic relationship that the main characters in *Death in Venice* and “Ganymede” have with their younger counterparts becomes thoroughly symbolic, since it is deprived of any sort of physical quality, and it rather involves an intellectual search for beauty, which acquires highly mythological undertones. In Mann’s novella, Aschenbach recurrently portrays Tadzio with pervasive references to classicism and mythology, depicting him like a series of “Greek statuary of the noblest period” ([1912] 2004, 45), feeling fascinated by “the truly godlike beauty of this mortal being” ([1912] 2004, 52), focusing on “the boy’s mute divinity” ([1912] 2004, 56), describing him as “fair as a gentle god” ([1912] 2004, 60), and idealising him like “a distant work of art” ([1912] 2004, 61). In some passages, Aschenbach even identifies Tadzio with traits that are highly characteristic of some Greek mythological figures like Apollo and Narcissus. As a case in point, as Aschenbach meets Tadzio on the beach, he portrays him as follows: “[d]ay after day now the god with the flaming cheeks soared upward naked, driving his team of four fire-breathing horses through heaven’s acres, his yellow ringlets fluttering wild in the gale of the east wind” (Mann [1912] 2004, 75). The subtle reference that associates Tadzio with god Apollo becomes particularly ironic in Mann’s novella, as, even if Aschenbach has devoted his life in symbolic worship of the god of order, Apollo, whom he perceives as personified in Tadzio, his infatuation with this young man will precipitate his reverence to its counterpart, the god of chaos, Dionysus. In addition to Apollo, Aschenbach also compares young Tadzio with the mythical figure of Narcissus: “It was the smile of Narcissus bending over the water mirror, the deep, enchanted, protracted smile with which he stretched out his arms to the reflection of his own beauty, an ever so slightly contorted smile—contorted by the hopelessness of his endeavour to kiss the lovely lips of his shadow—and coquettish, inquisitive and mildly pained, beguiled and beguiling” (Mann [1912] 2004, 95). This passage is grounded in the classical scene of the Greek myth in which Narcissus contemplates his reflected image in the river, but it is also transformed. In this mythical delusion, in resemblance with the myth of Narcissus, Aschenbach and Tadzio turn into mirror images of one another, Aschenbach staring at his younger self, and Tadzio gazing back at his older self. Nonetheless, as it is later on revealed, this mirror scene in which both characters look at each other will not finally bring about the death of Narcissus, as happens in the original myth, but rather, that of Aschenbach, that is, that of the aging self.

If Tadzio is compared with the mythical characters of Apollo and Narcissus in Mann's novella, in du Maurier's short story, as a classical scholar, Fenton indulges in a mythical fantasy by means of which he pretends he is "Zeus, the giver of life and death, the immortal one, the lover" ([1959] 2011, 90), whereas the young waiter he feels infatuated with turns into "his own beloved, his cup-bearer, his slave, his Ganymede" ([1959] 2011, 90). In Greek mythology, the figure of Ganymede is portrayed as a man in his youth who performs the role of the cupbearer of the gods and becomes Zeus' favourite. According to scholar Thomas Hubbard, the symposium or drinking party was considered a site of homosexual admiration, where serving boys would often tend to their duties naked, and male homoerotic poetry was declaimed as an expression of homosocial values among men of the upper class (2003, 4).

In analogy with Tadzio's smile towards Aschenbach in *Death in Venice*, in du Maurier's short story, Fenton also identifies a sense of mutual recognition with his Ganymede, as the young waiter smiles at him, thus once more enacting another mirror scene in which Fenton and Ganymede exchange glances. In this instance of recognition, Fenton indulges in his fantasy, stating: "I could feel the chair of gold, and the clouds above my head, and the boy was kneeling beside me, and the cup he offered me was gold as well—his humility was not the shamed humility of a slave, but the reverence of a loved one to his master, to his god" ([1959] 2011, 92-93). However, in another ironic twist of the plot, it is truly Fenton who actually plays the symbolic role of fulfilling the wishes of his mythical Ganymede, as, enticed by the demands of the young boy's uncle, Fenton agrees to aid in the professional promotion of his Ganymede in England, and by extension, take financial care of his relatives. Thus, in their mythical intercourse, the aging and more powerful self that Fenton represents is often counteracted by the younger and more powerless self that the waiter impersonates, as Ganymede, by means of this exchange, and in spite of his youth, gains more control and authority over Fenton.

4. THE CREATIVE VOICE OF THE AGING ARTIST IN PURSUIT OF THE SENSUOUS

Du Maurier's writing persona remained inextricably linked to her sexual identity, identifying her creative voice as eminently male—"her boy in the box," as her biographer Margaret Forster claims (1994, 419). Nonetheless, Gertrude Lawrence's premature death contributed to quieting du Maurier's creative voice at the time, and as Avril Horner and Sue Zlosnik argue, the author herself admitted that her writing persona turned into a 'disembodied spirit' (1998, 5); a term that du Maurier used in her personal letters to refuse any determining role as a woman writer. In "Ganymede," Fenton becomes aware of a sense of artistic immortality in him, which again finds its correlate in Aschenbach's artistic vein in Mann's novella, and in both narratives, Aschenbach and Fenton are described as aging men who have devoted their life in pursuit of knowledge and artistic achievement as writers and scholars.

In *Death in Venice*, Aschenbach is a distinguished and renowned author who lives with the "fear of failing to achieve his artistic goals" (Mann [1912] 2004, 7) at a stage when he feels he is approaching his old age. Aschenbach acknowledges he is the union of the conscientious nature of his father and the artistic temperament of his mother, and since early on in his life, he admits never being allowed to know leisure, or to use his words, enjoy "the carefree idleness of youth" (Mann [1912] 2004, 13). Consequently, Aschenbach faces his aging years as a stage in life when his intellectual goals could be mostly achieved as a result of a lifetime devoted to hard work, contending that "he ardently desired to live to old age, for he had always believed that the only artistic gift that can be

called truly great, all-encompassing, and, yes, truly praiseworthy is one that has been vouchsafed productivity at all stages of human existence” (Mann [1912] 2004, 14). Aschenbach also gains insight into the fact that, as a youthful artist, he was more cynical and often questioned the nature of art, while in his aging years, his work has acquired an “exemplary, polished and conventional, conservative, formal, even formulaic” (Mann [1912] 2004, 21) tone, which he perceives to be the result of his aging process. Aschenbach’s trip to Venice responds to his lifetime and symbolic search for beauty, thus showing that his pursuit of Tadzio responds to his scholarly purpose to bring “the godlike statue to light” (Mann [1912] 2004, 81) as an artist, thus once more, indulging in a mythical fantasy, whereby it is hinted that he thinks of himself as Pygmalion and of young Tadzio as Galatea.

His symbolic intercourse with Tadzio, though, will bring about a transformation in Aschenbach’s intellectual purposes, as, in his aging years, he admits to himself that his fascination for Tadzio will divert his attention “from the intellectual to the sensual” (Mann [1912] 2004, 82). In fact, it is owing to his attraction towards Tadzio that Aschenbach recovers his will to write, but in a significantly different manner, as his creativity acquires an important sensuous quality, stating that “he longed to work in Tadzio’s presence, to model his writing on the boy’s physique, to let his style follow the lines of that body” ([1912] 2004, 85). Aschenbach’s aesthetics in his aging years thus leaves behind his intellectualism to indulge in the sensual, underlining what he ultimately perceives as the “fruitful intercourse of mind with body” (Mann [1912] 2004, 86). Hence, it is in his aging process that Aschenbach, due to his attraction towards young Tadzio, realises that beauty turns into “the only form of the spiritual we can receive through our senses” (Mann [1912] 2004, 84). Aschenbach’s aesthetic philosophy is grounded in Plato’s precepts about the interrelationship between erotic love and philosophical wisdom, as Aschenbach engages in a fantasy through which he plays the role of Socrates and instructs young and inexperienced Phaedrus, whom Tadzio impersonates, thus taking part in a philosophical exchange between both, describing them as “one elderly, one young; one ugly, one beautiful; the wise beside the desirable” (Mann [1912] 2004, 83). Nonetheless, Aschenbach faces the dilemma that will eventually give closure to Mann’s narrative, since, even if he admits that beauty is “the path of the man of the senses [and] the path of the artist to the intellect” (Mann [1912] 2004, 136), he also wonders whether “the man for whom the path to the intellect leads through the senses can ever find wisdom” (Mann [1912] 2004, 136).

In analogy, in du Maurier’s narrative, Fenton has recently resigned his post as a classical scholar, and as happens to Aschenbach in Mann’s novella, his trip to Venice also turns into a transcendental experience that is bound to change him for life. It is in his late years that Fenton admits to himself being aware “of belonging – certainly not to the present, nor to the future, nor even to the past, but to a period of time that was changeless” ([1959] 2011, 87). The symbolic attachment he feels towards a young Venetian waiter also turns into a highly aesthetic experience that acquires mythical undertones, as, through his acquaintance with the young waiter, Fenton—like Aschenbach—also plays the role of Pygmalion, as he acts as mentor to the young man, trying to educate his taste, and indulging in the intellectual fantasy of introducing him to classics, such as Shakespeare and Mozart. Likewise, the Greek classical myth on which du Maurier’s short story is mostly based, that of Zeus and Ganymede, also underlines the relationship between mentor and apprentice that easily brings to mind that of Socrates and Phaedrus, which is recurrently mentioned in *Death in Venice*. In another significant display of intertextuality with Mann’s novella, in du Maurier’s narrative, Fenton’s aesthetic fantasy is also doomed

to end in tragedy, as he foretells the death of the young waiter in a prophetic dream endowed with pervasive mythical echoes. As Fenton recalls: “I saw Poseidon, the god Poseidon, rising from an angry sea, and he shook his trident at me, and the sea became the canal, and then Poseidon himself mounted a bronze horse, the bronze horse of Colleoni, and rode away, with the limp body of Ganymede on the saddle before him” ([1959] 2011, 100).

If Fenton’s mythical visions evoke the struggle between Zeus and Poseidon to possess Ganymede, in *Death in Venice*, Aschenbach also has a prophetic nightmare in which he finds himself fighting in hell between the domains of Apollo and Dionysus, stating “his intention to defend his domain against the stranger, the enemy of the serene and dignified intellect” ([1912] 2004, 127-128), but finally failing in his purpose, as he becomes a devotee of the sensuous in a dream filled with orgiastic Dionysian imagery. In fact, Aschenbach’s dream manifests his ultimate abandonment of ethics for the sake of aesthetics, and he even indulges in the delusion that the plague befalling the city of Venice is akin to his debacle and fall into the Dionysian domain of the physical.

5. CONCLUSIONS

Aschenbach’s poetic death at the end of Mann’s novella implies that he finally succumbs to the domain of the sensual, literally turning into a victim of his own body, but in his delusion, in a scene which can be described as an epiphany, Aschenbach dies with the conviction that he has managed eventually to establish communion with his beloved Tadzio. In her adaptation of Mann’s novella, du Maurier introduces a significant change in the renowned end of *Death in Venice*, since, instead of the aging scholar, it is young Ganymede who tragically passes away. Du Maurier’s reversal of the end of Mann’s novella endows Fenton with the possibility of indulging in an ever-ending fantasy, as, back in England, Fenton admits having taken a fancy for another young boy, who is also training to become a waiter and whom he plans to turn into the personification of his Ganymede once more. Through transforming the end in her adaptation of Mann’s novella, du Maurier enables the aging artist to continue his personal pursuit of beauty, as in his case, finding beauty in the sensuous has endowed him with a renewed creative voice. Du Maurier’s transformation of the plot of Thomas Mann’s *Death in Venice* in her short story “Ganymede” sheds light on the author’s positioning with respect to her writing persona, her process of aging, and her gender identity in a later phase of creativity. Through passages that exemplify Woodward’s theory of ‘the mirror of old age,’ du Maurier shows her ambivalence towards aging, as it turns into a very prolific stage of her writing, but she also resents feeling under pressure owing to cultural prejudices against aging. Likewise, the intercourse with mythical undertones between a young and an aging self, personified by Fenton and Ganymede, respectively, underlines the exchange of roles between master and servant, favouring a symbolic intercourse between youth and old age, regardless of age prescriptions. Finally, in her narrative, du Maurier once more underlines the connection between her creativity and her sexual identity also in her late years, claiming that her symbolic search for beauty in the sensuous endowed her creative voice with renewed energy in her aging.

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Molecularising the Nation: Mrs. Bhavé's Homeless Diaspora

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Abstract

This paper analyses Bharati Mukherjee's short story "The Management of Grief" and focuses on the main character, Shaila Bhavé. The main goal of the article is to show how Mukherjee problematises fixed dominant and majoritarian narratives of the nation and suggests new hybrid and productive cultural spaces from which to generate alternative and minoritarian signifiers in Deleuzian terms.

Keywords: Mukherjee; national identity; belonging; hybridity; Deleuze and Guattari

Bharati Mukherjee has been confronted with a complex and multilayered subject position; she is an Indian-born American writer who rejects being hyphenated. As dominant narratives of belonging and identity cannot accommodate those who live in-between (McLeod 2000, 216), Mukherjee will provide the characters in her fiction with new transnational models of identity and belonging. This is the case of "The Management of Grief," a story that depicts a diaspora (from Canada to Ireland, Bombay, and finally back to Canada) through a terribly traumatic experience. This journey will help the main character Shaila Bhavé deterritorialise fixed notions of national identity.

This story revolves around the effects that the terrorist bombing of Air India Flight 182 had on Toronto's Indian-Canadian community on 23 June 1985. Shaila Bhavé, a thirty-six-year-old Indian woman who immigrated to Canada, has recently lost her husband and two sons. She is a subject in-transit, opened up to a constant flow of becomings. Migrancy exposes her to displacement, fragmentation and discontinuity. However, her split-subject position will prove to have a really productive potential. Shaila lives, in Bhabha's terms, a border life on the border of different nations, in-between different homelands. She feels detached both from the Indo-Canadian community and from the western community, represented by the social worker, Judith Templeton. Shaila feels marked, different, both within the dominant and the minority community. She is not Indian, she is not Canadian, she is both and none at the same time; or even something beyond still to come.

As Homi Bhabha states the "beyond" is transitory, liminal, intersitial, hybrid: "For there is a sense of disorientation, a disturbance of direction, in the 'beyond': an exploratory, restless movement caught so well in [...] here and there [...]" (Bhabha [1994] 2004, 1-2). It is the place where conventional patterns of thought and behaviour can be problematised and revisited by the possibility of crossing. This in-between space seems the

perfect location for Shaila to remodel her new identity. In fact, hybrid identities remain perpetually in motion, open to change and reappropriation, and so it seems to be the case of Mrs. Bhave.

“The Management of Grief” shows us the personal diaspora Shaila Bhave needs to go through in order to break away from restrictive cultural impositions that try to fix her ongoing identity and do not allow her to move beyond. The story has a climatic structure. It depicts this process through four different stages. In the first section of the story we see Shaila within the Indo-Canadian community after the terrible news in Toronto. She does not feel identified with the cultural specifics that circulate within her community. In the second section, Shaila and others are taken to the scene of the disaster in Ireland. This section serves as a bridge towards the third section, which is located in India. There, Shaila is confronted with her double exile; her homeland does not feel home anymore, and it was probably never a site where she had a unified sense of identity. This is the moment when the story reaches its climatic scene, when Shaila decides to go back to Canada and build the new routes towards her new cultural location, somewhere beyond dominant discourses.

The story starts with a very strong sense of community that seems to overwhelm the main character. A big crowd—members of the Indo-Canadian community—gather at Shaila’s place after the news of the disaster. The narration denotes a deep sense of detachment. Shaila feels estranged from all these people. The narrator feels intruded by the invasive Indo-Canadian community. In a state of shock and swept over by a wave of profound grief, Shaila’s private sphere is to be shared with the community. Under the effects of valium, she approaches this scene from a certain distance, almost as an external narrator.

She is immersed in “a deadening quiet” (Mukherjee 1989, 174) that keeps her aside. The imaginary echo of the screams of her lost loved ones “insulates” her. Disorientated, isolated, and spaced out, she seems to keep a distance from her own community. She is both inside and outside. Her detached narration allows her to have a privileged position on the margins, which gives her some perspective. From this very first scene, Shaila Bhave shows herself as being trapped between “two modes of knowledge” (Mukherjee 1989, 185); tradition vs. new and challenging cultural locations. Her in-betweenness within the Indo-Canadian community helps her problematise traditional fixed cultural impositions. Sitting on the carpeted step of the stairs and holding hands with her neighbour Kusum, she questions her traditional upbringing and her role as a submissive and silent wife. She regrets not having told her husband how much she loved him. From this very early stage in the story, Shaila seems to detect the main gaps within her own cultural constructedness.

Judith Templeton, the social worker, chooses her as a mediator, partly because of her interstitial cultural location, but not only for this reason. On the one hand, Judith Templeton asks Mrs. Bhave to become a cultural interpreter, a cultural bridge between the Canadian Indian community and the government social service agencies, because Judith herself has “[...] no experience with a tragedy of this scale [...] and with the complications of culture, language, and customs” (Mukherjee 1989, 177).

On the one hand, Judith Templeton’s choice is based on a clear misperception. Shaila Bhave’s exemplary management of the situation is taken for granted. However, the reader is aware of this misunderstanding, through Shaila’s mind. Mrs. Bhave calls herself “a freak” and she regrets her reaction in front of the tragedy. She wishes she could “[...] scream, starve, walk into Lake Ontario, jump from a bridge” (Mukherjee 1989, 178), instead of taking it “more calmly” than the rest of her community. She does not see herself as a model.

According to Ribkoff, Shaila's post-traumatic state triggers her peripheral position in relation to Templeton's world and the Canadian Indian community; a position which is not fully satisfactory for Judith Templeton's demands and for the Canadian Indian community expectations. As Ribkoff points out, Shaila has lost herself and she becomes a witness to a conflict of cultures. However, we should add that she has been brought up within this conflict. She is not the ideal collaborative mourner that the western agents believe her to be. In fact, she will not be able to deal with the fixed westernised cultural constructions imposed upon the Canadian Indian community by the social service agency. Nor is she a model to be followed by "her people," as she has never been.

Shaila has always had a great potential for subversion, owing to her position in-between different "modes of knowledge" and different worlds. She grew up in a complex family cultural context, which opposed two different approaches to life: the Indian dominant culture of religion and the minoritarian discourse of rationalism. While her grandmother "kept stubborn faith in Vedic rituals" (Mukherjee 1989, 185), her parents rebelled against tradition and became rationalists. As a result, while Mrs. Bhava cannot feel identified with the hegemonic patterns of Canadianness, she cannot fit in the dominant discourses of Indianness either, because she has never inhabited such cultural spaces. As an immigrant she has been condemned to remain on the margins by becoming a hyphenated subject.

Cultural essentialism leads Judith Templeton to a resulting cultural reductionism. There are many episodes in the story when Judith Templeton misunderstands the cultural codes that operate in the Indo-Canadian community, partly because of her reductionist and manichean conception of difference. Deleuze addresses the question of difference by stressing the importance of thinking difference not as the reactive pole of a binary opposition organised so as to affirm the power and primacy of the same, but as the affirmation of difference in terms of a multiplicity of possible differences; difference as the positivity of differences. In "Difference in itself," the first chapter of *Difference and Repetition* (1968), Deleuze introduces the notion of a productive and potentially individuating difference. He redefines difference as something that is not the result of anything external (difference in relation to other things) but as something that exists internally *a priori* of the subject, beyond identity, analogy, opposition, and resemblance; thus, something that should be affirmed rather than negated.

Deleuze distinguishes between the distinct and the different. Whereas the distinct depends on something external to be defined in opposition to (to be distinguished from), the different is already different before being compared with anything else. Deleuze considers difference something multiple that constitutes life. It is intense and cannot be codified by "a selective test which must determine which differences may be inscribed within the concept in general" (Deleuze [1968] 2004, 38). When difference is understood in terms of "a selective test," such as identity, analogy, opposition and resemblance, these relations determine groupings that contract the multiple potential of difference. By difference he understands, then, the 'singularity,' specificity or uniqueness of every single state of an object, individual, conception; that is, every single energy of the universe.

Templeton does not take singularities or particularities into account. Her paternalistic intentions have a tendency to homogenise, or universalise, the Indian Canadian community. She perceives it as distinct from her western world. She cannot perceive intracultural differences. What is more, in her attempt to translate Indo-Canadian cultural productions into western cultural codes, she gets easily lost in translation: "We want to help, but our hands are tied in so many ways" (Mukherjee 1989, 178). When Judith asks Shaila for

help, the latter claims for the singularities of her people: “We must all grieve in our own way” (Mukherjee 1989, 178). Templeton’s main difficulty is to be found in her futile effort to translate certain cultural meanings into a different system of signification. An example of this might be found in her poignant urge to impose western signifiers upon the mourning process of the different members of the Canadian Indian community.

The story illustrates the extent to which mourning processes after traumatic losses are culturally constructed, which is precisely what Judith has not understood. She personifies the Canadian institutional response to the event. She does not know how to translate the grief she shares with the Indian community into cultural specifics that are acceptable to both Indian and western eyes. As Bowen (1997) argues, whereas grief is proved to be transcultural, the management of it is culture-specific. While the trauma of violent death and sudden loss may be universal, the experience of grief is rather cultural. This is where Judith finds an inaccessible boundary. In order to cross this line, Judith Templeton should be aware of certain cultural signifiers, certain specificities that are fundamental for the Indo-Canadian community. As Almeida states: “What the psychotherapist in Mukherjee’s story needed to understand was Hindu and Sikh philosophy and its teachings on the principles of Karma, reincarnation, samsara and moksha [...]” (Almeida 2004, 14).

Consequently, Judith can only impose her textbook classifications on the ground of trauma, which is transcultural. In her classification, she will be able to account for the three first stages: rejection, depression, and acceptance. The last stage, reconstruction, will be out of her reach. Templeton truly believes that “[r]emarriage is a major step in reconstruction (though she’s a little surprised, even shocked, over *how* quickly some of the men have taken on new families)” (Mukherjee 1989, 188). Here again she encounters a cultural gap that brings with it another misunderstanding. What she perceives as reconstruction might come out of a mere cultural imposition; “the call of custom and tradition” (Mukherjee 1989, 185). This is the case of all those widowers whose parents and older brothers have already arranged new marriages for them back in India. It is this neo-colonial effort to impose majoritarian meanings that Mrs. Bhave will confront in the last section of the story, back in Canada.

After a diasporic journey across Toronto, Ireland, and Bombay, Mrs. Bhave gets back to Templeton with a stronger identification with a minoritarian subject that refuses to be subalterned by the logics of the majoritarian culture represented by Templeton. Deleuze and Guattari make a very suitable distinction between majority and minority, very relevant to our discussion. On the one hand, the majority occupies a hegemonic position in the social scale since it is established as the standard measure for everything and it assumes a state of power and domination. On the other hand, the minority is non-hegemonic since it is defined by those states that differentiate it from the majority. This differentiation is not binary, but it is multiple. Whereas majority is defined by “a constant, of expression or content, serving as a standard measure by which to evaluate it” (Deleuze and Guattari [1980] 2003, 105), that is, a fixed formulation and universalisation, minority can be defined by its singularities and is subject to a continuous process of ‘becoming-minoritarian,’ becoming different-in-itself. This is why Deleuze and Guattari assert that “[...] we must distinguish between: the majoritarian as a constant and homogeneous system; minorities as subsystems; and the minoritarian as a potential, creative and created, becoming” (Deleuze and Guattari [1980] 2003, 105-106). The Indo-Canadian community that is subalterned by the majoritarian discourses of belonging in Canada remains a minority, a subsystem that depends on a homogeneous system.

By being a minoritarian subject, Mrs. Bhavé's power might not be measured by her access to the majority system. Her power may reside in a potential to create new states through the process of becoming minor, which will dismantle or deterritorialise dominant discourses of the standard majority. Deleuze and Guattari do not obviate the importance for minorities to achieve majority states. They insist, however, on the transformational potential that minorities have in their "becoming" potential and, therefore, claim for minorities to become-minoritarian to create infinite new states and new social dynamics.

When Mrs. Bhavé helps Templeton with the elderly Sikh couple—recent immigrants whose sons died in the crash—this tension between majority, minority and minoritarian seems to operate at different levels. On the one hand, Judith Templeton, as a majoritarian subject, a representative of the State, tries to impose rigid patterns of standardisation upon the couple. She is determined to make them sign some sort of documents so that the government gives them money, including money to travel to Ireland to identify the bodies of their sons. They refuse to sign. The old man does not want to pretend that he "accepts" (Mukherjee 1989, 191). It is for the minority culture of Indo-Canadians "a parent's duty to hope" (Mukherjee 1989, 192). By signing the documents they are accepting the death of their sons and a whole chain of signifiers that has nothing to do with their cultural location. They constitute a minority subsystem within a majority system and they refuse cultural assimilation. On the other hand, despite their differences (language, belief-system, and cultural and historical confrontation), Shaila feels closer to the Sikh couple than to Judith's neo-colonial essentialism, officialdom and petty bureaucracy, epitomised by "her gleaming leather briefcase" (Mukherjee 1989, 188). Shaila Bhavé claims that they have been "melted down and recast as a new tribe" (Mukherjee 1989, 187).

She becomes a minoritarian subject the moment she decides not to collaborate in Templeton's project and chooses silence against subalternity and forced assimilation. After her visit to the Sikh couple, she decides to get out of the car and in meeting Templeton's astonishment she thinks: "I could answer her suddenly in a dozen ways, but I choose not to" (Mukherjee 1989, 192). She decides to stop translating and she does it "her own way." She resignifies a silence that had been imposed upon her as a subordinate wife. Her silence is meaningful; it is an alternative to the official discourse.

In Toronto, Shaila has established herself as an independent woman, who gazes into the future with a glimpse of hope. The story ends in a very poetic tone. Shaila reconciles her past and her present, and pushed by the voices of her past she starts anew. She leaves her package on a bench and starts walking. She becomes a fluid, contingent, multiple, and shifting subject, located on the margins or interstices of different majoritarian cultural discourses. Her new subject location opens up a new in-between space of cultural ambivalence where the traditional binary oppositions West/East, reason/faith, majority/minority are no longer functional. She becomes "a figure of productive cultural hybridity" (Bowen 1997, 57). She does not know where these new routes will lead her, but she is already on the flow of becoming something else.

As Mukherjee points out in her story, many minority communities are beginning to contest exclusionary narratives of national belonging based on binary oppositional systems. This is a sign that dominant narratives of the nation have to be revisited and deterritorialized. These minoritarian cultural locations are problematising majoritarian national discourses that underpin the centre/margin pattern of colonial discourse. Constitutive particularities and specificities of the nation will be the focus of these new on-going national constructs.

The future of these new narratives lie in the hands of people like Shaila, who lead border lives and are constantly in transit. In-transit subject positions may molecularise fixed national identities and crystallised narratives of belonging. The “beyond” is to be found in those travellers who feel “at home everywhere, because [they are] never at home anywhere” (Mukherjee 1985, 25).

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Virginia Woolf's Cosmic Vision and "the Commonly Thought Small" in "Kew Gardens" (1919)

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Abstract

This article analyses Woolf's cosmic vision of life, the viscosity of life that she started to develop in her most radically experimental short-stories in which she would embrace life through her ongoing concern with literature as an act that replicates the indeterminacy of life. "Kew Gardens" will be the main case study. However, a detailed analysis of this cosmic vision in Woolf's longer fiction (*Orlando*, *Mrs Dalloway* and *The Waves*) will be required to prove our case. The main thesis developed throughout the article is that "Kew Gardens" is not only an atmospheric, insubstantial impressionist experiment, but also an illustration of Woolf's molecular vision of the world, a sketch of the vastness and multi-dimensionality of life that might reflect Woolf's disperse understanding of subjectivity when explored through Deleuze and Guattari's approach to individuation.

Keywords: Woolf; "Kew Gardens"; subjectivity; Deleuze and Guattari

The 3rd-person narrator in "Kew Gardens" describes the goings-on on a July day in and around a flower bed in Kew Gardens, where the story smoothly moves between the human world and nature; two worlds that work together through a Chinese-box-structure. There are four passages of natural description to balance the appearance of the four couples. The human and the natural elements are symmetrically arranged in a palindromic structure. Critics have argued that "Kew Gardens" meant a turning point in Woolf's fiction due to her experimentation in form, which would free Woolf from the restrictive conventions of Edwardian literature. But, "Kew Gardens" is much more than an atmospheric, insubstantial impressionism or experiment (Oakland 1987, 264). In his memoirs, Leonard Woolf refers to it as a microcosm of all her novels from *Jacob's Room* to *Between the Acts*; it is vision unalloyed, E. M. Foster would state (Forster 2003, 69-70).

The following paper aims to analyse Woolf's cosmic vision of life, the viscosity of life that she started to develop in her most radically experimental short-stories, in which she would embrace life through her ongoing concern with literature as an act that replicates the indeterminacy of life. Where the representation of reality fails to convey life experience, abstraction, generalisation and Woolf's "case of atmosphere" or "mood," as she calls it in a letter to Vanessa Bell (Woolf 1976, 257), delineates the vastness and multi-dimensionality of life. Following this line of thought, a post-structuralist approach will be used to explore Woolf's cosmic vision; her approach to the subject through the organicism of life collective processes of individuation.

Deleuze and Guattari will be used as theoretical background. They present their theory of becomings as the opening for a new understanding of the process of individuation. It is through their theory of becomings that Deleuze and Guattari show that man, the subject of enunciation, is no longer the eminent term of a series because any structure of representation, category or signifier, such as identity, prevents the flow of becomings from moving. Subjectivity is no longer understood as a finite, stable formation but as a dynamic process of intensities and assemblages.

Deleuze and Guattari have a cosmic vision of becomings. They postulate that each multiplicity is symbiotic: “[...] becoming ties together animals, plants, micro-organisms, mad particles, a whole galaxy” (Deleuze and Guattari 2003, 250). They describe a mode of individuation that is beyond the subject, which they call *haecceity*, a ‘thisness’ that consists of relations of movement and depends on molecules or particles, capacities to affect and be affected.

The main objective of this paper is to show how Woolf’s experimental short fiction became the perfect workshop to set the basis for her most innovative novels, which unfold a visionary and anachronistic approach to subjectivity beyond the theoretical framework of Structuralism. This will be shown through an accurate analysis of the collective assemblage that Woolf creates within the microcosm of the “Kew Gardens.”

In *A Thousand Plateaus* (1980) Deleuze and Guattari use Woolf to reconsider the principles of subjectivity. They use Woolf and her work to suggest new modes of individuation that are multiple rather than dualist, dynamic rather than static, and disperse rather than unitary. They conceive her life experience as a proper line of flight: “Virginia Woolf experiences herself not as a monkey or a fish but as a troop of monkeys, a school of fish, according to her variable relations of becoming with the people she approaches” (Deleuze and Guattari 2003b, 239).

They praise her work and life for preserving an on-going state of in-betweenness, an *intermezzo* position, where intensities and potentialities are underpinned: “To be fully a part of the crowd and at the same time completely outside it, removed from it: to be on the edge, to take a walk like Virginia Woolf (never again will I say, ‘I am this, I am that’)” (Deleuze and Guattari 2003b, 29).

According to Deleuze and Guattari, Woolf creates characters, or collectivities, that are beyond the constraints of subjectivity. They describe her literary universe as a network of *haecceities*. They consider the character of Mrs Dalloway a perfect example of becoming, affecting and being affected by her surrounding reality. When Clarissa perceives her subjectivity as fixed, she feels subordinated: “[...] this body, with all its capacities, seemed nothing—nothing at all. She had the oddest sense of being herself invisible [...] this being Mrs. Dalloway; not even Clarissa any more; this being Mrs. Richard Dalloway” (Woolf 2000, 8). Clarissa’s extended individuation feels threatened by confining representations such as the one of the perfect wife and hostess. Clarissa perceives any unity of the self as a contraction “[h]ow many times she had seen her face, and always with the same imperceptible contraction!” (Woolf 2000, 31).

Woolf’s style can be aligned with Deleuze and Guattari’s concept of assemblage. Her characters are mobile. They are not static, but rather in a process of desiring connections. They are connected events. In their tenth plateau Deleuze and Guattari refer to *The Waves* (1931) as an example of the interconnectedness of collective processes of individuation that relate each other by means of multiplicities:

In *The Waves*, Virginia Woolf [...] intermingles seven characters, Bernard, Neville, Louis, Jinny, Rhoda, Suzanne, and Percival. But each of these characters, with his or her name, its individuality, designates a multiplicity (for example, Bernard and the school of fish). Each is simultaneously in this multiplicity and at its edge, and crosses over into the others. ... Each advances like a wave, but on the plane of consistency they are a single abstract wave whose vibration propagates following a line of flight or deterritorialization traversing the entire plan. (Deleuze and Guattari 2003b, 252)

Deleuze and Guattari underline the potential of the image of the wave for their definition of desiring machines. The wave, as the desiring-machine, is part of a whole network of connected machines (other waves). Every machine functions as a break in the flow in relation to the machine to which it is connected; but it is, at the same time, also a flow itself, or the production of a flow in itself. Likewise, the vibration of the wave propagates following a line of flight or deterritorialization that traverses the entire plane. The main characters in *The Waves* form an amalgam of different *haecceities* that project themselves to multiple potentialities.

Deleuze and Guattari applaud Woolf's exploration of boundaries and inbetweenness, her assemblages, clusters producing momentary and on-going multiple subjectivities. A paradigmatic example is Orlando. Orlando can be considered a BwO, a body that is not organised by static organs, but a body that functions through blocks of ages, sexes, epochs, social positions that are always changing. Orlando represents multiple virtual potentials, and his/her body is a continuum of becomings (Deleuze and Guattari 2003b, 294).

Virginia Woolf's method is rhizomatic. She claims for what we might call a molecular organising line, insofar as she declares an interest in focusing on singularities, where she believes that potentialities of life reside, where life exists more fully. Woolf does not believe that life exists more fully in "what is commonly thought big" (Woolf 1994, 160). That is why most of her writing spins around the "commonly thought small" that interacts within the characters. Virginia Woolf is determined to analyse the world around her within its greatest intensity, moving from micro singularities to collective assemblages.

Out of this microscopic approach to human life experience, Woolf decomposes her characters' worlds into minimal units that are disperse and connected to larger assemblages. Within these larger assemblages the boundaries between natural and human world are lost. Septimus Warren Smith, like Mrs Dalloway, feels his self cannot be confined by the constraints of a finite subject; he feels rather a piece of a bigger cosmic apparatus. He feels a molecular connection with his surrounding reality: "[...] leaves were alive; trees were alive. And the leaves being connected by millions of fibres with his own body, there on the seat, fanned it up and down; when the branch stretched he, too, made that statement. The sparrows uttering, rising, and falling in jagged fountains were part of the pattern [...]" (Woolf 2000, 18). This reference to the leaves connecting with Septimus's body is echoed in Woolf's own memories, *Moments of Being*, when she recalls a scene in the garden at Saint Ives: "I was looking at the flower bed by the front door; 'That is the whole', I said. I was looking at a plant with a spread of leaves; and it seemed suddenly plain that the flower itself was a part of the earth; that a ring enclosed what was the flower; and that was the real flower; part earth; part flower. It was a thought I put away as being likely to be very useful to me later" (Woolf 1985, 71). Woolf understands the flower as partly earth, partly flower; partly environment, partly object; partly micro, partly macro. The flower is a flower as much as a flowerbed as much as earth itself. Woolf's epiphany reveals her cosmic vision of the world.

As well as the leaves are being connected by millions of fibres to Septimus's body, the flower is connected to the bed of flowers and earth in Woolf's memoirs, characters are connected forming collectivities in "Kew Gardens." My argument here is that Woolf provides the reader with sketchy characters and a story that is not closed at any sense by merging the natural and the human through a constant dialectic movement by means of a narrative that presents a very challenging understanding of the subject. However disconnected and incoherent they may seem, the atoms, each multiplicity, is to be related to no hierarchical order, and out of this collective bonding, new processes of individuation emerge. In "Kew Gardens," heart-shaped or tongue-shaped leaves, flower's throat, leaves, branches, zig-zag flights of butterflies, dragon-flies circling movements and many other tiny fragments of life form these specificities, all together with the four couples in the story. Woolf helps us submerge in the microcosm of the Kew by blurring the boundaries between the natural and the human world.

There are many critics such as Edward Bishop and John Oakland who see the Kew as the framework where to set the story. They both analyse Woolf's account of the natural world as a collection of images at the eight characters' service and they emphasize the way in which these human episodes structure the story. However, Taylor does not agree on this asymmetry or unbalanced treatment of the two worlds. Instead, he analyses the ways in which humans, animals, plants, and machines merge through the senses.

But whilst the (human) body is manifestly placed at the centre of perceptual experience in the garden, many of Woolf's revisions of the typescript in 1919 show how human categories of thought are not privileged in the same way. Indeed, the 'atmosphere' she achieves in the story is not, as critics like Bishop and Benzel suggest, at the expense of the physical but rather by emending human divisions of space and time to allow causality to be felt not thought. (Taylor 2008, 9)

I would like to expand Taylor's thesis by adding that this merging of the human, animal, and machine might not be just a narrative strategy to amplify the perceptual dimension of the garden, but it might rather be grounded on a conceptual basis. As well as each chapter of *The Waves* is preceded by a meditation on an aspect of the waves, on one of their becomings, each of the human episodes in *Kew Gardens* is preceded by a meditation on an aspect or unit of the bed of flowers. The smooth transitions between the human world and nature are effected by some descriptive point of contact or comparison by which we come to understand that human characters and insects, plants and leaves will affect and be affected by one another.

The use of figurative language relates the human and non-human world by means of personifications of the snail and the flowers, insects, butterflies, water-drops, buses, an aeroplane and metaphors and similes; the men and women are to be compared to butterflies, horses and flowers. The first example is to be found in the dragonfly and the water lilies and the first couple, Simon and Eleanor. After a conventional description from a middle distance of the flowerbed as a whole, Woolf establishes a simile between the men and women who "straggled past the flower-bed" and "the white and blue butterflies who crossed the turf in zig-zag flights from bed to bed" (Woolf 2004, 84).

However, nature does not only serve as a mere transition between the human episodes in the garden. Both Simon and Eleanor relate their memories of the past metonymically to the dragonfly and the water lilies. Nature seems no longer to be a passive spectator of human experience but it crosses over into it. Nature traverses the human. In that sense, the dragonfly circling flights, Lily's shoe, Simon's marriage proposal and Lily's rejection form a minimal unit in Simon's memories. They form, all together, a chain of meaning, an assemblage that connects Simon with a bigger structure beyond his body; a structure

that might not be organised but disperse, neither arborescent but rhizomatic. Likewise, the water lilies connect Eleanor's kiss, "the mother of all my kisses all my life" (Woolf 2003, 85), with her kids. Both characters feel connected to the garden in multiple ways, forming multiple collectivities.

Within the second group of humans, this connection is even more openly stated. The old man, who seems to suffer from shellshock, engages fluidly with the natural world. There seems to be no clear boundary between body and space for him. Like Septimus Warren Smith, nature speaks to him in a comprehensible language and he feels connected to its multiplicities. The old man seems to have initiated an on-going process of becoming-animal. Horse-like as he is described, he seems to be closer to the animal world than any other character in the story. Within the continuum of becomings, the old man presents the most disperse process of individuation in the story, less structured in the molar sense and more open to the multiple potentialities that connect him with the cosmic multiplicities of the Kew.

Even the ponderous woman within the third couple experiences a moment of transcendence and connection with the flowerbed while the other woman keeps referring to the worldliness of domestic life. In a similar way, Trissie, the young woman of the last human group, seems to find a self-realization in nature and a connection that she cannot find within the social impositions that her fiancée represents: "letting herself be drawn on down the grass path, trailing her parasol, turning her head this way and that way, forgetting her tea, wishing to go down there and then down there, remembering orchids and cranes among wild flowers, a Chinese pagoda and a crimson-crested bird; but he bore her on" (Woolf 2003, 89). Trissie feels a molecular connection with the garden and enjoys that space with much more intimacy and privacy than the human-dominant sphere of the tearoom.

All in all, there is something that helps the merging of the two worlds in the story; that is, movement. Both the passers-by and the snail ramble around the garden with no clear direction. And it is in the middle of this rambling where the natural and the human meet. Through these kinetic intersections, human subjects adapt themselves to the terms of the garden as well as animals come to terms with the presence of humanity in their environment. The snail is in an in-transit position, half-way from achieving its goal, in constant movement, like the four couples. For Deleuze and Guattari, taking a walk is a *haecceity*, "haecceity, fog, glare. A haecceity has neither beginning nor end, origin nor destination; it is always in the middle" (Deleuze and Guattari 2003b, 290). In "Kew Gardens" Woolf forms a network of *haecceities*, collectivities. "Like a vast nest of Chinese boxes" (Woolf 2003, 89). Her final zoom out gradually connects the snail, flowers, the insects, the men and women, the omnibuses, the city and the WWI plane as part of productive assemblages. At Kew the nomadic movement of both the natural and the human world embraces life in its multiple intensities through its indeterminacy by projecting multiple potentialities. According to Staveley, Kew is "an intermediate space" (Staveley 2000, 33) between the private and the public, the local and the global, to what I would add: "Kew Gardens" is an interstitial space between the microscopic and the cosmic, forming a desiring-machine which is part of a whole network of connected machines.

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Secrecy and the Loss of Community in Lahiri's *Unaccustomed Earth*

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Abstract

The aim of this paper is to analyse Jhumpa Lahiri's collection of short stories as a work that articulates the impossibility of community. Whereas most studies on Lahiri have emphasised cultural distance and hybridity as the source of conflicts for diasporic characters, I relate the subjects' failure to overcome their sense of isolation to the actual lack of an operative community. My analysis of Lahiri's collection is based on the theory of the unavowable or inoperative community developed by Blanchot (1983) and Nancy (1991). In *Unaccustomed Earth* (2008) secrecy prevents characters from communicating in authentic ways, hence proving community inoperative. Although the absence of community is more apparent in the case of diasporic subjects, in Lahiri's stories this lack reveals itself in her characters' inability to reach the other through language even at the small-scale community of the family. Yet, Lahiri's stories of diasporic subjects have a universal appeal, raising the readers' awareness of a common loss and vulnerability in all human beings.

Keywords: Lahiri; secrecy; inoperative community; loss

1. INTRODUCTION

Jhumpa Lahiri's work has usually been categorized as belonging to the "new Indian diaspora," being associated with the South Asian literary group of writers who have achieved world-wide literary success (Kumar 1999, 80). After receiving the Pulitzer for *The Interpreter of Maladies* (1999) in 2000 and publishing her first novel, *The Namesake* (2004), *Unaccustomed Earth* (2008), her second collection of short fiction, won the Frank O'Connor International Short Story Award and the Vallombrosa-Gregor von Rezzori Prize (Leyda 2011, 66-67).¹ In this paper I focus on Lahiri's 2008 collection with the intention of widening the scope of interpretation of her work beyond the "ethnic" or the "political." In my view, Lahiri's stories offer an insightful enquiry into the paradoxical nature of human relationships and bonds.

As Delphi Munos states, Lahiri's status of celebrity author "has wrapped her work in an odd form of paradoxical invisibility" and close analyses of her works seem irrelevant "by the mass of presuppositions relating to her second-generation Indian-American cultural identity. By and large, Lahiri's work appears to be buried alive beneath the immovable stone of 'hybridity talk'" (2013, xiv).

¹ Lahiri's latest novel is *The Lowland* (2013).

Although she is concerned with conflicts of identity, Lahiri's fiction is not only aimed at a readership interested in the experience of the Indian diaspora from a historical or political stance. As she has stated: "I don't approach stories in terms of 'issues' [...] I never felt that I had a project as a writer in that sense, in any kind of sociological, cultural, identity-based way" (Leyda 2011, 73). Judging the merits of any author in terms of pre-existing ideological and cultural projects is not only a clear case of the "instrumentalization" (Attridge 2004, 13), but also a restrictive approach to the interpretation, of any literary text. Yet, a few studies have already adopted a universalizing approach to Lahiri's work.

It is my contention that, despite her engagement with diasporic and migrant experience, Lahiri's writing forces her readers to open up to the human experience of otherness, by "breaking down existing habits of thought" (Attridge 2004, 15). In this paper, I intend to illustrate that the stories in *Unaccustomed Earth* expose us to an encounter with the other by inscribing the impossibility of an operative community. By focusing on second-generation Indian-Americans, the personal conflicts portrayed in her fiction do not derive from the characters' inability to join the host community, as Lahiri's protagonists have now been assimilated by it. They are "the elite class of Western-educated Indians and their children" whose "relationship to both India and America dismantle the stereotype of brown-skinned immigrant families that are always outsiders to American Culture" (Friedman 2008, 112). Instead, Lahiri "recasts them as cosmopolites, members of a shifting network of global travellers whose national loyalties are flexible" (2008, 112). As a result, in *Unaccustomed Earth* the site of conflict is rather the domestic sphere, where the characters' commitment to secrecy makes communion impossible. Lahiri's protagonists fail to reach the other—their closest relatives and friends—so the experience of not belonging is not strictly expressed in terms of ethnic or cultural otherness. It is at home that these second-generation characters have to face otherness and negotiate their singular identity, as happens in other narratives of the new Indian diaspora. So, what is at stake in these stories is the understanding that an *operative community* does not exist, not even at the small-scale level of the family.

In *Unaccustomed Earth*, Lahiri contests the idea that the family stands for such a "mythical community." The protagonists experience death, absence and hence the loss of community, providing readers with a distressing insight—that no community will ever satisfy the needs and desires of each singular being. There is always a clash between the "imagined community" (Anderson 1983), and the singularity of each individual. Each one of the characters depicted by Lahiri is a "singular being," isolated from other beings longing to join an idealized community—the familial or domestic community—but failing to do so. Therefore, the stories in *Unaccustomed Earth* provide an intense aesthetic experience, causing a breakthrough, "an impact upon the existing configurations of an individual's mental world" (Attridge 2004, 19) by confronting the readers with the disheartening experience of the absence of that longed-for community. Before turning to an analysis of secrecy and its role in articulating the absence of community in *Unaccustomed Earth*, I will first deal with the concept of *unawovable* or *inoperative community* as discussed by Maurice Blanchot (1988) and Jean Paul Nancy (1991).

2. THE MYTHICAL IDEA OF COMMUNITY

In his essay "The Inoperative Community" (1991), Nancy claims that the idea of a harmonious community where every member attains a sense of belonging and transcendence is a myth, a utopian yearning that most societies have had. Blanchot (1988) prefers the

term *unavowable community* to refer to the same notion. Both authors question the existence of what Nancy calls *working* or *operative community*. The French philosopher traces this historical longing for community, the attempts to transcend the isolation of individuals, to the continuous setting up of different types of communities, illustrating such endeavours with the examples of the Roman republic, the Christian communities or the family in Western culture.

Nancy argues that such communities were founded out of nostalgia for the loss of a mythical community that preceded the emergence of modern society which, driven by self-interest, has alienated human beings. However, according to Nancy, all communitarian projects have failed as bonds eventually break up or develop into totalitarian systems that crush the singularities of its members, as happened with Nazism or Communism. From this perspective, the idea of an operative community which returns to the singular being a sense of fulfilment is just a *shattered myth* pervading Western thought for a long time.

In Lahiri's short stories secrets play an essential role in preventing relatives and close friends from actually achieving total communion. Yet, Nancy allows for the existence of a *literary community*, as literary texts, he claims, permit the sharing and revelation of secrets to others—the community of readers. Lahiri is one of those contemporary writers that attest to the absence of an operative community and makes readership participant of this insight. It is this pessimistic view of community that informs the analysis that follows.

3. CLAIMS TO UNIVERSALITY

Despite her choice of characters and setting, *Unaccustomed Earth* is a collection with universalizing claims, as the conflicts portrayed transcend merely diasporic experience. Two reasons justify this assertion and help us understand why Lahiri's writings strike a chord among so many readers. One of them is the author's open engagement with otherness, which is not reducible to the ethnically different or culturally specific, since secrecy and the failure to *commune* with the other hampers the familial community. The other aspect enhancing the universal appeal of Lahiri's stories is their intertextual quality.

As Karen Cardozo remarks, intertextuality allows the writer to “open ethnic particularities to a wider spectrum of human experience, [...] enabling a negotiation between the particular and the general that renders Lahiri's work intelligible within both ethnic and ‘universal’ rubrics” (2012, 3). Intertextuality in *Unaccustomed Earth* derives from the epigraph: “Human nature will not flourish, any more than a potato, if it be planted and replanted, for too long a series of generations, in the same worn-out soil. My children have had other birthplaces, and so far as their fortunes may be within my control, shall strike their roots into unaccustomed earth” (Hawthorne [1850] 1994, 11).

This agricultural metaphor from “The Custom-House” establishes significant parallels between Hawthorne's narrator and Hester Prynne—their displacement forces them to plant in new soil. Lahiri's choice underscores the idea that being forced to move from one place to another enhances our responsiveness to otherness. No wonder her second-generation Bengali-American characters are cosmopolites, travelling incessantly from one place to another. By choosing this gardening image, Lahiri intends to highlight the universalizing nature of situation, feelings and emotions the Bengali-American characters undergo in *Unaccustomed Earth*. Lahiri also resembles Hawthorne in their ambivalence towards their past. In fact, both the Hawthorne narrator and Lahiri's second-generation migrant characters feel a nostalgic attachment to the community of their parents, even if they are

alienated from it. By quoting Hawthorne, Lahiri is also drawing on an intertextual network of connections with the American literary tradition. Lahiri has acknowledged in an interview her identification with the need to change places so as to avoid “getting used to things” and taking everything for granted.²

Lahiri takes on this reflection—that change and mobility estranges us from the past—as a starting point to explore the complexity of family relationships focusing on the experience of late twentieth century Bengali immigrants in the US. Quoting a reviewer of Lahiri’s fiction, “the universality of her themes and [the] emotions [her stories] conjure up lift them to a much larger dimension of human experience of finding ‘kinship and beauty in unexpected places’. In other words, these stories [...] could be located anywhere and speak not just to those familiar with the culturally schizophrenic world of immigrants” (Chand, quoted in Cardozo 2012, 9). I contend, following Cardozo, that “all human experience is ethnic experience in a sense” and that “ethnicity simply signifies cultural practices and forms of belonging. While these practices differ in culturally specific ways, negotiating the terms of such belonging may be a human universal” (2012, 10).

4. DEATH, LOSS AND THE ROLE OF SECRECY IN *UNACCUSTOMED EARTH*

I am going to analyze *Unaccustomed Earth* focusing on the pervasiveness of secrecy in Lahiri’s stories and its relationship to the loss of community. The characters’ need to belong is certainly a common element that links the stories. Having somehow assimilated their hyphenated identity, the main characters—second-generation Bengali-Americans—are engaged in conflicts within the family. A tense confrontation usually divides members of the same household, close friends or even lovers. Although they try to reconstruct the mythical community of the family, the stories render the protagonists’ efforts to connect with the other failed attempts to join community. Some characters may eventually discover their relatives’ secret motivations to remain apart, but this usually happens once they are out of reach or dead.

In this context, the keeping of secrets plays a central role, as revealing the truth about oneself implies exposure to the other—a sharing—which would make community possible. Sharing is the basis of an operative community. It is in this sense that secrecy articulates the impossibility of community in these stories. Although characters may actually speak to each other, they do not genuinely communicate. They never totally give themselves up to the other.

Death is also a recurrent motif in *Unaccustomed Earth*, being the opening and closing tales as they are concerned with the experience of losing someone dear. The absence of loved ones triggers an utter feeling of mortality and finitude, raising the characters’ awareness of the absence of community. Despite the characters’ desperate longing for it, their commitment to secrecy, necessary to preserve their singular identity, renders community and communion impossible. This happens in “Unaccustomed Earth,” where the secrets of daughter and father render communion a failure. It is their secrecy that keeps them alienated. This is also the case in “Hema and Kaushik” the trilogy closing Lahiri’s collection. There, Hema engages in a monologue to confess her secrets to Kaushik, her deceased lover. Due to space limitations, I will carry out a more detailed examination of

² The interview published by Random House may be accessed at this webpage: http://www.randomhouse.com/kvpa/jhumpalahiri/audio_interview.php

the title story in *Unaccustomed Earth* to illustrate how Lahiri explores the relationship between secrecy and the loss of community.

“Unaccustomed Earth” is told by a third-person omniscient narrator, alternating two different points of view: Ruma’s and her father’s. Ruma has just moved to Seattle because her husband, Adam, has been offered a job there. Pregnant with her second child, Ruma is undergoing a difficult period as she has left her job at an important law firm to follow Adam and her daily activity is now reduced to looking after her three-year-old child, Akash. In addition, she has not yet recovered from the loss of her mother. Feeling quite isolated “on a separate coast [...] [where] the connections her family had formed to America [...] did not exist” (2008, 11), Ruma is awaiting her father, a retired widower who kills his time travelling abroad. He will be staying with her for a week while Ruma’s husband is on a business trip.

The narrative voice presents Ruma as overwhelmed by her sense of guilt at not being able to comply with the *familial duties* assumed by the Bengali women of her mother’s generation: “She couldn’t imagine tending to her father as her mother had, serving the meals her mother used to prepare” (2008, 7). Yet, she conceals her sense of inadequacy. In contrast to her mother’s Indianness, Ruma has married a white American and is raising her son in the American way, neither cooking Bengali dishes nor speaking Bengali to her son as her mother had done. Ruma is also troubled by the idea of having to ask her father to live with them, now that Ruma and her family have moved to such a remote place.

While Ruma evokes and misses her deceased mother, a symbol of the lost community, she has always perceived her father as a distant figure. In fact, their estrangement is confirmed when the narrative voice adopts the father’s perspective. It is then that we learn that “he had mentioned nothing to Ruma or Romi about Mrs Bagchi, planned to say nothing” (2008, 18). She is the Bengali widow Ruma’s father met on his first trip after his wife’s death and to whom he has developed a close attachment. The shift to Ruma’s father’s viewpoint discloses the truth about his current state. However, Ruma will remain ignorant of her father’s new companionship. She will only discover it after he leaves, when she accidentally finds a postcard addressed to Mrs Bagchi.

Both father and daughter share a similar feeling of inadequacy—Ruma, anxious about her faulty Indianness and her father “wonder[ing] if his children had felt in the past [in the same way] covertly conducting relationships back when it was something he and his wife had forbidden” (2008, 19). Both of them conceal their true feelings, remaining silent, and hence proving the community of the family “inoperative,” to use Nancy’s words.

Ruma recollects her parents’ reaction at her marrying outside the Bengali-American community, her mother’s accusation of being “ashamed of [her]self, of being Indian” (2008, 26). And Ruma privately acknowledges that “[s]he has kept other involvements with American men secret from her parents” (2008, 26). The characters’ commitment to secrecy even extends to the most significant life events: “They did not talk about her mother, or about Romy [...]. They did not discuss her pregnancy, how she was feeling compared to last time, as she and her mother surely would have” (2008, 22-23). In fact, Ruma even fantasizes with the comforting idea of having developed a tighter bond with her mother: “there were times Ruma felt closer to her mother in death than she had in life, an intimacy born simply of thinking of her so often, of missing her” (2008, 27). Despite having started a new relationship, Ruma’s father also misses his wife, although he never confesses this to his daughter. He notices her physical resemblance to his wife, so much that he “[can]not bear to look at her directly” (2008, 27).

A few days after his arrival, the father decides to entertain Ruma and Akash by showing them videos of his trips. Although he has tried to keep Mrs Bagchi out of the frame, he realizes that “there were traces throughout [...] Mrs Bagchi’s arm resting on the open window [...], her blue leather handbag on a bench” (2008, 39). Although this offers him the opportunity to open his heart, he never tells his daughter the truth:

He felt pathetic deceiving her. But what would he say? That he had made a new friend? A girlfriend? [...] It would have been easier telling Romi [...], [he] might even have found it a relief. Ruma was different. All his life he’d felt condemned by her, on his wife’s behalf. She and Ruma were allies. And he had endured his daughter’s resentment, never telling Ruma his side of things, never saying that his wife had been overly demanding, unwilling to appreciate the life he’d worked hard to provide. (2008, 40)

His thoughts reveal both his fear of opening up to his children but also an unhappy existence with a reproachful wife and a resentful daughter, underscoring his life-long feeling of isolation. Although revealed to the reader, this wretchedness is concealed to his family, broadening the gap that has separated them even more. Consequently, the belief that the family stands for the most enduring and closest sort of community, where one can find solace and fuse with others, is undermined.

However, Ruma’s father proves more supportive than she had expected at first. Far from being a burden, he helps her entertaining Akash and plants Ruma’s unkempt backyard, teaching the boy the basics of gardening. Both Ruma and her father wish to get closer but they are unable to disclose their most intimate concerns: “Ruma suddenly wanted to ask her father, as she had wanted so many times, if he missed her mother, if he’d wept for her death. But she never asked, and he’d never admitted whether he’d felt or done those things” (2008, 46). Their inability to mourn the mother together is just a symptom of the impossibility of communion. Although Ruma has never felt closely attached to her father, the painful awareness of her mother’s absence urges her to try to *restore* the lost community of the family.

When Ruma finally asks her father to stay, he declines on the pretext of not wanting to be a burden. Yet, he is far from being honest—the truth is that, having already experienced the loss of community, he refuses to be deluded by the utopian idea of *reconstructing* it again:

[H]e remembered his children coming home from college impatient with him and his wife, enamored of their new found independence, always wanting to leave. It had tormented his wife and, though he never admitted it, had pained him as well [...] that loss was in store for Ruma, too; her children would become strangers, avoiding her. And because she was his child he wanted to protect her from that, and [...] from the conclusion he sometimes feared was true: that the entire enterprise of having a family, of putting children on this earth, as gratifying as it sometimes felt, was flawed from the start. (2008, 54-55)

6. FINAL REMARKS

Secrecy may serve different and sometimes contradictory purposes. The characters’ obstinate commitment to secrecy in “Unaccustomed Earth” reveals a strategy to avoid their self-exposure. However, it is also an attempt to protect others, as Ruma’s father’s ruminations suggest, and as a result, a move towards alterity. His silence owes to his wish to spare his daughter the pain of discovering the absence of an operative community within

the family. Although they conceal their misgivings from one another, their secrecy paradoxically indicates a concern for the other. This knowledge is only imparted to the readers, who realize the absence of a working community, the characters' isolation and their failed attempts to reach and open up to otherness.

Lahiri's familial communities in *Unaccustomed Earth* provide enough evidence of the fact that the *perfect* community, where individuals feel complete and fulfil their sense of belonging, is nowhere to be found. That is the reason why most of Lahiri's characters are restless travellers—home is nowhere to be found, as Kaushik discovers in the closing story of *Unaccustomed Earth*. The protagonists of these short stories experience the collapse of a myth—that of the operative community—and provide Lahiri's readers with the awareness that there is no such community fulfilling the desires of each individual being. Singular beings may fleetingly approach others but never fuse with them in a transcendental community. By questioning the existence of a transcendental community within the realm of the family, the stories in *Unaccustomed Earth* provide an intense aesthetic experience, causing “an impact upon the existing configurations of an individual's mental world” (Attridge 2004, 23). Therefore, far from appealing to only a particular ethnic or cultural community, these stories highlight what all human beings share—their despair when confronted with the idea of death and the human need to belong and establish lasting bonds with others. The experience of isolation is derived from the absence of community which is brought about by failure in communication, by the keeping of secrets and, ultimately, by death. And this is not an experience exclusive to hybrid and diasporic characters, but, on the contrary, a universal one.

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The Romance Novel as *Bildungsroman* in the Works of Rosamunde Pilcher and Lisa Kleypas

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Abstract

The present contribution reads contemporary mass-market romance fiction as examples of a distinctive female *bildungsroman* tradition. In order to do so, it analyses a couple of novels by two representative writers of the genre in the second half of the 20th century, Rosamunde Pilcher and Lisa Kleypas. This study reveals how both *Sleeping Tiger* (1967) and *Dreaming of You* (1994) deploy the romantic plot to show how the main protagonists help each other to achieve psychological and physical maturity, so as to become independent and complete individuals. Thus, it is possible to interpret these romance narratives as coming-of-age stories, whose characteristics place them at a different level from the traditional/male *bildungsroman*.

Keywords: Romance novel, female *bildungsroman*, Rosamunde Pilcher, Lisa Kleypas.

1. INTRODUCTION

Traditional criticism has interpreted mass-market romance novels as stories about a young heroine's education, but this education, as Janice Radway stated in *Reading the Romance: Women, Patriarchy and Popular Literature* (1984), was aimed at reconciling women with their feminine roles of self-sacrificing wives and mothers ([1984] 1994, 123). In other words, the ending was that of the traditional *bildungsroman* in which the protagonist was properly inserted in society and its institutions—in this case marriage and motherhood. By contrast, my argument today seeks to understand romance novels as instances of a distinctive female *bildungsroman* tradition, where the protagonists achieve psychological and sexual maturity as the love plot unfolds.

For this purpose, I will be referring to two well-known romance writers, the British Rosamunde Pilcher and the American Lisa Kleypas, whose names are often used as synonyms of excellence within the genre. This selection obeys a two-fold purpose: on the one hand, it is useful for drawing a map of romance novels as examples of female *bildungsromane* from the second half of the 20th century onwards. On the other hand, they provide us with different ways of approaching this genre from the point of view of the *bildungsroman*, with Pilcher's novels representing the heroine's maturity process, and Kleypas' introducing the subject of the hero's education. This discussion will focus on two novels, Pilcher's *Sleeping Tiger* (1967) and Kleypas' *Dreaming of You* (1994), since they are representative works within the writers' careers, and both exemplify very clearly the characteristics of the *bildungsroman*.

2. THE ROMANCE NOVEL AS *BILDUNGSROMAN*

To begin with, I believe it necessary to account for an interpretation of romance novels as *bildungsromane*, and perhaps more importantly, to frame this account in the larger critical debate about the alleged existence of a distinctive tradition of “female” *bildungsroman*. In “The Feminine ‘Bildungsroman’: Education through Marriage” (1981), Elaine Hoffman Baruch already linked the female *bildungsroman* with marriage in novels like Charlotte Brontë’s *Jane Eyre*, but her analysis led her to assert that these stories were in fact “*bildungsromans manqués*,” where the final marriage put an end to the heroine’s quest for maturity and identity (1981, 357). Consequently, she advanced the hypothesis that the final union of the protagonists indicates the heroine’s surrender to patriarchy, and her acceptance of a conventional feminine role. Furthermore, Hoffman Baruch declared that a true female *bildungsroman* could not exist while the heroine’s development remained “inextricably linked to marriage” (1981, 357).

By contrast, it is my contention that the final marriage in the romance novels I study is not necessarily presented as an obstacle truncating the heroines’ process of self-discovery. I base my hypothesis on two key aspects that should be taken into account: firstly, the promise of betrothal that critics like Pamela Regis consider as the essential element defining the romance novel does not interfere with the characters’ final independence, but rather, it enhances mutual commitment between male and female protagonists (Regis 2003, 37-38). Secondly, romance writers unanimously understand the genre as the heroine’s journey to full maturity. Thanks to the heroine’s interactions with the hero and the final symbolic promise of union, writers like Linda Barlow argue that the romance heroine is actually reuniting split parts of her own self in order to become a complete human being: “In the most traditional sense, the romance novel is an emotional coming-of-age story. At some subliminal level, the narrative teaches a woman how to reconcile the various aspects of her own psyche that may be at war with one another so that she can feel herself to be a truly integrated, competent, and emotionally whole individual who is able to perform her various functions in the world” (Barlow 1992, 46).

Furthermore, the characteristics of our two novels concur with the ones described by the advocates of a distinctive tradition of female *bildungsroman*, like Esther Aliaga-Rodrigo. Her overview of the most important differences between this and the traditional/male *bildungsroman*, introduces two key concepts that will help us analyse our novels from this perspective: the idea of an awakening, and the decentralisation of the protagonist.

3. THE HEROINE’S AWAKENING IN *SLEEPING TIGER*

Rosamunde Pilcher’s romance novels can be considered as prototypical stories about a girl’s education. While her final works are in a way closer to mainstream women’s fiction than they are to romance, her earlier novels are invariably characterised by a very simple romantic plotline: a young heroine is either confronted with a dangerous situation, or experiences an emotional blow that sets the story in motion. This protagonist meets a hero, with whom she develops an emotional connection at the same time that she undergoes an important inner change.

Sleeping Tiger tells the story of Selina Bruce, an easily influenced 20-year-old girl, who impulsively travels to the fictional island of San Antonio (Spain), under the suspicion that her lost father is living there. However, we soon learn that George Dyer is not Selina’s

father, and as the story unfolds he becomes her love interest. George's sense of responsibility compels him to shelter Selina for a few days, and this cohabitation encourages the heroine through a process of self-discovery, with no interferences from her London acquaintances.

Even from this brief summary of the plot, Selina's story strikes us as an obvious identity quest, or as Esther Aliaga Rodrigo phrases it, an "awakening" to "the world around her and to her inner nature" (2009, 15). Selina was raised by her grandmother, a domineering woman who manipulated her and prevented the girl from developing freely. Despite the old woman's death, Selina remains at the beginning under her influence, and she is about to marry Rodney, her grandmother's chosen suitor. First Mrs. Bruce and then Rodney direct Selina's life, at least until the possibility of meeting with her father triggers Selina's rebellion and starts her identity quest: "A penny's got two sides, heads and tails. I have two sides as well. A Bruce side and a Dawson side. Selina Dawson. That's what I'm called. That's who I really am" ([1967] 2013, 35). Her subsequent experiences in San Antonio, however, will allow her to develop a true identity, by accepting herself as she is in the first place. In the end, she becomes simply *Selina*.

At the beginning of the novel, Selina already has some moments of rebelliousness against this imposed identity. Her taste for pulp literature, her stubbornness, or her inquisitive remarks, all hint at a different personality. But her true character surfaces only when she finds herself alone in San Antonio. On the one hand, Selina's interactions with George force her to become wittier, more resolute and autonomous, so as to defend herself from his playful attacks and his frequent ironic remarks. Little by little, these minor outbursts prepare her for the final fight with him, when she is able to confront him as an equal for the first time. On the other hand, George's lover Frances attempts to get rid of Selina, and her tricks also strengthen the heroine's character; she feels she has to protect not only herself, but also George. In the end, Selina finds the courage to unmask Frances' intentions, and to chastise George for being dishonest with other people. From the silent and passive heroine that she was at the beginning, she ends up speaking loud and clear, as the following passage demonstrates: "I suppose it was rather annoying for her, finding me here, [...]' *She looked George straight into the eye and he was shattered by her nerve. [...]* George said, slowly, 'You mind your own bloody business', but even this did not deter her" ([1967] 2013, 173-174; my emphasis).

By the end of the novel, Selina has freely renounced her betrothal to Rodney and is prepared for a new life on her own: "there is no reason now why I shouldn't go back to London with Rodney. I mean, I shan't get married to him, of course. I see how stupid I was even to imagine that I could. But I can't stay here indefinitely" ([1967] 2013, 196). Her final decision to stay in the island with George attests to her desire to lead a new life, over which she has all control.

Selina's journey towards maturity is symbolised in the novel through her physical appearance. At the beginning of the novel, clothes betray Mrs. Bruce and Rodney's influence. Her wedding dress, for instance, is an imposition: "I don't really want to have a proper wedding dress. But Rodney [...] He thought I ought to. He said my grandmother would have wanted me to be married in white [...]" ([1967] 2013, 2). The loss of her suitcase in the airport facilitates her transformation once she sets foot in San Antonio. There, her way of dressing changes completely, and the bikini that George playfully buys her proves her transition from girl to woman, symbolically exposing her body but also her new almost naked self to the world. When Selina's fiancé, Rodney, arrives on the island to take her back to London, he immediately notices the changes in her physical appearance, and soon

realises that her conversion is complete: “He was deeply shocked, and realised then, perhaps for the first time, that *the changes in her were not physical, but deeper and far more subtle*” ([1967] 2013, 189; my emphasis).

By the end of the novel, San Antonio and George have thoroughly transformed Selina and have provided her with a context in which she can discover the identity she had been looking for. Her decision to remain in the island and in George’s company should be interpreted as proof of her maturity and her commitment to stay true to her newly found self, and not as a restrictive decision.

4. *DREAMING OF YOU* AND THE DECENTRALISATION OF THE HERO

A similar conclusion can be extracted from the analysis of Lisa Kleypas’ *Dreaming of You* (1994). This novel in particular marked a turning point in the writer’s career, by including an active and singularly clever female protagonist, at the same time it presented her readers with a heroine’s education for the first time. In short, the story follows the heroine Sara Fielding, a successful 19th-century novelist who visits London in order to research gambling clubs for her next novel. Despite her initial differences with the club’s owner, Derek Craven, her interactions with him awake in Sara unknown expectations and desires.

Early in the story, Sara confesses that her writing is a means to experience adventures vicariously: “I’m always writing about the things other people do. Sometimes I am desperate to *live*, to have adventures and *feel* things” ([1994] 2015, 25; emphasis in the original). Sara’s existence is limited to her hometown, her elderly parents and her fiancé, Perry. After meeting Derek, however, Sara is directly confronted with a world full of violence, poverty and aristocratic privilege, which affects her profoundly. Her growing discontent with these situations turns her writing from an escapist tool into a means to denounce social injustices, proving her maturity.

Just as it happened in *Sleeping Tiger*, Sara’s fiancé, Perry, attests to her transformation: “Perry had complained. ‘Day by day you’re becoming a different person. Why can’t you be the sweet, happy girl I fell in love with?’” ([1994] 2015, 191-192). In light of his accusations, Sara initially battles this inner process: “*Why didn’t I stay in the village and earn money some other way than writing? Why did I have to go to London?*” ([1994] 2015, 192; emphasis in the original). In spite of this initial remorse, Sara cannot return to her previous passive existence, and decides instead to conduct the rest of her life according to this new personality, more independent and committed to social change.

In Linda Barlow’s terms, Sara “reconciles” herself with the conflicting aspects of her personality, and she is unwilling to give up her newly-gained freedom. At one point in the story, Sara realises that marriage with any man is likely to become an obstacle for her personal development and for her writing career. Thus, she informs Derek of her intentions to remain single:

“But it’s better that I remain a spinster. I will never find a husband who wouldn’t resent my writing. No matter how well-intentioned he was at the beginning, he would be frustrated by my habit of abandoning my wifely duties in order to work on my novels—[...]. Unfortunately, Mr. Craven, a wife is at the mercy of her husband’s whims in such matters. How can you suggest I should entrust my life and my happiness to a stranger who may not treat me with respect?” ([1994] 2015, 271-272)

Apart from signalling the heroine's determination, this passage reveals that Derek is the only one who understands Sara's need for freedom and adventure. The novel's epilogue confirms that marriage is not an obstacle in her continuous journey towards experience and self-realisation: "Motherhood had brought a new radiance to Sara's features, while her achievements in her work had given her maturity and confidence [...] Frequently Sara was invited to speak at salon meetings concerning political reform and social issues" ([1994] 2015, 366). As a consequence, Kleypas deconstructs the idea that marriage and self-development are mutually exclusive for female characters.

However, interpreting this novel simply as the heroine's coming-of-age story is excessively reductionist. As was mentioned above, critics have argued that female *bildungsromane* are not exclusively concerned with the protagonist's development. Instead, the awakening of the self affects other characters, and in *Dreaming of You*, the hero undergoes his own process of transformation. Derek moves from the selfish, capitalist and bitter businessman that he was at the beginning, to the generous, loving man that cries after he is reunited with Sara at the end of the novel. In fact, *Dreaming of You* is structured in two parts: the first is concerned with Sara's awakening, whereas the second pays more attention to Derek and his inner transformation.

Linda Barlow's theory about integration is also applicable in this case, in a mutual exchange that benefits both protagonists. Sara refers to Derek's subtle conversion in multiple occasions: "I [Derek] don't know if I can change'. 'You've already changed'. She smiled as she thought of the way he'd been when they first met. Derek was silent for a long moment. 'You're right', he said with a touch of surprise" ([1994] 2015, 295).

To his own amazement, Derek becomes a different man, and now nurtures some aspects of his personality (tenderness, playfulness, etc.) that had remained underdeveloped before he met Sara. In other words, Derek's education focuses on feelings and emotions: "Derek is a very complicated man. He is not afraid of anything...except his own feelings. He isn't able to admit that he loves me, but at times I see it on his face, and it's as if the words are trying to burst from him" ([1994] 2015, 25). The culmination of his transformation happens at the end of the novel, when he is able to verbally confess his love for Sara in a flood of tears.

5. FINAL REMARKS

The analysis of these two novels has revealed that mass-market romance novels can be accounted for as examples of female *bildungsromane*. As we have seen, romance fiction is largely concerned with the heroine's successful integration of masculine and feminine characteristics, in a journey of self-discovery that ends with her attainment of a happily-ever-after existence. In *Sleeping Tiger*, the heroine's quest for identity is parallel to her romantic involvement with a man. Similarly, the heroine of *Dreaming of You* experiences an entirely different world thanks to her relationship with the hero, and is forever transformed into a new and different person. In both cases, the final promise of betrothal confirms the heroine's success, and does not hold up her development as a free individual. Moreover, Kleypas goes one step forward and depicts the hero's transformation as well, a transformation that involves his own awakening and adoption of traditional female characteristics. In the light of all of the above, these conclusions should encourage us to approach popular romance fiction from the perspective of the female *bildungsroman*, with a double purpose in mind: to seek a better understanding of romance novels as coming-of-age stories, as well as to analyse their contribution to the creation of a proper female *bildungsroman* tradition.

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Urban Tales: Women's Imaginaries in Short Fiction about the Troubles

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Abstract

There is an ongoing debate on the relation between gender and genre. Somehow along this line of research, this paper focuses on the analysis of urban imaginaries by Irish women concerning the conflictive Troubles in Northern Ireland. The city has been identified by many scholars as a space strongly marked by ideology (Foucault 1984; Lefebvre 1991). It provokes and inspires otherness through exposure to difference, otherness and frustration that stimulate the artist (Sennett 1990). In the specific case of Northern Ireland, the divisions the cities have such as peace walls, checkpoints and no-go areas prove relevant for the appearance of mindscapes. These mindscapes, or mental scenes, help to give new dimensions to urban space. What matters in this case is how women use these places for creating their urban plots. And it is of my interest to explore the ways in which women, “colonised of the post-colonised” (Smyth 1989, 9-10), interact with these urban spaces.

Keywords: Irish literature; short fiction; Mary O'Donnell; Anne Devlin; the Troubles

1. INTRODUCTION

The conflicts that struck Ireland during the last century are not unknown to the public media. In this paper I will pay especial attention to the Troubles—the serious conflict that divided minds in Northern Ireland in the last decades of the 20th century—and to the literature produced by Northern Irish writers during and about this period.

Taking into account the brilliant and prolific context of the Irish tradition of short story writing, it is my aim to describe the representation of female characters in relation with violence in Northern Ireland, and also to identify strategies of resistance and/or patterns of self-representation in space. I suggest that the short story is a genre particularly well-suited to represent female experience due to its traditional representation of minority voices and nations.

The reason for my decision to analyse the short fiction produced during the Troubles in this paper is based on the belief that this genre allows social representation from different points of view. Other genres, like poetry or longer fiction, may have been more popular or may have enjoyed a more settled tradition, but the short story unites the best of both: the broad interpretative options of poetry—which helps the reader think critically—and the depth of an extensive narrative, in order to fully understand the motivations of the characters and the complexity of the conflict. The short story is also endorsed by a long Irish tradition that is supported by some of the greatest authors in the English

language like Jonathan Swift, Oscar Wilde, and James Joyce, among others. Due to this literary background, short fiction is made the most subversive genre (Ingman 2011) against the English novel, which represented the values of the Empire.

My selection of three authors, two from Northern Ireland—Fiona Bar and Anne Devlin—and one from the Republic of Ireland—Mary O’Donnell—responds to the inclusive conception of an “Ulster literature.” However, I have decided to choose all women writers in order to denounce the lack of studies on good writers who write from the margins. The analysis of their short stories in this essay will illustrate the diversity of representations of the North.

Ulster fiction is not a well-studied field. Most of the journals about Irish studies have focused on the literature produced in the Republic of Ireland, and only some early works such as *A Pilgrimage from Belfast to Santiago de Compostela* (Estévez-Saa and MacCarthy 2002) or *Twentieth-Century Irish Drama: Mirror up to Nation* (Murray 1997) give a brief account of Ulster literature in different genres.

The literary corpus available is similarly scarce. There are not many authors that enjoy recognition outside Northern Ireland. Apart from famous authors such as Seamus Heaney, Bernard MacLavery or the sections dedicated to Northern Ireland in the *Field Day Anthology*, it is not easy to find texts about the Troubles. The anthology *Representing the Troubles in Irish Short Fiction*, edited by Michael L. Storey in 2004, is more approachable than the big volumes of the *Field Day Anthology*, and it gives an overview of the short stories produced during the conflict. However, it is still in need of revision due to the lack of a more updated and accurate analysis that may include the gender perspective.

The publication that I have found to be most useful in my research is the compilation of short stories, poems and even excerpts from novels and plays by Northern Irish women writers entitled *The Female Line*. This anthology was published by the Northern Ireland Women’s Rights Movement in 1985. Although it only consists of literary texts and not critical essays, it helps give voice and visibility to Northern Irish women, who have been especially forgotten by literary criticism. Also, due to its publication during the convulsive period, it gives an account of the injustices and the events that people experienced daily. But before analysing the short stories, I will give a brief summary of the history of the Troubles and some basic concepts that relate to the topic of urban space.

2. SETTING UP NORTHERN IRELAND AND THE TROUBLES

The Troubles is the most recent and well-known period of Irish history. It refers to a violent conflict between 1968 and 1998, specifically from the civil rights march in Londonderry on October 5, 1968 until the Good Friday Agreement on April 10, 1998. The conflict was caused by the claimed discrimination against the Catholic minority by the dominant Protestant government and the disputed status of Northern Ireland regarding the United Kingdom.

The clash between Catholic and Protestant identities is usually traced back (at least by nationalists) to the Anglo-Norman invasion of 1169. And later on, to the Plantation of Ulster during the reign of King James I in 1606, which increased to a large extent British interest in Ireland. A significant number of Protestants were sent to the Northern province, tying the land through religion and politics to English power (English 2006). It was then that “Protestant landownership in Ireland rose from 5 per cent to over 80 per cent at the expense of the Catholics” (Dixon 2008, 3). Later on, in the mid-17th century, after the failed rebellion against Oliver Cromwell, the Protestants in power

enacted a series of laws which sought to remove any Irish Catholics from a position of power and prevent their participation in the public space (Finnegan and McCarron 2000).

This historical background makes the Troubles seem, at first, as an attempt to solve social and political issues. A civil rights movement appeared in Belfast in the late 1960s in the form of an organisation called The Northern Ireland Civil Rights Association (NICRA). This association claimed that Catholic people in Northern Ireland were being discriminated against in various ways by the government and called for equality between the two main religious groups by means of requesting a few reforms in the policies of the time, such as those that the article on the BBC website titled "*The Day the Troubles Began*" mentions: demand for equal voting rights in local government elections and the end of the "gerrymandering"—manipulation of electoral boundaries to give one community an electoral advantage over others; the disbandment of the 'B-Specials'—an all-Protestant auxiliary police force; the end to religious discrimination in employment and in allocation of public housing; and the repeal of the Special Powers Act (which allowed for internment of suspects without trial).

It was demanded that the government, led by unionist Terence O'Neill, abolished all those sectarian acts that had been approved by the Northern Irish government. After almost fifty years, the population of Northern Ireland, especially those oppressed by the system, wanted a change, since the government was formed by the Ulster Unionist Party (UUP) which had held power since 1921, when the island was partitioned and the creation of Northern Ireland was commissioned.

That was why, in 1968, NICRA, invited by another civil rights association, the Derry Housing Action Committee (DHAC), held a march in County Londonderry on October 5. Northern Ireland's Minister of Home Affairs at the time, William Craig, decided to ban all marching activities within the boundaries of the planned route because The Apprentice Boys of Derry, a Protestant fraternal society, had announced plans to march the same route on the same day. Nevertheless, on October 5, 1968 hundreds of civilians met to march from Duke Street, in the predominantly protestant Waterside area of Derry to the Diamond in the city centre. As it was declared illegal to march on that specific route by the Home Affairs Office, the protesters were confronted by police officers from the Royal Ulster Constabulary (RUC). Violence unleashed between civil rights protesters and the police force as the latter used batons and water cannons in an attempt to disperse the marchers.

The march ended up being a battlefield between protesting Catholics and government security forces of a Protestant background. Later that year, O'Neill set up the Cameron Commission to investigate the circumstances surrounding the disturbances in Derry on October 5, 1968. Such Commission stated the following year that there had been an unnecessary and ill-controlled use of force in the dispersal of the demonstrators (Cameron Report 1969). However, an apologetic report by the government would come too late. The civil rights activist and writer Eamonn McCann explained how a great "number of people [...] came up to [him] and said [that] 'Things will never be the same again [after the confrontation]'" (BBC History). And they were right.

Moreover, adding to the issue of discrimination, a different debate was held between unionists and nationalists—or republicans. The first, mainly Protestants, wanted to remain part of the United Kingdom, whereas the nationalists, primarily Catholic, wanted to become part of the Republic of Ireland and demanded the unification of the island. Many

paramilitary groups on both sides began to emerge and civil disorder spread quickly, escalating into a crude conflict that would last for nearly thirty years. The partition, therefore, was not the final resolution of *the tensions* in Ireland that the government thought it would be at first.

As a consequence of the division of society, the urban centres in Northern Ireland started to also be divided. Although most urban plans were made following England's pattern, most decisions during the last part of the 20th century involving public planning were made to preserve public security in the midst of the Troubles. In Belfast, for example, many of the busiest streets had control zones and only pedestrians were allowed. Automobiles were banned from those zones in order to reduce the risk of car bombings. Furthermore, the boundaries that separate Catholic and Protestant neighbourhoods were reinforced by police security and by peace lines.

3. SHORT STORIES OF THE TROUBLES: DIFFERENT VIEWS FROM THE MARGINS

Taking into account everything said in this paper so far I will be focusing on three short stories by Northern Irish women writers: "Storm over Belfast" by Mary O'Donnell, "Five Notes After a Visit" by Anne Devlin, and "The Wall-Reader" by Fiona Barr.

My aim is to use those short stories in order to compare the representation of women in relation with the Troubles in Northern Ireland and to assess how different spaces are used for different purposes. This typology will act as a first step into the representation of Northern Ireland by women, a perspective to which not much attention has been paid neither by the general public nor by critics.

3.1 *A View from the Outside*

Broadly speaking, border crossing could be defined as the process of passing from one country, in the official sense of the term, to another. It is a relevant topic nowadays due to migration movements across the world. Globalisation has made border crossing an easier task in some areas, as is the case within the European Union. However, not far away in time, this harmless activity was seen as something dangerous, not only because of the physical punishment or imprisonment that it entailed but also because it triggered psychological problems. I will analyse two short stories about the Troubles in order to show the different consequences of border crossing.

First, in Anne Devlin's "Five Notes after a Visit", the border crossed is that between Northern Ireland and England, where the protagonist—who is also the narrator—lives. The processes she has to go through in order to get in and out of Northern Ireland—that is, airport controls and the tense atmosphere that the segregated city of Belfast conjures—create in her a sense of alienation that disables her to find her place within the Northern Irish society.

In "Storm over Belfast," by Mary O'Donnell, the narrator comes from the Republic of Ireland. He also feels alienated from the Northern Irish community, but this time, although there is no reference to any kind of border control, it is the landscape around him that makes him feel like an outsider. Northern Ireland becomes a hostile space for anyone who dares to visit it. Whether from England or from the Republic of Ireland, visitors are not fully welcomed for one reason or another.

3.2 Anne Devlin's "Five Notes after a Visit"

Anne Devlin was born to a Catholic family. Daughter of Paddy Devlin, a Member of Parliament for the Social Democratic and Labour Party, Devlin was raised in Belfast, to later leave Northern Ireland for England. I have chosen Anne Devlin as one of the representative Northern Irish women writers due to her use of different genres, which allows her to master the art of storytelling.

"Five Notes after a Visit" is written in the form of a diary. The narrator of the story is an unnamed young Northern Irish woman. She goes back home to Belfast in order to tell her parents that she is having a romantic relationship with a Protestant man—who is already married to a Protestant woman that also lives in Belfast.

After living in England for many years, she finds that the Belfast she arrives to is not the same she left. Political factions have become more violent. At first, she only talks about her experience in this "new" Northern Ireland. She recounts how she tries to avoid being identified as Irish and how other people look at her in a funny way. Although she lives a quiet life with her Protestant lover, she ends up being a part of the conflict.

When the community finds out that she comes from a Catholic family, they threaten her and her boyfriend. As a result, after less than a month—she arrives in Belfast on January 9 and leaves on February 2—she decides to go back to England again, even if that means leaving her lover behind. She seemingly acts normal back in her English flat. However, the story ends with a sixth note that states: "Noday, Nodate 1984. I keep myself awake all night so I am ready when they come" (Devlin 1985, 67), leaving the reader with the idea that she suffers some kind of psychological aftereffects from the time spent in Belfast.

The first identifiable theme of the story is transnational mobility. In this case, mobility from Northern Ireland to England—when she was a child—back—at the beginning of the story—and then back again to England—as a result of the threats. She is sent to England by her parents and when she goes back with her boyfriend, her mother can only ask "Why" (Devlin 1985, 62) she is back. The mother's attitude allows the reader to reflect on the situation that people in Northern Ireland were suffering, to the extent that some send their offspring to England and do not expect them to ever return. It was pointless to go back to the violent and agitated society of Northern Ireland.

The constant movement allows the protagonist to create two different and opposing environments. At one side of the Irish Sea, there is England, a safe space for the protagonist to live in. She describes her "undug basement garden in an English town" as home. This is the space where she was happy and safe from violence. "This is England, [she] remind[s] [her]self" (Devlin 1985, 66) when someone knocks at her door after her visit to Belfast, letting the reader know that she is supposed to feel safer now that she is in English territory. However, by reading the last note that I mentioned we know that she does no longer feel completely safe in England either.

As for Belfast, it is a place that makes her uneasy. She describes how "through the gates [that peace lines have] [she] can see the others waiting" (Devlin 1985, 61) and tells us about her inability to go back to Northern Ireland (1985, 62) when her lover tells her about his new job there. Her reluctance may be due to the atmosphere that a divided city represents or to the manner in which the conflict is present in everyday life. When they arrive at the city they take a taxi to the man's flat, and on the way the taxi driver explains how the orange light—a colour associated with Unionism in Northern Ireland—seen in the distance is the Kest, that is, the prison where those accused of

terrorism were incarcerated without a trial. She describes the prison as a “football stadium to the uninitiated” (1985, 61). It was a strange feature in the urban architecture for her, but something remarkable to point out for a Northern Irish like the taxi driver.

Further, the police observatory station is also a building that can be seen from every point in the city. It is relevant that it is especially visible when they pass by Andersonstown, a Catholic area of Belfast, which shows the intense surveillance that Protestant authorities inflicted on the Catholic communities. This continuous vigilance of the community is what I have explained in a previous section as Newman’s conception of a defensible space. However, it does not prove to be very useful when they have to be defended from friends and neighbours and not from outsiders.

The airport border control is also key in understanding the narrator’s attitude. Airport guards are ruthless. They do not hesitate to question her about her nationality and about the reason for her trips. The story opens with a security man asking if she was born in Belfast and lashing her on the purpose of her visit (1985, 60). Afraid that someone would find out that she is having a relationship with a Protestant man, she lies and tells him that she is doing research, a version that she also tells her mother in case she does not approve of the relationship. Similarly, and mirroring the episode of the security man in Belfast, when she is back in England, at Heathrow Airport specifically, she is also questioned about her identity, nationality and purpose of the visit.

The protagonist says that she “come[s] back like a visitor. [She] always do[es]. And [She’s] always treated like one” (1985, 61). Therefore, the alienation that she feels towards Northern Irish society is produced precisely by the customs control at the airport amongst other situations. When her boyfriend tells her to “save [herself] a lot of trouble if [she]’d write only ‘British’ under nationality” (1985, 60), she is unsure about how to take this, but does not totally discard the idea. Her identity is shaped by these daily situations and by what society expects her to do.

Mobility becomes tiring in the sense that she has to go through several controls and checkpoints in order to go from an English town to a Belfast neighbourhood. It is a movement within the same country, the United Kingdom, but she is treated as someone who is going to travel to a remote unknown country and has to go through the emigration control.

In summary, “Five Notes after a Visit,” in the confessional form of a diary, portrays the life of a Northern Irish woman when she is presented with the option of going back home. It is possible to see the ways in which she desperately tries to fit in her natal city by taking a job in the library and living a peaceful and tranquil life. However, the community’s rejection due to her religious beliefs does not allow her to be fully integrated. Also, as I said at the beginning of my analysis, she is able to identify and polarise spaces, creating the dichotomy England/Northern Ireland or safe/dangerous, which is, at the end of the story, destroyed due to her latest experience and the psychological sequels that it left in her.

This short story is a perfect example of how the conflict was present in Northern Irish society but also in Britain. Precisely, the fifth note is about a bomb scare in an English supermarket, and while she is worried about what people are going to think if they know that she is Irish, a woman in the street tells her that it “doesn’t matter what nationality you are, dear. We all suffer the same” (1985, 67). Contrarily to what the British government promoted, the Northern Irish conflict was not an isolated source of violence. It was ground zero for a major problem that affected the United Kingdom as a whole, as well as the Republic of Ireland.

3.3 Mary O'Donnell's "Storm over Belfast"

In order to further establish the ways in which people from other territories were affected by the conflict, I have chosen the short story "Storm over Belfast," by the Irish writer Mary O'Donnell. It is included in the homonymous collection published in 2008. Like Anne Devin, Mary O'Donnell has also developed her career in many different genres. In her case, she has written novels, short stories, poems and she has also edited and translated Galician poetry.

The narrative in "Storm over Belfast" presents a male character, Roon, who is traveling from the Republic to Belfast in order to meet his former lover, Lettie. When he gets to her house, after driving around the Northern city for a while, she is waiting for him with homemade desserts. However, he knows that there is something wrong beneath her appearance.

Lettie had not been taking proper care of the house. She had obsessively filled the garden with statutes of gnomes and "glass shoes in different colours" (O'Donnell 2008, 21), "there was a leak beneath the sink" (2008, 23) which she had been walking over for days, and it was obvious to Roon that she had not cleaned the place in weeks (2008, 23). As the story advances we know that the state of the house is a reflection of her own mind. In fact, as Lettie lets Roon know almost at the end of the story, all the gnomes act as obstacles and the glass shoes would be a homemade alarm against possible intruders.

The reason for Lettie's mental state is that when they were together, during the Troubles, and lived in Belfast, she worked as a journalist. She conducted a series of radio interviews with members of the para-military groups that were involved in the conflict. She would be "recording the smoke-deepened voices of those who lived on the edge" (O'Donnell 2008, 20) until she was threatened and fear invaded her, a situation that led to the couple's break-up. Her decision to stay in Belfast made her compulsively worried about a possible attack at home. Yet, she decides to spend most of her time there instead of going out. Physical paralysis creates a mind loop where she is stuck. She is doomed to repeat the same patterns over and over again, and this is why when Roon decides not to have sex with her, she gets angry and frustrated.

Apart from my interest in the connection mind-house, I have also chosen this story because it gives the perspective of a Southerner. Roon lives in the Republic and seems to be some kind of teacher of the Irish language and heritage. When he lived in Belfast with Lettie he taught Irish to a group of women, the *Sliocht* (the *Descendants*). As Lettie tries to seduce him in the story, he refuses under the terms that he has to go to meet the group later that day. Important as the question of identity and heritage is—as well as other topics like love, sexuality and abusive relationships that can be discussed because of the way Lettie treats her dog—it is not the main purpose of my analysis.

I would like to focus on how Roon illustrates the motif of border-crossing in the short story. First, at the beginning of the story, he says that he noticed "the blip on the geographical radar" and that it was a "subtle difference as he entered what remained of the bandit country" (O'Donnell 2008, 18). Clearly, it was not physically difficult to move from the Republic to Northern Ireland and vice-versa. However, not many people did so.

The first part of the short story is a description of Belfast and of Northern Irish roads. He passes by Hillsborough and its commemorative pillar of the Third Marquess of Downshire—a Conservative leader of the 19th century—and notices the gardens and earthen-bricked houses, which he identifies as a recreation of England (2008, 19). Using the column as starting point, he reflects on the Scottish and English settlements that had put their

seed in Ireland centuries before. It is due to this that he misses his turn and instead of going directly to Lettie's house, he goes around the city first. "The roads were up as he approached Belfast" (2008, 20) he says, as if the road was trying to make his trip difficult on purpose. This first description of Belfast reveals his emotional perception of the city.

Roon hates driving. He prefers to "concentrate on landscape" (2008, 20). "Landscape" in this context refers to rural landscape, as he hates the view of the city. He presents the city of Belfast as an artificial space. "Everything was bypassed" (2008, 20) in his view, and even the gardens were "present and correct" and the "flowering with military precision" (2008, 20), which made him feel anxious.

The feeling of not belonging and the rejection that even the streets awake in him is part of the psycho-geographical approach to the city (Debord 1955) that I described in a previous section. It is necessary for us, as readers, to ask if Roon is describing Belfast objectively or, on the contrary, if he is projecting his emotions onto the urban landscape, thus contraposing the northern city with the ideal rural countryside—seemingly closer to the Celtic heritage—that the Republic represents.

The city also represents Capitalist power. At one point Roon compares the shopping malls to "universal religious temples" (2008, 20). He calls the Saturday afternoon the story is set on a "holy afternoon both north and south, unmissable for idolators of the god of purchasing" (2008, 20). Again, the modern world of consumerism conflicts with the idealisation of Celtic rural Ireland and provokes rejection in those interested in cultural heritage. Through this new economic identity, Mary O'Donnell criticises the lack of differences in social behaviour between people from Northern Ireland and people from the Republic, and, on the other hand, she also hints at a different view on the Celtic Tiger era that the Republic experienced at the beginning of the 21st century. The economic boom affected both North and South, thus showing that cultural movements could not be restricted to only one area of the island.

In "Storm over Belfast," O'Donnell subverts the typical love story narrative and its focus on the domestic and public spaces, both reminiscent of the Troubles. Although both Roon and Lettie seem to avoid thinking of the conflict and the different groups that were involved in it, they are still influenced by the Troubles. Lettie's self-imprisonment at home, due to the threats she had received, does not allow her to be fully developed as a human being, and provokes her psychological problems. As for Roon, his first impulse is to reject Northern Irish spaces as too artificial and strange to him.

The narrator of "Five Notes after a Visit" and Roon experience border crossing. It is curious, to say the least, that while in "Five Notes After a Visit" this process is difficult due to all the security measures, Roon is able to easily move from the Republic—where most of the Irish nationalists lived—to Northern Ireland. However, although they come from different places—England in the first case and somewhere in the Republic in the second—their experiences are unanimously characterized by rejection. They reject the city and the city, somehow, rejects them.

Also, it could be possible to establish a comparison between the narrator's mother in "Five Notes" and Lettie. They both stayed in Belfast during the Troubles and seem to be in both cases deeply attached to their houses. The mother in "Five Notes" never visits her daughter, it is the daughter who has to go through the numerous gates that the city has in order to see her mother. Similarly, Lettie stays at home and waits for Roon to arrive.

Northern Ireland was a contentious space during the Troubles. However, it is interesting to observe how in “Storm over Belfast” the tension of those convulsive years is still present and the city is still segregated as a consequence of the Troubles. These two short stories, “Five Notes after a Visit” and “Storm over Belfast,” work as perfect examples, in my opinion, of the external anxieties about Northern Ireland. Also—but I will be developing this topic in the next section—they present the ways in which the lives of normal people such as Lettie or the mother in “Five Notes” are shaped by the conflict.

4. URBAN MOBILITY: USES AND CONSEQUENCES

In this section I will be moving my analysis to a local sphere. I will use Fiona Barr’s “The Wall Reader,” which presents the possibility of reconciliation in the Irish society of the period but that also has a fatal consequence for the women protagonists. It is my intention to use these three stories to exemplify different patterns and uses of urban mobility and also to explain how urban architecture and development shaped daily life in Northern Ireland.

4.1 Fiona Barr’s “The Wall Reader”

Fiona Barr was born in Derry/Londonderry in 1952. Apart from “The Wall Reader” she has had a few stories and articles published and broadcast in Radio Four. Her short story “Sisters,” for example, first published in the collections of the same title by Blackstaff Press, has been adapted as a play for the BBC. She has also worked as a television critic for the Irish News. “The Wall-Reader,” perhaps her greatest work, illustrates Northern Ireland’s tense political environment, where seemingly harmless and everyday activities such as walks or conversations can instigate the threat of violence and lead to exile. This is why I have chosen it as a third example of urban mobility in Northern Ireland.

In the story we find Mary, a common middle-class housewife who likes to carry her newborn baby around town. However normal this situation seems to be, it was uncommon for a housewife to go out this often during this time period—the 70s—because Northern Ireland was suffering the peak of violence of the Troubles and it was not safe.

In spite of that, Mary goes out every afternoon to read the graffiti on the walls of the city (“wall-reading”) because she believes that it’s a form of expression and art. One evening, she sits on a park bench and a British Soldier who is in a nearby turret starts talking to her. The two talk for a while and part ways until the next day, when they have another “meeting of minds,” as she calls the encounters. Although she cannot see his face due to the darkness that surrounds the park, together they discuss ordinary matters, and also their dreams and aspirations. The soldier becomes to Mary—and vice-versa—an “inspiring Other,” to put it in the words of Anna Triandafyllidou (quoted in Palacios González 2012, 215).

After a few days of talking to the voice of the British soldier, Mary comes home to find that one of the walls of her driveway is spray-painted with the word “TOUT” (meaning traitor or spy). The family, then, decides that they must move in order to be safe. She becomes a victim of the “wall-writers” without losing her role as a “wall-reader.”

Two different atmospheres get in contact in the story: the house as a domestic and private space for Mary as a housewife, and the public space that her wanderings through the city represent. But more relevant to the understanding of Belfast during the Troubles is the park where Mary and the soldier meet. She deliberately goes to the park instead of wandering

around the city though she knows it is a dangerous place during the Troubles, when all areas of the city were either Protestant or Catholic. It also has to be noted that she describes the park as “ugly, stark and hostile,” and yet, it is an inviting space for her.

Mary later makes the park become a contact space when the meetings with the British soldier become something usual in her life. It is necessary to point out that the park was a dangerous area due to the lack of official segregation—like other areas of the city, where checkpoints and gates were built up—and as a result of the park being a convergence of different streets that may or may be not of the same religion. The terrifying situation—for anyone in Northern Ireland during the Troubles—of freedom of movement that the park allows is precisely what helps the encounters to take place. Manuela Palacios González points out that “a borderland is not simply a manifestation of division, but is also a space that facilitates encounters” (Palacios González 2007, 47). This definition could be applied not only to the park where the two strangers meet but to the whole of Northern Ireland, as it is politically British but geographically Irish.

Sectarian violence appears in the forms of fear and menace when Mary and her husband find the terrifying word, “TOUT” on the “wall on the left of their driveway” (Barr 1985, 86). This action entails more danger than having the word written on any public wall. It marks a first transgression of an unknown and hateful character in the surroundings of their home. They become very anxious and uncertain about what may happen next, and although she first ignores the threats, her husband finally convinces her to leave Belfast.

In this story, the protagonist, Mary, is full of curiosity. She demonstrates this by taking time each day to return to her park bench and having conversations with a British soldier, learning more about him each day. On her walks, she reads the different messages and graffiti on the walls of Belfast and gives them some thought. Street art, as Martin Irvine explains, is a tool for making the invisible visible again (Irvine 2011), and it gives Mary the opportunity to re-imagine the community. She takes the crude reality of Belfast during the 70’s and translates it into the walls.

“Reading Belfast’s grim graffiti had become an entertaining hobby for her” (Barr 1985, 82). Mary thinks that “[o]ne could do worse than being a reader of walls” (1985, 83). However, in the context of the Troubles, wall-reading made everyone politically aware. If someone was seen reading certain political slogans on the city walls, that person would be rapidly identified as someone involved with one of the sides of the conflict. After all, the protagonist is aware that “respectable housewives don’t read walls” (1985, 83).

A visitor to Northern Ireland might notice how much the history of the Troubles is still on display through murals on city streets. The protagonist of Fiona Barr’s short story “The Wall-Reader” is fascinated by the murals. The walls of the city and its graffiti become, as professor Jorge Sacido has mentioned “memorial[s] to dead heroes, [and] may function as a cinema screen onto which the character projects imagined alternative worlds where confrontation has been replaced by confraternity” (Sacido 2012, 215). Mary reads the graffiti but instead of focusing only on the overt meaning of the words, she reflects on their artistic value. She declares that “the brush [that writes the graffiti] is mightier than the bomb” (Barr 1985, 82) and gives as an example of her thoughts how some journalists help to create a better world by making people aware of a situation.

Fiona Barr, in this short story, was developing an idea that no one had taken into account in this recent period of the Troubles and it is that “the words and images on the

walls give an insight into social realities that are often obscured by the niceties and imprecisions of other forms of discourse” (Crowley 2010, 75). Precisely, Mary and her husband are threatened by, probably, their neighbours.

Interpreting murals and graffiti “can be a complicated business since like any other cultural text they are both of and in the history that produced them, reflections of it as well as interventions in it” (Crowley 2010, 64). This is a wide-ranging topic which I cannot fully develop in this paper. However, I wanted to point out with this brief introduction to the study of graffiti in Northern Ireland, the importance of walls and their content.

Graffiti, murals and other types of political propaganda are put on walls. These elements are especially evident in Northern Ireland due to the compulsive construction of walls. Consequently, after a peace wall was built, it was filled with graffiti and murals. They are art, as Mary understands them, in the sense that these writings and images portray the tensions and anxieties of a society at a certain moment in time.

Beatriz Preciado translates into Spanish a beautiful quote from an article by Félix Guattari that says that “[m]ayo del 68 nos ha enseñado a leer los muros y después hemos empezado a descifrar los grafitis de las prisiones, los hospitales y los baños públicos. He ahí todo un nuevo espíritu científico que está por hacer” (Preciado 2010). This applies well, in my view, to Barr’s story. In “The Wall Reader” we see what seems to be a passive main character that actually takes a first step no one else dares to take in order to start social change. She learns, as many Northern Irish people have, that speaking to people on the other side of the Protestant/Catholic divide can be dangerous. Yet, it is interesting to observe how even though Mary tries to forget about the conflict and says about it that it is a “remote, vaguely irritating part on [her] life” (Barr 1985, 83) she becomes a victim of it anyway.

Nevertheless, it could be argued that Mary is not a simple victim of the conflict; or at least, not a passive victim of it. Due to her female condition she is seen at the same time as more vulnerable to an attack and less likely to be suspected to be a spy. She defies social norms and goes into forbidden spaces, where two (apparently) opposite people become friends and learn from each other. She transgresses spaces and enters forbidden parts of the city. However, being away from a safe, known area is what allows her to be free.

She represents the figure of the flâneuse that is so present in the literature of the 20th century. However, she somehow differs from the typical psyche of this figure and wanders away from the structured patterns that society imposes on her. In this context, instead of walking around the areas of the city people where like her live, which is what she should do to be safe according to the Northern Irish society of the time, she goes beyond the frontiers to the “Other” side. The city acts as an agent of peace that brings together Mary and the soldier. It is the community that brings them apart.

In “The Wall Reader” mobility is a mark of freedom. Mary wanders around and it is the best moment of the day for her. However, we need to be aware that, far from this positive view, one type of mobility becomes quite the opposite due to the political situation of Northern Ireland. What at the beginning is a sign of liberty and independence becomes a dangerous activity for her and her relatives, leading them into exile. She loses her home and her ability to move freely. The family leaves Belfast to live in Dublin, where she probably will not risk strolling around in case they end up in the same situation.

5. CONCLUSION

To sum up, I should conclude that there are few analyses that deal with the genre of the short story during the Troubles—as opposed to the many studies about the short stories of the Irish Revival, James Joyce, and the period of the Celtic Tiger or even of contemporary women’s writing. Due to the recent nature of the studies about Northern Ireland, its literatures, and also about the conflict itself, I wanted to produce a study that gave visibility to women writers and, through their stories, visibility to all women that suffered the horrific violence of the Troubles.

Through the brief revision of the history and the literary corpus of Northern Ireland I have come to the conclusion that identity is a key theme in the stories due to the past and present experiences of the people from Northern Ireland. Spaces of contact and blurred—or hybrid, if we lean towards a postcolonial view—identities become central in all stories about the Troubles, whether they are poems, novels, or short stories.

Differentiated spaces have been built in Northern Ireland as a consequence of the colonial situation and of the hegemonic vision that literature gave of Northern Ireland. I wanted to see the relevance of studies about the Mexican border, about the segregated communities of the United States, and about the Berlin Wall, amongst others, to Northern Ireland, as not many people seem to be paying attention to European territory before. I wanted to introduce the concept of the “divided city” (Low 2001, 45) in the context of the Troubles and try to understand if the psychological division of society and its paralysis in terms of approaching the “Other” are a cause or an effect of the conflict.

In order to explore the situation that Northern Ireland experienced in the last part of the 20th century, I have turned to literature, and in particular to the short story. This genre helps to create a diversity of identity that truly represents the complexity of society and allows me to use a corpus that may represent sections of society that have been marginalised. Moreover, according to Heather Ingman, short fiction anticipates themes that “take five years or more to make their appearance in other genres” (Ingman 2011, 226).

In fact, the short stories that make the corpus of my study show that these three authors I have selected—Anne Devlin, Mary O’Donnell and Fiona Barr—deal with topics that do not appear in canonical literature about the Troubles and yet prove quite relevant for the analysis of Northern Irish society.

My main analysis has focused on gender representation and the approach to Northern Ireland from a different perspective. When it comes to the representation of the conflict it is easy to see how all authors pleaded for an encounter between Catholics and Protestants. As they all try to create a space in between where they can forgive and live together, only women’s literature achieves a faithful representation of society due to their situation in a marginal point of view.

I have concluded from my analysis of the short stories that domestic and public spaces are blurred in narratives by women. In Devlin’s “Five Notes after a Visit” and O’Donnell’s “Storm over Belfast” it is possible to observe a strong link between the female characters and the house—the mother and Lettie, respectively. Furthermore, in “The Wall Reader,” the main character uses the city as a tool for her purposes.

Especially relevant in the case of women is the way identity is searched for. Most of the time women seem to be left out of the conflict. However, I would like to argue that they decide to purposely ignore it. The social status of a woman was the same whether she was a Catholic or a Protestant. This identity of the “Other of the ex-Other, colonized of the post-

colonized” (Smyth 1989, 9-10) made it necessary for women to look for their own identity outside the dichotomy Irish/Northern Irish; British/Northern Irish; or Catholic/Protestant.

The limits between domestic and public spaces are blurred in narratives by women. Also, national and transnational spaces are of little importance for the women characters in these narratives. This is clear in the episode of “Five Notes After a Visit” when the boyfriend tells the female protagonist to write that she is British in the airport control; similarly, in “Storm Over Belfast,” Lettie tries to get involved in the conflict by interviewing the sectarian leader and she is punished for not complying with gender expectations, which results in her mental breakdown. Mary, the protagonist of “The Wall Reader,” also breaks with the expectations and crosses the dangerous line of fraternising with the “Other.” She is interested in the soldier’s family life, and not in whether he is British.

However, physical constraints translate into mental/ideological constraints. It has come to my attention that as hard as the female characters try to get involved in the solution of the conflict, the community is always reluctant regarding their advance. Female characters are not expected to be actively involved in the conflict, and if they are, at least in a pacifying manner, they are seen negatively.

It is important to remember that in the postcolonial world we live in, it is necessary to give a voice to and an accurate image of everyone who deviates from what standard society considers as normal. Little by little academia has been introducing new topics, themes and character types, and there is still much need to keep adding new paradigms. Although this paper is only a first approach to the link between gender and space in Northern Ireland, this is my modest contribution to the academic corpus of women’s writing, Irish studies, and Ulster fiction.

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Victorian Pornography versus Contemporary Pornography: Belinda Starling's *The Journal of Dora Damage* (2008) and Women's Agency and Emancipation

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Abstract

Belinda Starling's *The Journal of Dora Damage* (2008) is a neo-Victorian Gothic novel which discusses women's position in the pornography business with the possible prospects for liberation or sexploitation. Dora becomes a bookbinder of pornographic materials out of economic necessity to discover that pornography is an underworld where women become the victims of men's power and hidden desires. Also, she realises that exploitation goes beyond sexuality reaching the realms of race and ethnicity. In this context, Judith Butler's notions of precariousness and vulnerability become very useful for the analysis of issues like agency and resilience in the novel. However, as this paper will demonstrate, sexual exploitation and commodification of women persist in our contemporary cultures as they did in the Victorian past.

Keywords: *The Diary of Dora Damage*; pornography; Les Sauvages Nobles; emancipation; neo-Victorian; agency

The Journal of Dora Damage (2008) by Belinda Starling provides us with the Victorian context to analyse the role of women in the pornographic trade and to decipher all the possibilities that the business provides both for their emancipation or discrimination. The aim of this paper is to contend that Dora achieves independence and agency in a man's world and, at the same time, re-affirms her sexual identity despite being a Victorian wife and mother. This, in the context of a Neo-Victorian novel, will also allow us to analyse how pornography is not such a liberating and emancipating activity for the women of the new millennium. At the same time, Judith Butler's notions of a precarious life, mourning and violence will provide the theoretical framework for this paper.

Dora lives a life of scarcity in Ivy Street, Lambeth, with her epileptic daughter and her ill husband. London was the labyrinth where the lives of the poor and the destitute had no value and deserved no mourning in a Butlerean sense. The Gothic, one the most prominent tropes of neo-Victorianism, surrounds descriptions of a number of locations in the novel and the lives of its protagonists. The palimpsestic view of the Gothic city allows for urban space to become a site of cultural memory and imaginary. These Victorian urban landscapes laid the foundations of our contemporary cities and modern living, and neo-Victorianism makes obvious the provisional nature of figurative and textual mappings (Kohlke and Gutleben 2015, 2-3).

In the *The Journal of Dora Damage* the Gothic also provides the author with an approach to the histories of gender, sexuality and feminism. Issues of identity and agency come to the fore following the ethical and liberationist agenda of neo-Victorianism to bear witness to the traumas of the past and give voice to the marginalised. However, the story painfully reproduces gender violence and sexploitation, questioning the success of women's liberation and empowerment in the twenty and twenty-first centuries (Kohlke 2012, 221-222). At the same time, the city as a colonial space becomes the determining environment for racial violence and, as such, it contemplates the possibility of discussion of abolitionism, human rights or discrimination. It is "the novel's male, white, heterosexual characters, who are uniformly steeped in racist and misogynist ideologies depicted as characteristic of the era" that show racial oppression to be also present in contemporary environments (Novák 2013, 121).

Dora's ignorance of sexual matters as a mother and wife whose husband had no interest in sex is quite prominent. Peter Damage was obsessed with purity; cleanliness and morality become relevant to Dora's story of initiation in sexual pleasure and as a bookbinder of pornographic materials. She starts her relationship with Mr. Charles Diprose—a "Purveyor to the Professions, Importer of French and Dutch Specialties"—from 128 Holywell Street, out of economic necessity (Starling 2008, 55). Holywell Street was a narrow lane just off the Strand that by the nineteenth century became one of the centres of the book trade. It was first occupied by "freethinkers who published tracts on politics, religion and sexuality," but later became the pornography district that polluted the city with obscenity and immorality (Nead 1999, 33-37).

The word *pornography* is derived from the ancient Greek *porné* and *graphos*, and it means "writing about whores." The existence of pornography and, as a consequence, of the prostitute is justified to cater for men's sexual needs. Thus, both exist in the frame of male sexual domination (Dworkin 1999, 199-200). In Victorian Britain, pornography happened across gender and class boundaries. It was the fears and anxieties of the middle-class about the sexual pollution resulting from the consumption of lewd materials that led to the passing of the Obscene Publications Act of 1857 (Stoops 2015, 138, 141). The Act known as Lord Campbell's Act "declared that it was not illegal to own immoral literature, only to publish and disseminate it. And so, as ownership was no longer a crime, the owners could commission bindings that were more flamboyant, exuberant, and, if the fancy so took them, demonstrative" (Starling 2008, 156). This left the acceptable consumption and circulation of pornographic literature in the hands of the aristocratic elite.

Despite the opposition of her husband and Mr. Diprose himself, Dora starts working as a bookbinder for Sir Jocelyn Knightley, a member of "Les Sauvages Nobles," whose wife is involved in "Nigger Philanthropy" (Starling 2008, 105). As a historical novel, *The Journal of Dora Damage* reproduces the story of the Cannibal Club of London—with connections with the Royal Geographic Society and the Anthropological Society—in the figure of Sir Jocelyn who stands for Burton, the founder of the Club. Under the veil of Rousseau's notion of "noble savage," that is, someone interested in the concept of the idealised aboriginal who has not been corrupted by civilisation, these men fraudulently enjoyed discussions of "necrophilia, racist violence, rape, pedophilia, sexual mutilation, ritual murder" (Heilmann and Llewellyn 2010, 131). They supported transgression of all kinds, provoking the disapproval of the world outside their circle. They even believed in love and sex between men as the most rebellious stance against mainstream society (Lutz 2011, 150-152).

The Cannibals were involved in both the production and consumption of pornography, being Henry Spencer Ashbee one of their most prominent members. He was probably the author and protagonist of *My Secret Life*, published in instalments between 1888 and 1892 under the pseudonym of Walter. The book was about the history of nineteenth century sexuality and reflected the underworld of Victorian respectability. In fact, the text boasts the rejection of moral values and false principles of the time (Harmes and Harmes 2012, 15-16). Ashbee was also the editor of three bibliographies of erotic literature published in the 1870s and the mid-1880s under the pseudonym of Pisanus Fraxi (Sigel 2002, 58).

Members called each other “brother Cannibal” to differentiate themselves from the rest of society; they were fascinated by biological and cultural differences in sexuality and believed in sex and race as essential to understand their rapidly developing world. Homosexuality was also present in their lives as a brotherhood, both inside and outside the Club, the same as flagellation and masochism. With them, science and eroticism worked together in the study of sexual organs, classifying and labeling sexuality according to the different human races (Sigel 2002, 52-54; 60-61). Dora herself talks about one of the main characteristics of pornography as an activity that focuses on particular parts of the body. Thus, any trace of humanity is lost: “There were no people in these books, really; only parts. The stories weren’t about union with another at all; they were about individual fantasies, self-serving indulgencies. They weren’t generous or free-spirited or embracing; they sought to exclude, to diminish and dominate. There was no pleasure, unless it was denied to some as much as it was enjoyed by others” (Starling 2008, 303).

These lines tell us very much of what pornography was about in the Victorian past and is still now. They reflect the public discussions and scares that have re-emerged in current public debates. These are concerned with topics such as Internet pornography, the links between pornography and sexual violence or the sexualisation of culture (Attwood and Smith 2014, 1). One of the problems with the literature on pornography is that it is not easy to distinguish between violence and eroticism. There are a number of experts who reckon that the “imitation model” can be applied to the use of pornography; in other words, violent pornography may incite individuals to imitate abusing behavior in the belief that the victims must enjoy sexual violence (Silbert and Pines 1984, 857-858). This also means to acknowledge the existence of a variety of porn practices (Attwood and Smith 2014, 2).

Regarding practices, we must bear in mind that sexual subjectivities are continuously produced in different historical periods, and they are culturally mediated. As Debra Curtis puts it, “the market economy thrives on difference and is dependent on the production of desire” (2004, 95). *The Journal of Dora Damage* becomes a catalogue of sexual practices and desires in Victorian England. One of the myths of the time was based on the fascination with the Turkish harem; in particular the protagonist of the most popular pornographic book, *The Lustful Turk, or Scenes in the Harem of an Eastern Potentate* (1828), the Dey, became simultaneously an object of terror and an object of pleasure for women. According to Dora the book told her “more than I ever needed to know about the dark Dey and the white women whose legs were at first forcibly and, and at length willingly, opened to him” (Starling 2008, 158). The defloration of virgins was one of the most attractive topics of Victorian pornography. The harem allowed men’s sexuality to grow with the belief in free love, but at the same time this only happened at the expense of women’s sexual freedom (Sigel 2002, 41-43).

Other popular pornographic practices were cross-dressing, cunnilingus, sado and flagellation. Dora feels attracted by the fact that women appeared dressed as men in erotica literature. In a like manner, she discovers the existence of a magical place where women can enjoy sexual pleasure. She feels fascinated by the number of words which describe the sexual act like *gamahuching*, *firkytoodling*, *bagpiping*, *lallygagging*, or *minetting*, learning “entire new languages” (Starling 2008, 163). Also by plays on the word “cock.” But it is flagellation that particularly calls her attention when she is binding *Venus School Mistress* or *Birchen Sports*. Birching became a very common sexual practice in the upper classes, but it was also performed in flagellation brothels. In Dora’s words, “[b]efore spring 1860, I had lived twenty-five years assuming that the cane was something to be feared, and its use avoided through good behavior, but I learnt soon enough that there was many a person in this strange world who were zealous disciples of the birch, and indeed, myself became extraordinarily learned in its occult pleasures, in word if not in deed” (Starling 2008, 161).

Another contentious issue in the novel is that of the commodification of others, not only in the case of women, but also in the case of blacks. Din, Dora’s black apprentice had been one of the victims of the attraction that the upper-classes felt for black sexuality under the pretext of scientific knowledge. He had been exhibited in the semi-nude for an audience of women who had indulged in fantasies of rape. These were the very same women who had set him free as members of the Ladies’ Society for the Fugitive Slaves—the Ladies’ London Emancipation Society in reality (Heilmann and Llewellyn 2010, 132). Din was involved in the abolitionist cause in the States and becomes the means for Dora to achieve sexual liberation. After her husband’s death, Dora falls in love with Din and is corresponded, having a short love affair. She discovers her sexuality and feels pleasure in Din’s arms, breaking sex, class and race barriers, attaining some kind of healing and agency. Dora explains how they felt: “There was nothing of transgression or power in our afternoon of bliss. On the contrary, it was a time of healing and forgiveness” (Starling 2008, 367). Healing and forgiveness for all those atrocities committed against women and people of colour.

Judith Butler’s theories about mourning and violence become indispensable for the interpretation of Neo-Victorian texts like this. Her meditations on human vulnerability to others and acknowledgement of shared interdependency runs counter to the violent and totalitarian defence of sovereignty and the suppression of dissent. Butler addresses the concept of the human, a status granted to some and denied to others, and wonders who counts as such and what makes for a life to be grievable. In every society there are individuals who are relegated to the status of non-subjects because of sexual, racial, ethnic or religious discrimination and, as a result, the lives and deaths of those who are not worth public mourning become erased from history for the preservation of regimes of sovereignty and governmentality (Butler 2006, 19-49). Dora regrets “the power that continues to be wielded by the most unworthy” (Starling 2008, 389), reflecting on our contemporary societies. And Din had once said, “[t]he greatest crime against humanity is ownership” (Starling 2008, 431).

Gender violence becomes extreme when Dora discovers that the covers of one of the most important books she has bound, *De humani corporis fabrica*, have been made of human flesh, the skin of a hindu woman. Sexual power relations are structured around medical, scientific and pornographic discourses that are produced and disseminated by white men (Heilmann and Llewellyn 2010, 136). Women’s bodies are inscribed with male power and transgression. She feels guilty and she begins to abhor the profession she has

adopted for survival. Her rebellious attitude takes her and her daughter to become themselves victims of the commodification of women's bodies. With the help of Diprose, Sir Jocelyn wants to practice a cliterodectomy on Lucinda, as it was believed that epilepsy was a psychological disorder the result of abusing oneself. Dora herself suffers the tattooing of her posterior with the Noble Savages' crest and the word *Nocturnus*, probably with the idea of making another book cover out of her skin.

The novel calls for restoration and compensation if not for resilience. Contemporary atrocities committed against women are described, intermingled with the historical plot; these horrible deeds need to be stopped: "the Africans taking a knife to their little girls in the name of chastity" or "the Hindoos [...] burning their widows in the name of fidelity" (Starling 2008, 388). Dora feels anger and a desire for revenge, but she can only obtain healing from the writing of her Journal. She achieves independence and agency "without a man on whom to depend, by whom to be owned" (Starling 2008, 431).

To conclude, it can be argued that, as a neo-Victorian Gothic novel, *The Journal of Dora Damage* deals with issues of otherness and precarious subjectivity that can become ethically resilient. As a historical fiction, it is also concerned with an implicit critique of civilization and progress in Victorian and current communities (Kohlke and Gutleben 2012, 1; 7). Neo-Victorianism is thus engaged with an ethics of justice through the re-writing of past traumas, or as Kohlke and Gutleben put it, historical fiction must bear witness to "the double injustices of literal acts of violence that inflicted untold suffering on others, and the subsequent symbolic violence, repeating the offence, of sidelining the trauma or consigning it to outright historical oblivion" (2010, 20). However, healing can be obtained through narrating trauma so that solidarity can be generated. Neo-Victorian fiction can take political responsibility re-inventing the Victorians to background the preoccupations of the era while simultaneously dealing with concerns that are relevant to our own century. As a feminist neo-Victorian novel, it tries to give voice to those marginalised in the past, despite placing the narrator in a contradictory position regarding the pornography business. Historical authenticity, marketability and political agendas get intermingled in an attempt to provide the female protagonist and, by extension, the female sex with agency and healing.

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Part II
Language and Linguistics

Extrapolation from Subject in Germanic and Romance

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Abstract

This paper examines, from a minimalist perspective, the availability of extrapolation of relative clauses from DP subjects in Germanic and Romance languages. As a result of the application of this movement operation, in a sentence like *A man came in yesterday that wanted to talk to you* the DP subject appears scattered in two syntactic positions. The data presented in this paper will reveal that the availability of extrapolation in Romance correlates with the linear position of the subject with respect to the verbal head. Thus, the operation yields acceptable results only when it targets a postverbal subject. The impossibility of extrapolating from a preverbal subject comes to confirm the different status of this constituent in Germanic and Romance. It is its referential interpretation (and its topic status) that is responsible for the unacceptability of extrapolation.

Keywords: extrapolation; subject; topic; focus; referentiality

1. INTRODUCTION

This paper discusses the availability of extrapolation (EX) from the DP subject in some Romance and Germanic languages. The data presented to illustrate the phenomenon will corroborate the asymmetry observed (i) between pre- and postverbal subjects in null subject languages (NSLs) and (ii) between preverbal subjects in Romance and Germanic.

In a sentence with EX, the PP/relative clause modifier of a nominal head surfaces in sentence-final position, separate from the head noun it modifies by other constituents, as shown in (1).

(1) A man came in that I didn't know.

In spite of forming a discontinuous constituent, head noun and modifier are interpreted as a unit. This interpretation is possible if it is assumed, as the traditional analysis does, that the DP subject constitutes a unit in the base, with the extraposed constituent undergoing rightward movement at a subsequent stage of the derivation.

At this point, two constraints on EX will be introduced in order to justify the choice of examples, most of them involving unaccusative predicates and indefinite DPs. Other cases (e.g. sentences headed by other types of predicates) will not be considered here due to space limitations.

It is common knowledge in the literature that EX is especially felicitous in sentences headed by unaccusative (and passive) predicates, to the extent that, for a time, it was believed that EX was only possible from the internal argument (Coopmans and Roovers

1986). Culicover and Rochemont (1990) showed later on that EX from the subject of unergative predicates (an external argument) was also possible (2).

- (2) Suddenly there was the sound of lions growling. Several women screamed.
Then a man screamed who was standing at the very edge of the crowd. (29)

What makes EX from the subject of unaccusative (and passive) predicates especially felicitous is the interpretation of the source DP. Guéron (1980) argues convincingly that EX is possible from a subject provided the sentence is construed as *presentational* rather than *predicative*. Sentences headed by unaccusatives are basically presentations (in the sense of Guéron 1980) expressing the appearance of X (the entity expressed by the DP subject) in the world of discourse. The DP will only become referential under further description or when referred to in a subsequent sentence.

The second constraint on EX, first noted by Ziv and Cole (1974), is illustrated in the contrasts in (3) below. While EX is possible from DPs headed by the indefinite article, it is banned from DPs headed by the definite article or by a demonstrative. In other words, EX displays *definiteness effects*. The examples used to illustrate the phenomenon have been drawn from Guéron and May (1984).

- (3) a. A/*The man showed up that hated Chomsky. (Baltin 2006, 798)
b. *I read that book during the vacation that was written by Chomsky. (Guéron and May 1984, 6)

This constraint is not accurate, however, as it has since been shown that the possibility of extraposing from a DP subject does not depend on the head D, but on its non-specific interpretation, as becomes clear from the unacceptability of the sentence in (4a), where EX takes place from a DP headed by an indefinite article, as opposed to (4b), where EX from a DP headed by a demonstrative is impeccable.

- (4) a. *A particular/certain book came out by Chomsky. (Guéron 1980, 665)
b. John read that book over the summer by Chomsky. (Guéron 1980, 637)

The discussion turns now to the presentation of data (section 2) and to the proposal of a plausible syntactic analysis (section 3). The paper closes with the conclusions in section 4.

2. THE DATA: TWO DIFFERENT TYPES OF SUBJECTS

Up to this point, the EX phenomenon has been illustrated by means of English examples. In the interest of completeness, an example from English (5) is also included in this section, together with examples from German (6) and Dutch (7).

- (5) English
A man came in that wanted to talk to you.

- (6) German

weil	eine	Frau	gehustet	hat	die
since	a NOM F	woman cough	PTCP	has PRS 3SG	who NOM F
mit einem		Porsche kam.			
with	a DAT NPorsche	come	PST 3SG		
...since a woman coughed who came with a Porsche.					

(Meinunger 2000, 208)

(7) Dutch

Iemand heeft me een boek gegeven die
 someone have PRS 3SG me a book give PTCP who

ik niet ken.

I not know PRS 1SG

Someone gave me a book who I do not know.

(Vries 2002, 244)

Before providing data to illustrate EX from several Romance languages, it must be pointed out that all of them are null subject languages (NSLs). In all cases the subject, when expressed overtly, enjoys a relatively free distribution, it being possible for it to surface either pre- or postverbally. In the case of EX, this freedom is especially relevant, as an interesting asymmetry arises. The data in (8) to (12) show that EX is felicitous from postverbal subjects, but not from preverbal subjects in all the languages under consideration.

(8) Spanish

a. ??/* Un hombre vino ayer que quería
 a man come PST 3SG yesterday who want PST 3SG
 hablar contigo.
 talk INF with.you

A man came yesterday that wanted to talk to you.

b. Vino un hombre ayer que quería
 come PST 3SG a man yesterday who want PST 3SG
 hablar contigo.
 talk INF with.you

(Fernández Fuertes 2001, 188)

(9) Catalan

a. ??Un home va venir ahir que
 a man AUX 3SG come INF yesterday who
 volia parlar amb tu.
 want PST 3SG talk INF with you

A man came yesterday that wanted to talk to you.

b. Va venir un home ahir que
 AUX 3SG come INF a man yesterday who
 volia parlar amb tu.
 want PST 3SG talk INF with you

(10) Romanian

a. *Un copil a venit ieri care
 a child have PRS 3SG come PTCP yesterday that
 voia să vorbească cu tine.
 want PST 3SG SBJV talk SBJV to you

A child came yesterday that wanted to talk to you.

- b. A venit un copil ieri care
 have PRS 3SG come PTCP a child yesterday that
 voia să vorbească cu tine.
 want PST 3SG SBJV talk SBJV to you

(11) Italian

- a. *Un libro è uscito ieri che
 a book have PRS 3SG appear PTCP yesterday which
 è stato scritto da Chomsky.
 have PRS 3SG be PTCP write PTCP by Chomsky
A book appeared yesterday which was written by Chomsky.
- b. È uscito un libro ieri che
 have PRS 3SG appear PTCP a book yesterday which
 è stato scritto da Chomsky.
 have PRS 3SG be PTCP write PTCP by Chomsky

(Chesi 2013, 247)

(12) European Portuguese

- a. *Ontemuma bomba explodiu em Israel que
 yesterday a bomb explode PST 3SG in Israel that
 causou 5 mortos.
 cause PST 3SG 5 deaths
Yesterday a bomb exploded in Israel that caused 5 deaths.
- b. Ontem explodiu uma bomba em Israel que
 yesterday explode PST 3SG a bomb in Israel that
 causou 5 mortos.
 cause PST 3SG 5 deaths

(Cardoso 2010, 117)

Alexiadou and Anagnostopoulou (1998) claimed that EX is only marginally acceptable in a Greek sentence like (13a), which contrasts with the one in (13b), provided by the two authors in a footnote. The linguists try to explain the contrast by appeal to the interpretation of the subject DP, which correlates with the position of this constituent with respect to the verbal head. To be more specific, indefinite preverbal subjects in Greek have a strong specific reading, whereas postverbal subjects receive a weak, existential interpretation. This would explain the degraded status of (13a) when compared with (13b).

- (13) a. ??Enas andras irthe pu ithele na
 a man come PST 3SG that want PST 3SG SBJV
 su milisi.
 you ACC talk 3SG
A man came in that wanted to talk to you.
- b. Irthe ena pedi ktes pu ithele
 come PST 3SG a child yesterday that want PAST 3SG
 na su milisi.
 SBJV you ACC talk 3SG
A child came yesterday that wanted to talk to you.

(Alexiadou and Anagnostopoulou 1998, 509)

The relevance of the Greek data at this point in the discussion resides in the fact that the asymmetry observed is the same that appears in all the Romance languages illustrated above, with EX allowed only from postverbal subjects. Besides, the interpretation of the subject in these languages also correlates with the linear position they occupy with respect to the verb.

The EX data seem to confirm the idea that preverbal subjects are different from postverbal subjects in Romance languages. The former have been shown to behave as topics on a number of counts. See the discussion in Alves-Castro (2015) and the references quoted there. They are consequently interpreted as referential/specific, which seems to be the reason behind the ban on EX. An interpretation of the facts along these lines predicts that EX should also be impossible from fronted topics, which denote familiar/background entities. This expectation is borne out by the data (14).

- (14) *Micro brews, I like (very much) that are located around the Bay Area.

(Kiss 2003, 110)

Given that, in a language like Spanish, Clitic Left Dislocation involves the fronting of a definite constituent, the sentence in (15) is as unacceptable as its counterpart with the object in its canonical position. Both would be ruled out on the grounds of the definiteness/referentiality of the source DP.

- (15) *Al lingüista no lo encontrarás aquí que hable
 to.the linguist not CL_{ACC} find FUT 2SG here who speak PRS SBJV 3SG
 tres lenguas balcánicas
 three languages Balkan
 *The linguist you won't find here who speaks three Balkan languages.

(Alves-Castro 2015, 167)

However, bare plurals may also be topicalized in Spanish and, as can be seen in (16) below, EX yields an acceptable sentence. Interestingly, fronted bare plurals cannot be non-contrastive themes, as noted by Leonetti (2013), and therefore they are not referential.

- (16) Lingüistas no encontrarás aquí que hablen tres
 Linguists not find FUT 2SG here who speak PRS SBJV 3PL three
 lenguas balcánicas.
 languages Balkan
 *Linguists you won't find here who speak three Balkan languages.

The interpretation of this sentence is parallel to that of its Catalan counterpart in (17) below, where the partitive reading of the fronted constituent is made explicit by the use of the preposition *de* 'of' and the presence of the partitive clitic *en* in sentence-internal position. EX is acceptable, as expected.

- (17) De lingüistes, aquí no en trobaràs que parlin
 Of linguists here not CL_{PART} find FUT 2SG who speak PRS 3PL
 tres llengües balcàniques.
 three languages Balkan
 *Linguists you won't find here who speak three Balkan languages.

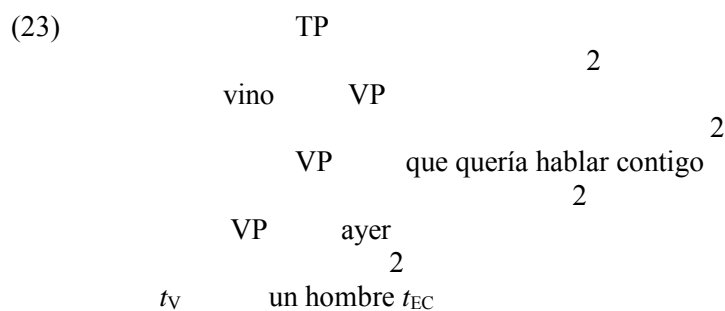
(Alves-Castro 2015, 168)

EX is also possible from focused non-referential DPs in English as those shown in the examples below. Capital letters are used to indicate contrastive focus.

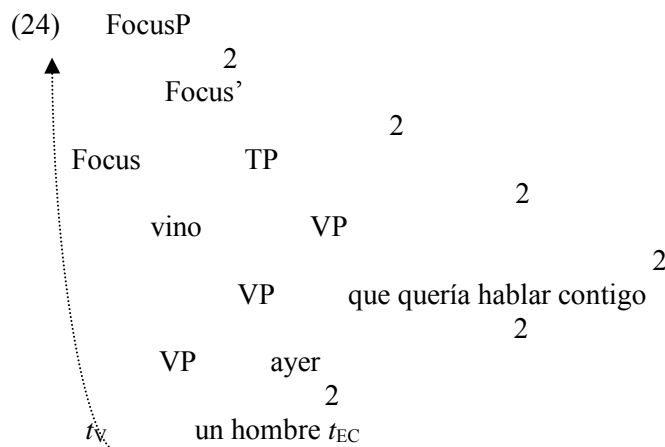
In the case of Spanish, there are roughly two types of analyses of preverbal subjects. One proposes that the raising of the subject to SpecTP is the universal mechanism to check the EPP, which means that Spanish preverbal subjects end up in this position (see den Dikken and Naess 1993 and Zubizarreta 1998, among many others). In this case and given its referential interpretation and topic status, it would have to be assumed that the DP is associated with a [+topic] feature which will block the extraction of the EC. In other words, a constituent with a strong [+topic] feature has to move *en bloc*. It cannot be split up.

The second family of approaches analyzes preverbal subjects as base-generated TP-adjuncts (cf. Olarrea 1996, Goodall 2001 and the discussion in Sheehan 2007). Roughly, the islandhood of adjuncts would account for the unavailability of EX in this case.

As to postverbal subjects, they will remain in their base position throughout the derivation, where they will be targeted by EX, as shown in (23).



When the DP subject is focalized, one further operation will have to be assumed, namely movement of the constituent to the Spec of a focus projection in the left periphery of the sentence. The representation of this type of sentences is shown in (24).



4. CONCLUSION

In this paper, I proposed an analysis of EX which differs from the standard one, in that the operation targets the source DP in its base position. In the case of EX from subject this analysis circumvents the problem posed by the islandhood of SpecTP. I also linked the availability of EX to the presence of certain interpretive features in the matrix of the source DP. Thus, a strong [+topic] feature could be held responsible for the referential interpretation of the DP and for making EX impossible.

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Impersonal Constructions in Early Modern English: A Case Study of *like* and *please*

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Abstract

One of the most widely discussed topics in the field of English historical syntax is the so-called impersonal construction. Although traditional accounts generally relate the demise of the impersonal construction to the deep morphosyntactic transformations that took place over the history of the English language, recent investigations have outlined additional hypotheses to account for the cause(s) for its loss. In light of the most recent studies on the topic, this investigation provides a corpus-based analysis of two formerly impersonal verbs, namely *like* (<OE *(ge)līcian*) and *please* (<Anglo-Norman *plaiser, pleser*) in the Early Modern English period. Based on data from the *Penn-Helsinki Parsed Corpus of Early Modern English* (1500–1710), this case study aims at offering a diachronic account of the development of these two verbs, with a focus on the range of morphosyntactic patterns documented for each of them.

Keywords: Construction Grammar; impersonal construction; transitivity; Early Modern English

1. INTRODUCTION

This paper is concerned with the later stages of impersonal constructions in English, an example of which is given in (1):

- (1) *Me liketh nat to lye.*
me-OBJ pleases-3SG not to lie

‘I do not like to lie’ [MED c1425(a1420) Lydg. *TB* (Aug A.4) 4.1815]

The construction exemplified in (1) was frequent in Old and Middle English (henceforth OE and ME, respectively). Morphosyntactically, impersonal constructions share the characteristic that they contain a finite verb inflected for the third person singular person, but lack a subject marked for the nominative case controlling verbal agreement. Besides, the impersonal construction shows variation in form, and exhibits a number of different patterns. The verb may take complements that are formally realised as clauses (e.g. example [1] above *nat to lye*), or as noun phrases marked for the objective case in ME, or for the accusative, dative or genitive case in earlier English (e.g. OE *ðætte oft ðone geðyldegestan scamað ðæs siges* ‘so that often the most patient one is ashamed of the victory’). The semantic roles denoted in the former constructions will be labelled as EXPERIENCER (the animate and sentient entity which perceives or experiences a concrete state) and THEME (“something from which the experience emanates or by which the experience is effected,” Fischer and van der Leek 1983, 346).

In English, the frequency of the impersonal construction is said to begin to decrease between 1400 and 1500 (Allen 1995, among many others), although impersonal instances continue to be attested until about two centuries later (cf. Möhlig-Falke 2012, 206-207). The Early Modern English period (1500–1710; henceforth EModE), therefore, is of great interest from a historical point of view and it is with it that this study is specifically concerned.

2. WHAT IS *IMPERSONAL*?

A variety of labels have been used in the literature to refer to impersonal constructions and the verbs involved in them (see Méndez-Naya and López-Couso 1997), which eventually led to a conceptual confusion over what an impersonal construction really is. In view of the existing terminological maze, it should be made clear that the definition of *impersonal* adopted in the present study is primarily syntactic. Following Möhlig-Falke (2012, 6), the notion of *impersonal* is understood here as a morphosyntactic pattern that exhibits the following characteristics: 1) the predicate verb is invariably marked for third-person singular; 2) a nominative argument is missing; 3) if it is encoded at all, the first argument appears in accusative or dative case in Old English and in object case in Middle English; 4) if more than one nominal argument is encoded, the second one is in genitive case, appears as a prepositional phrase, or is a clausal complement, most commonly a *þæt*-clause or a nonfinite clause.

3. PREVIOUS ACCOUNTS

Some of the best-known interpretations of the historical development of English impersonal constructions date from the twentieth century. Very influential accounts such as Jespersen ([1927] 1961), Fischer and van der Leek (1983) or Allen (1995), among others, generally link the demise of the impersonal construction to the deep morphosyntactic transformations the English language underwent during the OE (449–1066) and ME (1066–1500) periods. More recently, authors like Möhlig-Falke (2012) point out that the interpretation of the historical development of impersonal constructions in these terms is not viable if we take into account that a great many ME verbs developed new impersonal uses between 1200 and 1450, a period of time when such morphosyntactic changes were either in the course of development or had already taken place. Thus, recent studies on the impersonal construction outline some additional hypotheses about the possible motivations for the change (Trousdale 2008; Möhlig-Falke 2012), or tend to show a lesser interest on such motivations in order to place the focus on the interaction between the semantics of impersonal verbs and the semantics of the constructions where they appear (e.g. Möhlig-Falke 2012; Miura 2015). In what follows I summarise the studies taken as a point of departure for the present investigation.

Möhlig-Falke's monograph (2012) focuses mainly on the OE period. The empirical data comprise a group of 47 verbs that are documented in impersonal use in the database for the *Dictionary of Old English Corpus*, which allows her to show that the impersonal construction did not decline in use between 1200 and 1500, but was even analogically extended to 63 new verbs (cf. Möhlig-Falke 2012, 15; 209ff). For his part, Trousdale (2008) takes a new approach by examining the loss of the English impersonal construction from the perspective of grammaticalisation theory (Hopper and Traugott 2003, among many others) and its re-conceptualisation in the light of Construction Grammar (Goldberg 1995; Croft 2001, among others). Trousdale puts forward the hypothesis that

the demise of the impersonal construction is a result of a large-scale readjustment of the taxonomy of the transitive construction (TrnCxn). This taxonomy is understood as comprising various schemas and subschemas which subsume impersonal constructions and which vary in their degree of similarity to the prototype of transitive construction. The prototype of transitive construction is referred to by Trousdale as *Type T*, and is represented by examples like OE *he* _{NOM} *acwealde* [*þone dracan*]_{ACC} ‘he killed the dragon,’ where the subject has the semantic role of AGENT. According to Trousdale (2008, 302), “the loss of the impersonal construction is tied in with the increased productivity and schematicity of the transitive construction”: at some point in time, it became possible to use the transitive construction for events or states of affairs that deviated from the prototype of transitive event. In other words, transitive constructions became more schematic by developing new grammatical uses which allowed EXPERIENCER subjects and, generally, “a wider range of subjects [and] a wider range of thematic relations between the verb and its arguments” (2008, 311); witness in this connection PDE clauses such as *The tent sleeps six*. Trousdale’s hypothesis will be referred to again in the discussion of data in Section 8.

4. TWO CASE STUDIES: *LIKE* AND *PLEASE*

The verbs chosen for this corpus-based study are EModE *like* and *please*. The verb *like* goes back to OE *(ge)līcian* ‘to please, be pleased,’ one of the verbs that have been identified by Möhlig-Falke (2012) as capable of impersonal use in OE. ME *plēsen* is a loan from Anglo-Norman and Old French (cf. OED s.v. *please*, v.) and it belongs to the group of verbs which developed new impersonal uses during the ME period (Möhlig-Falke 2012). These two verbs have survived into Modern English (henceforth ModE) in their personal transitive use, a complementation pattern that is attested in earlier English as well (Möhlig-Falke 2012, 219, 278-292). Besides, this pair of verbs is semantically related in that they denote different conceptualisations of the same kind of emotional event (i.e. the experience of a feeling of pleasure). This difference in conceptualisation is reflected in their respective canonical syntactic usages, where the semantic roles of EXPERIENCER and THEME find different syntactic expressions. Witness for example ModE *Jim pleases Mary*, with the semantic role of THEME functioning as the subject of the clause, compared to ModE *Mary likes Jim*, where the subject of the clause is aligned with the semantic role of EXPERIENCER.

5. AIMS OF THE STUDY

As already pointed out, the main aim of this study is to carry out a corpus-based analysis of two formerly impersonal verbs, namely *like* (<OE *(ge)līcian*) and *please* (<Anglo-Norman *plaiser*, *pleser*). The selected period is EModE (1500–1710), as it is a stage of particular interest in that the impersonal construction had just lost its productivity (cf. Section 1), and formerly impersonal verbs were in the process of developing new syntactic alternatives. In order to trace the historical change in these two semantically related verbs from impersonal to personal use, this case study focuses on the range of morphosyntactic patterns documented with each of them. The analysis of data is expected to shed light on (a) the frequency of occurrence of the various syntactic patterns that came to replace the impersonal construction; (b) the diachronic development of each syntactic pattern in the course of EModE; and (c), at the theoretical level, the extent to which the corpus evidence serves to confirm, or reject, Trousdale’s abovementioned hypothesis (2008, 302) about the motivations for the loss of this construction.

6. DATA AND METHODOLOGY

The data for this study are taken from the *Penn-Helsinki Parsed Corpus of Early Modern English* (1500-1710; henceforth *PPCEME*, see Kroch, Santorini and Delfs 2004), a 1.7 million-word corpus divided into three sub-periods, namely E1 (1500–1569), E2 (1570–1639) and E3 (1640–1710). The search program used to retrieve data is *WordSmith Tools* (Scott 1996), analysis software containing several analytical tools that are useful for looking at how words behave in texts. The tools that have been resorted to are *Concord*, which allows specific tokens to be viewed in context, and *WordList*, which allows the researcher to run an alphabetically ordered list of words prior to the retrieval of data. As a first step, the different possible spellings and verb forms for *like* and *please* in EModE were identified. Secondly, the list of possible spellings was used in running a search, obtaining a total of 2,744 hits. Finally, the retrieved data were manually sifted using the POS-tagged version of the corpus, a process that yielded 825 tokens of both *like* and *please*.

7. COMPETING SYNTACTIC PATTERNS WITH *LIKE* AND *PLEASE* IN EMODE

After the loss of productivity of the impersonal construction, early English impersonal verbs developed along a set of syntactic paths that offered themselves as an alternative to the former syntactic possibilities (cf. Elmer 1981; Allen 1995; Möhlig-Falke 2012). The syntactic patterns that have been attested with EModE *like* and *please* are the following:

- Personal (in)transitive constructions: these are understood here as a kind of complementation pattern in which a nominative subject is present and controls verb agreement (cf. Möhlig-Falke 2012, 154). The verb can be used in a personal (in)transitive construction where the semantic role of EXPERIENCER is encoded either as the subject of the clause (e.g. EModE *I doe like that thow doest inditt thy owne letters thy selfe*) or as the object of the clause, in which case the subject takes on the semantic role of THEME (e.g. EModE *And the saying pleased the whole multitude*).
- (H)it-extraposition constructions are complementation patterns in which the EXPERIENCER is encoded as the object of the clause, and the subject is filled by formal (h)it. The second argument is commonly realised by a complement or a non-finite clause (e.g. EModE *hyt had plesyd Almyghty God that he had levyd tyll myghelmas*).
- Passive/Adjectival constructions contain a periphrastic verb form of *to be* or *become* plus a passive or adjectival participle. The EXPERIENCER is encoded as the subject of the clause (e.g. EModE *I am pleased with it*).

8. FINDINGS AND DISCUSSION

The search for *like* in EModE yielded 208 tokens in the data extracted from the *PPCEME*. As Figure 1 illustrates, the syntactic patterns attested are personal (in)transitive, *it*-extraposition and impersonal. The syntactic pattern that clearly predominates with *like* is the personal (in)transitive, which is attested in 85.1% of the occurrences of the verb (177 occ., N=208). Second is *it*-extraposition, which occurs in 13.9% of the instances (29 occ., N=208), whereas impersonal constructions are only marginally attested in sub-period E1 (1500–1569), with only 1% of the total occurrences of the verb (2 occ., N=208).

As for *please*, the search for this verb yielded 617 tokens (see Figure 2). The syntactic patterns attested are personal (in)transitive constructions, *it*-extraposition, passive or adjectival constructions and impersonal patterns. As is the case with EModE *like*, the most frequent syntactic pattern with EModE *please* is the personal (in)transitive, with 54.1% of the occurrences (334 occ., N=617). Similarly, the second most frequent pattern is *it*-extraposition with 25.8% of the occurrences of the verb (159 occ., N=617). This is followed by passive/adjectival patterns, which occur in 19.9% of the cases (123 occ., N=617), while impersonal constructions are attested only once, also in sub-period E1 (1500–1569), which barely represents 0.2% of the total occurrences of the verb.

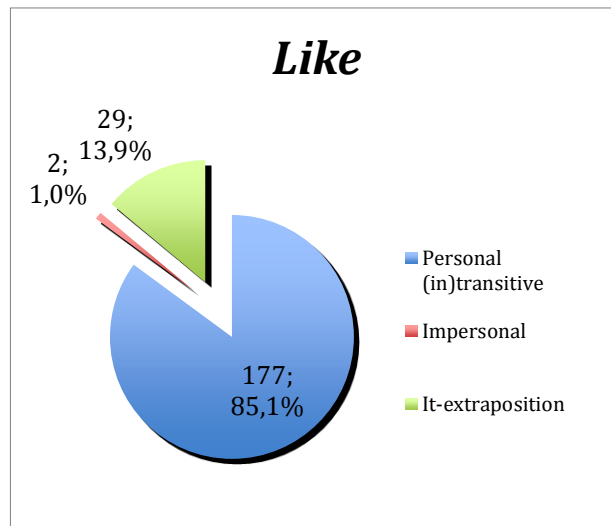


Figure 1: Relative proportion of syntactic constructions attested with *like* in EModE

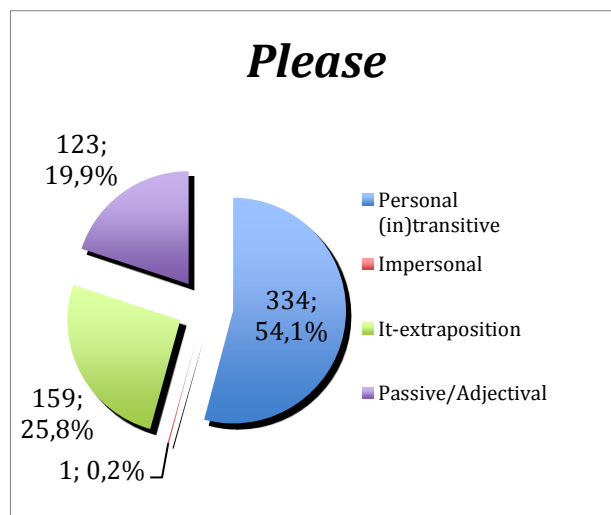


Figure 2: Relative proportion of syntactic constructions attested with *please* in EModE

Figures 3 and 4 plot the relative distribution of the competing syntactic patterns with *like* and *please* for each of the three sub-periods in *PPCEME*. Broadly speaking, two diachronic tendencies can be observed:

- 1) Personal (in)transitive patterns tend to increase in number with both *like* and *please* throughout EModE. With *like*, the personal (in)transitive pattern occurs in

63% of the total occurrences in sub-period E1, but its percentage rises to 100% in both E2 and E3. This tendency is also observed with EModE *please*, with which the personal (in)transitive pattern increases from 41% in sub-period E1 to 48% in sub-period E2, and 67% in sub-period E3.

2) The variety of patterns attested with *like* is progressively reduced throughout the three sub-periods. Impersonal constructions are found only in sub-period E1, and *it*-extraposition also shows a notable decrease in frequency to the point that it becomes nonexistent in sub-periods E2 and E3. Likewise, with *please*, *it*-extraposition decreases from 56% in sub-period E1 to only 4% in sub-period E3.

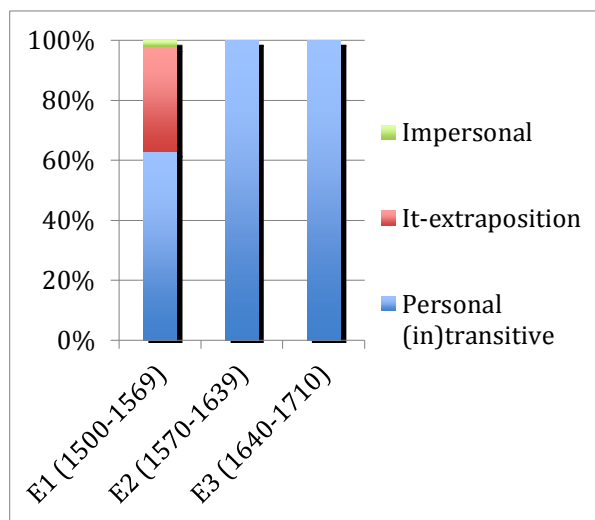


Figure 3: Diachronic overview of competing syntactic patterns for *like* in EModE

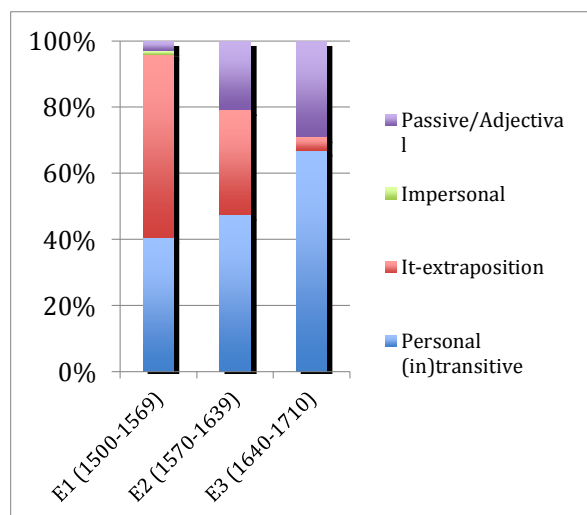


Figure 4: Diachronic overview of competing syntactic patterns for *please* in EModE

Interestingly, what the abovementioned findings seem to indicate is that personal (in)transitive patterns, alongside passive/adjectival patterns in the case of *please*, seem to increase in use at the expense of the decreasing impersonal and *it*-extraposition constructions. Also noteworthy is that the diachronic tendencies observed in the data may, arguably, be better understood when examined in the light of Trousdale's (2008) hypothesis on

the factors behind the loss of the impersonal construction, as outlined in Section 3 of this paper. In this respect, a further diachronic tendency can be detected in the data, as illustrated in Figures 5 and 6 below.

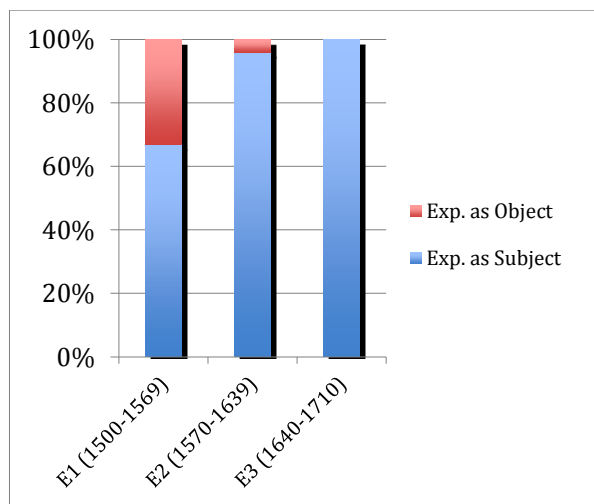


Figure 5: Diachronic overview of the syntactic realisation of the EXPERIENCER in personal (in)transitive constructions with *like* in EModE

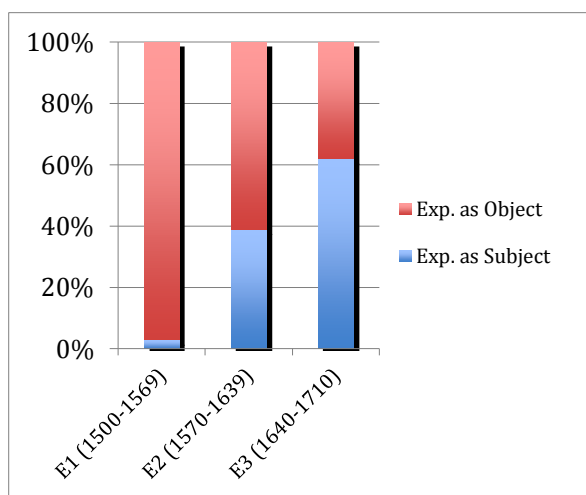


Figure 6: Diachronic overview of the syntactic realisation of the EXPERIENCER in personal (in)transitive constructions with *please* in EModE

As we can see, the number of instances coding the EXPERIENCER in subject role increases markedly in the course of EModE, from 67% of the instances of personal (in)transitive patterns with *like* in sub-period E1 to 100% in sub-period E3. With *please*, EXPERIENCER subjects occur in 3% of the instances in sub-period E1, but increase to 62% in sub-period E3. In others words, both *like* and *please* increasingly allow EXPERIENCERS to be aligned with the syntactic function of subject in EModE personal (in)transitive patterns; parallel to this, EXPERIENCERS in the syntactic role of object gradually become disfavoured. This observation leads me to conclude that in EModE, personal (in)transitive constructions (cf. Section 7) not only increase in frequency at the expense of other competing syntactic patterns (as shown in Figures 3 and 4), but they also expand in use to allow for a wider range of subject types in the way suggested by Trousdale (2008).

9. CONCLUDING REMARKS

Two main conclusions can be drawn from this study. First, the data suggest that impersonal constructions are only sparsely recorded in the EModE period, which lends support to the periodisation suggested in the literature for the loss of productivity of this construction. Second, and parallel to this, personal (in)transitive patterns tend to increase in number throughout EModE with both *like* and *please*. Ultimately, the fact that the range of patterns documented is gradually reduced throughout EModE seems to tie in with Trousdale's hypothesis that the loss of the impersonal construction is connected with the increased productivity and schematicity of the transitive construction.

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What do Lepe, a Beard and a Sandwich Have in Common? The Earl of Sandwich's Translation of Alonso Barba's 'El arte de los metales'

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Abstract

This paper explores the ways in which the Earl of Sandwich translated Alonso Barba's *El arte de los metales* into English, paying special attention to the translation techniques used and the vocabulary chosen. One of the problems the translator often encounters is the lack of specific lexical units in his language to name the metals and the procedures found by Alonso Barba in the region of Potosi. The strategies employed by the Earl of Sandwich to overcome such lack, as well as other techniques used in producing the target text will be analysed. The analysis adopts the translation techniques proposed by Vinay and Darbelnet ([1958] 1995) and Newmark (1991) closely, but other classifications have been consulted as well.

Keywords: Alonso Barba; Earl of Sandwich; El arte de los metales; translation

1. INTRODUCTION

Alvaro Alonso Barba was a Spanish priest and metallurgist, born at Lepe, who lived in the viceroyalty of Peru during the period when its silver mines were most productive. In 1640 he published a book entitled *El arte de los metales*, the earliest work on South American ores and minerals. He proposed a technique to improve the amalgamation process, the method used to extract silver from the ore. The ore was crushed and treated with mercury, which dissolved the silver. When the resulting amalgam was heated, the mercury evaporated and pure silver remained. Barnadas comments on the book's success at the time, by stating that

Between the seventeenth and the eighteenth centuries *El arte de los metales* went through only six Spanish editions, whereas during the same period it received seventeen European translations. In the years after the publication of Barba's book Spanish-American metallurgists turned to the easier, though more wasteful, patio amalgamation process. By the late eighteenth century Barba's improvements had been forgotten. The Spaniards had to relearn their own method from Europeans such as the Viennese metallurgist Ignaz Edler von Born, who was aware of Barba's achievements. (quoted in Cueto 1988, 730-731)

The first English translation was by Edward Montagu, the first Earl of Sandwich. Montagu was appointed ambassador-extraordinary to Spain in 1665, where he lived until 1668. During this period, Montagu translated two of the five books contained in Alonso Barba's *El arte de los metales* in 1669, being finally published in 1674. According to Bockmann, from this English edition several German translations were made (1846, 18).

This paper explores the ways in which the Earl of Sandwich translated the original text into English, paying special attention to the translation techniques used and the vocabulary chosen. To this end, Alonso Barba's *El arte de los metales* has been read from the original 1640 edition housed in the Biblioteca Nacional (Madrid). This edition has been compared with the first translation into English by the Earl of Sandwich in 1669, held at different British Universities, such as Glasgow University Library and Strathclyde University Library, among others. The transcription of the texts preserve the original spelling <u, v> distinction, but not the ligature in <ct> neither the long <s>.

One of the problems the translator often encounters is the lack of specific lexical units in his language to name the metals and the procedures found by Alonso Barba in the region of Potosi. The strategies used by the Earl of Sandwich to overcome such lack will be analysed, as well as other techniques employed in producing the target text. The analysis adopts the translation techniques proposed by Vinay and Darbelnet ([1958] 1995) and Newmark (1991) closely, but other classifications have been consulted as well (cf. Vázquez Ayora 1977; Molina and Hurtado 2002; Gil-Bardaji 2009, among others).

2. THE ANALYSIS

2.1 Additions, Omissions and the Layout

The differences between Alonso Barba's original and the translation can be perceived all along the work. The reader finds omissions, when the information is not considered useful for the British audience, and amplification, when an explanation is needed. Thus, on the front cover some omissions and amplifications are observed. The Spanish title has been shortened in the English version:

(1a) ARTE DE LOS METALES EN QUE SE ENSEÑA EL verdadero beneficio de los de oro, y plata por açogue. EL MODO DE FUNDIRLOS TODOS, y como se han de refinar, y apartar unos de otros

(1b) THE ART OF METALS, In which is Declared the manner of THEIR GENERATION AND THE CONCOMITANTS Of Them

The information on Alonso Barba has also been adapted to a British audience omitting the town where he was born and expanding the information on the region of Potosi:

(2a) Compvesto por el licenciado Albaro Alonso Barba, natural de la villa de Lepe, en la Andaluzia, Cura de la Imperial de Potosi, de la Parroquia de S. Bernardo.

(2b) Written in Spanish by *Albaro Alonso Barba*, Master of Art, Curate of St. *Bernards* Parish in the Imperial City of *Potosi*, in the Kingdom of Peru in the *West-Indies*, in the Year, 1640. Translated in the Year, 1669. By the R. H. Edward Earl of Sandwich.

Some other divergences are found in the preface where Alonso Barba's publication includes approval documents and letters to different people, as it was the usual practice at the time. All this material has been omitted by Sandwich, who writes a preface to convince the readers of the excellence of the work they have in their hands.

The English translation follows the original quite faithfully, but stylistic adaptations have also been made, inasmuch as Alonso Barba's long and complex sentences are usually rendered with shorter simpler sentences, which take the usual *subject + verb + object* pattern in English. Likewise, the heavy original paragraphs have been split into two or three to make its reading easier. This can be seen in Table 1, which reproduces samples of both texts as they were printed.

<i>El arte de los metales</i>	<i>The Art of Mettals</i>
Metales, piedras, tierras, y los que llaman jugos son quatro generos de mixtos, a que se reduzen todos los demas inanimados que la tierra produze en sus entrañas: crialos mezclados, y juntos la naturaleza, y porque la arte del beneficio de los metales no puede practicarse sin el conocimiēto de los otros tres generos, como se verà en sus preceptos, tratarè breuemēte dellos. (Cap. I)	All the inanimate things within the bowels of the Earth are reducible into one of These Four Kinds of mixtures, viz. Either {Mettals, Stones, Earth or Juices} Nature produces These mingled one with the other, and because the art of separating of Mettals cannot be put in practice without understanding the nature of the other three, (as will hereafter appear) therefor I shall treat of these a little. (Ch. 1, pp.1-2)
...vsase mas entre plateros, que entre Medicos. Es vno de los quatro que llaman espiritus, por volar del fuego todo humo, como el açogue, el açufre, y el salitre.” (Cap. VIII)	Goldsmiths use it more than the Physicians. It is one of those they call the four spirits, because the fire will convert them into smoak, and so they fly away: the other three are, {1. Quicksilver, 2. Sulphur, 3. Salpeter} (Ch. 8, p. 29)

Table 1: Differences in the layout

Regarding the simplification of the sentences, which are heavily loaded with subordinate clauses and learned vocabulary in Spanish, one may wonder whether the recently founded Royal Society could have circulated guidelines on how to write a scientific text or whether it is due to the essence of the English language which usually differs in this respect, resulting in a more readable text even to non-expert readers.

2.2 Adaptations

Often Sandwich feels the need to adapt the source text with an explanation. Thus, in the example number (3b) God's name is replaced by Adam and the Fathers. Some phonetic adaptations are also observed in initial double <ll> in *llamos* which is simplified into *lamos*, although *Pacos* is curiously turned into *Palos*:

(3a) (...) la juzgauan por el verdadero sitio en que criò, y tiene Dios oy el Paraiso Terrenal. Apacible olor es el que echan de si las minas de los metales que llaman Pacos, si otros medios minerales no los acompañan, y inficionan. Y este olor bueno no es pequeña señal de la riqueza que tienen sus piedras, o tierras que llaman llamos. (Cap. I)

(3b) (...) hath been thought by judicious men to be Paradise wherein Adam of old, and the Fathers now enjoy god upon Earth) The Mettal that comes out of the Mines (which the call Palos) is of a good smell, if they light not upon some bastard Mineral, that accompanies, and has infected it: and this good smell is a great sign of the richness of the stones of that Mine, and of the Earth which they get, there called *Lamos*. (Ch. 1, pp. 5-6)

In example number (4b) Sandwich clarifies the fact that some earthen vessels are very much appreciated in Europe, whereas the mention of the continent is absent in the source text:

(4a) En qual, y qual barro se halla tambien aqueste priuilegio, como en el de Estremoz en Portugal, y en el de Natà en Panamá, que aun en estas tan apartadas Regiones les da nombre, y estimacion. (Cap. 2)

(4b) Some Earthen vessels also have this privilege, as that of *Estremos* in Portugal, and of *Nata* (in Panama) which are highly esteemed in *Europe* for that quality. (Ch. 2, p. 5)

In terms of spelling practices, Sandwich's text shows a high degree of standardization. Originally <u, v> were both used to represent either a vowel or a consonant sound. At the beginning of the Early Modern English period usually <v> appears when it is at the beginning of a word and in the other positions <u> is used. The present convention, whereby <u> is used as a vowel symbol and <v> as a consonant symbol, came in round about 1630, under continental influence. Subsequently, the target text in this respect has been completely normalised to a modern reader.

2.3 Vocabulary

In translating the specific vocabulary of minerals and metals, Sandwich is quite systematic in the use of *quick-silver* for *açogue* to mean liquid mercury, while on other occasions he uses different strategies to render one given item. Thus, omissions and Spanish borrowings are found profusely, as well as non-adapted borrowings from Spanish.

2.3.1 Omission of synonyms

Whereas sometimes *saltpeter* (obsolete for *salpêtre*) is used to translate *salitre*, in "Caparrosa, salitre, o otros jugos" Sandwich omits it completely rendering the heading as "Vitriol, or other Juices." He also decides to omit other synonyms present in the Spanish original text. For instance, "Cap. VIII. Del Almojat্রে, o sal Ammoniac, y otros sales" appears in the English version as "CHAP. 8. Of Salt Ammoniac, and other Salts", where *almojat্রে* has completely vanished from the heading.

2.3.2 Borrowings from Spanish

A different technique is to adopt the Spanish lexical unit either without or with a minimal adaptation, as in the following examples:

(5a) Cap. IX. De otros jugos se llaman Betunes

(5b) Chap. 9. *Of Juices, which the Spaniards call Betunes.* (31)

In Early Modern English, the word *bitumen* was available, as it was introduced in the Middle English period from Latin. An issue that may arise here is how familiar the Earl of Sandwich could be with some of these specialised terms and whether there were specialised dictionaries on the topic. In Spanish, García de Llano published his *Diccionario y maneras de hablar que se usan en las minas y sus labores en los ingenios y beneficios de los metales*, in Lima in 1611. In the preface to this work, Carrasco Galán claims that the dictionary was profusely used by Alonso Barba (2009, VIII). We wonder whether the Earl of Sandwich could have had access to this dictionary in Spanish or other specialised English ones, as the usual works on English lexicography of the period only provide information on general dictionaries, rather than on specialised ones (Starnes 1991; Hüllen 1999; Fernández Urdaneta 2010).

Some of Sandwich's adoptions cannot be easily explained, as the English lexicon had the same term in an anglicized way. For instance, in Table 2. some diverse cases of borrowings are shown:

<i>El arte de los metales</i>	<i>The Art of Mettals</i>
Ay doze generos del, aunque son muy pocos los que se hallan dellos mezcaldos con los metales, son Asphalto, Pissasphalto, Napta la piedra, Gagate, Açabache, Ampelites, Maltha, Piedra Tracia, Carbones de mina, Ambar q llaman de cuentas, Ambar oloroso, y Alcanfor. Cap. IX	There are twelve sorts of Betune, {Asphalto,} {Maltha {Pissasphalto,} {Piedra Thracia} {Naptal la piedra,} {Carbonos de mina} {Gagete,} {Ambar de Cuentas} {Azabache,} {Ambar Olorosa,} {Ampelites,} {Alcanfor.} Ch. 9, pp. 31-32.

Table 2: Spanish adoptions

Both *camphor* and *asphalt* were documented in Middle English, but Sandwich prefers the Spanish version of the words. He also prefers *azabache*, with <z> rather than <ç>, which could have been rendered as *jet*, as it corresponds to an Old French form of the word *gagate*. He also uses the word *ampelite*, despite being first documented in 1728, according to the *Oxford English Dictionary*. Nonetheless, Sandwich is using it as early as 1669, either because of the influence of the Spanish original text or as a sign that the word was already available in the English language.

Finally, some other Spanish words are used with minimal adaptations: *Pissasphalto* becomes *Maltha Pissasphalto*; *Napta la piedra* incorporates a paragogical <l> in the English version; *carbones de minas* and *ambar de cuentas* are taken as such, and *ambar oloroso* changes its gender in Sandwich's target text.

3. CONCLUSIONS

The Earl of Sandwich had a challenging task trying to render Alonso Barba's work into English. Many of the mineral names and metals were taken from the original Amerindian languages. Subsequently, this lack was patent in English, where the vocabulary related to the mineral field was not so extensive at the time. In order to overcome the lack several techniques were used. Sandwich either omits the synonyms present in the source text or adopts the Spanish lexical unit with minimal or no adaptation.

On the contrary, several stylistic adaptations have been made, in such a way that Alonso Barba's long and complex sentences are usually rendered with shorter simpler sentences, which take the usual *subject + verb + object* pattern in English. Likewise, the heavy original paragraphs have been split into two or three to make their reading easier, which makes the translation more reader-friendly in this sense.

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La posición de la traducción ante la dispar construcción discursiva de las “*statement of purpose*” y las “cartas de motivación”

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Resumen

Este artículo se propone examinar la construcción discursiva de las *statement of purpose* y las cartas de motivación, con el objetivo de reflexionar sobre las consideraciones históricas y culturales que afloran en la traducción del género, según se entiende en las universidades estadounidenses, al contexto español. Para ello, se valorará la conceptualización que prevalece del tipo textual en las dos comunidades universitarias, estableciendo sus funciones discursivas y realizaciones lingüísticas más características.

Abstract

This article aims to examine the discursive construction of statements of purpose and of *cartas de motivación*. The objective is to reflect on the historical and cultural issues that emerge when translating the genre, as understood within the context of American universities, into the Spanish context. To that intent and purpose, attention will be drawn to the prevailing conceptualization of this text type in these two university communities, establishing the main characteristics as far as discursive functions and linguistic realizations are concerned.¹

Keywords: género; construcción discursiva; traducción; *statement of purpose*; cartas de motivación

1. INTRODUCCIÓN

Empezaremos situando el género en el contexto del EEES y el proceso de reforma aparejado al intento de convergencia a fin de subrayar, con ello, que esta serie de acuerdos y proyectos comunes ofrece un marco idóneo para reflexionar sobre las diferencias conceptuales entre las distintas comunidades académicas. En términos generales, se puede decir que las diferencias se manifiestan en el conjunto de elementos que componen la institución universitaria, que Beare, Caldwell y Millikan (1992, 226) resumen así: tangibles (currículum, normativa, procedimientos operativos), intangibles (valores, filosofía, ideología) y simbólicos (rituales, ceremonias). Eso sí, los documentos que manejan las universidades son un muy buen ejemplo de esto, puesto que aúnan el nivel discursivo (género

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y realizaciones lingüísticas), pero también el conceptual (construcciones ideológicas) y el simbólico (marcas de agua, sellos y colores), aspectos todos ellos que se visibilizan más en el momento de la traducción.

En España la atención en el campo de la traducción de documentos académicos se ha dirigido hacia los títulos universitarios y las certificaciones académicas, por ser los más comúnmente requeridos para las solicitudes de admisión a estudios de grado y posgrado. Ahora bien, no son los únicos que se requieren. Desde la implantación del Proceso de Bolonia, cada vez es más frecuente solicitar, siguiendo la práctica de las universidades estadounidenses, una carta de motivación. Ante la escasez de estudios que hayan abordado este género en la forma en que se manifiesta en España, hemos querido indagar en la información que las universidades públicas españolas generan al respecto.

2. OBJETIVOS

Nos proponemos valorar los problemas intrínsecos a la traducción de las *statements of purpose* para ilustrar que su conceptualización está tan vinculada a la cultura disciplinar en la que emerge el texto que cabe plantear que su traducción, en el sentido convencional, lo invalida como documento académico en España. La hipótesis de partida es que tienen elementos idiosincráticos que hacen insatisfactorias, desde los puntos de vista administrativo, traductor y deontológico, las soluciones formuladas para otros documentos académicos (Mayoral 1991a y 2003; Way 2003; Vázquez y del Árbol 2007) y, además, sitúan al traductor ante un trío de intereses que complica la toma de decisiones. Para determinar esas dificultades definiremos, primero, la conceptualización que prevalece del texto objeto de estudio en las universidades estadounidenses y luego haremos lo propio con las cartas de motivación en la comunidad universitaria española.

3. METODOLOGÍA

Se ha realizado un análisis discursivo de seis cartas de motivación extraídas de 25 universidades del total de 50, que, según el Informe anual “Datos y Cifras del Sistema Universitario Español,” contaban con titularidad pública en el curso académico 2014-2015 (MECD 2015, 5). En cuanto a los datos, se han sustraído de la información contenida en los modelos de carta de motivación preparados por las propias universidades. Consideramos que estos documentos son los que con mayor precisión nos pueden orientar sobre la conceptualización que prevalece entre quienes evalúan dichas cartas, al estar su estructura, contenido y formas lingüísticas prefijados por la institución universitaria.

Por otra parte, se ha contrastado la información derivada de la caracterización del género en español con los resultados de los estudios disponibles acerca de las *statement of purpose*, según se manifiesta el género en las universidades estadounidenses. Se ha prestado especial atención a datos sobre las concomitancias que definen a este género, atendiendo a las funciones discursivas y realizaciones lingüísticas más frecuentes.

4. RESULTADOS

4.1 Caracterización discursiva y lingüística de las *statement of purpose*

Si bien su condición de género ocluido (Swales 1996) limita la posibilidad de conocer los pormenores del acto comunicativo que se establece por medio del escrito, lo cierto es que

la información tanto sobre el producto (contenido y forma) como sobre el proceso (elaboración del texto) es mucho más exhaustiva que la que existe sobre su contrapunto en el contexto español, las cartas de motivación. En ese sentido, hay que destacar que, además de la prolífica información disponible en la red, existen, según revela la encuesta de Samraj y Monk (2008), manuales expresamente orientados a la elaboración de un texto determinante en el proceso de admisión a las universidades estadounidenses. A ello hay que añadir la información generada desde el plano académico, que describe la interacción entre factores macrolingüísticos y microlingüísticos y discrimina las funciones retóricas que operan en dicha situación comunicativa (Ding 2007; Cron 2010; Chiu 2016).

En su estudio Samraj y Monk identifican y describen los movimientos retóricos a partir de un corpus de 35 *statements of purpose*, cuyo análisis les lleva a proponer una clasificación de cinco movimientos; a saber, 1) introducción o presentación, 2) presentación de información contextual, 3) exposición de los motivos o las razones por las que se presenta la solicitud, 4) enumeración de actividades extracurriculares y 5) conclusión. Cabe entender que estos movimientos responden a cinco etapas funcionales, entre las que la argumentación desempeña un papel fundamental, y que, en conjunto, reproducen la estructura genérica prototípica. Además de configurar las secciones en las que se divide el texto, los movimientos determinan las marcas léxicas del género. Según recogen López-Ferrero y Bach (2016), a partir del estudio de Hyland (2005), estas destacan en el caso de las *statement of purpose* por la manifestación de modalidad tanto en los recursos relacionados con la expresión de la voz y la actitud del autor (*stance*) como en los dirigidos al lector (*engagement*). Los primeros incluyen el uso de estrategias de atenuación e intensificación y el recurso a los marcadores actitudinales y la automención mientras que los segundos suponen el empleo de pronombres personales, expresiones imperativas, comentarios personales del autor, referencias a conocimiento compartido y preguntas.

4.2 Caracterización discursiva y lingüística de las «cartas de motivación»

Siguiendo a Van Dijk (1980) y su concepción de la superestructura como fórmula composicional, los resultados revelan que cinco de los seis modelos no se ajustan, o no en su totalidad, a los fundamentos discursivos clásicos para las cartas, al relegar el cuerpo a un segundo plano, restando así importancia al mensaje. En ese sentido, nos parece relevante subrayar que la motivación se reduce a un párrafo.

Esto nos lleva a hablar del segundo aspecto relevante a nivel traductológico, el contenido. A excepción de uno de los modelos, donde el solicitante tiene a su disposición la práctica totalidad del espacio, el cuerpo se utiliza para otras cuestiones (aportación de datos personales, económicos o administrativos) además de las de exponer los motivos por los que se desea acceder a unos estudios. En términos cuantitativos, el espacio dedicado a la motivación es de un 50% en el mayor de los casos, pero hay modelos que lo limitan al 10% o 20%, con lo que cabe preguntarse si realmente el escrito cumple la función a la que alude el nombre con el que se le conoce.

Por último, el análisis de las formas y los usos lingüísticos aporta información más específica, relativa a la relación entre los participantes, la política lingüística en la que se enmarca el texto y la realidad del entorno comunicativo, social e histórico en el que tiene lugar la comunicación. Se impone un registro formal, establecido por la propia universidad, quien en su relación con los solicitantes recurre a la fórmula de tratamiento «usted». Se marca, con ello, distancia e implícitamente se insta a la reciprocidad en la elección del tratamiento. Se prioriza, además, el tono impersonal, neutralizando la posibilidad de imprimir un estilo propio al escrito, en especial en el caso de aquellas instancias que redactan

contenido en nombre del estudiante. Cabe decir también que la redacción es breve y concisa, distanciándose del modo narrativo que define el cuerpo de una carta para adoptar un estilo más esquemático, propio de un formulario.

5. DISCUSIÓN

La valoración de los resultados pasa por empezar diciendo que en términos pragmáticos estamos ante dos textos que, en la teoría, cumplen una misma función: aportar información adicional a la que emana de los méritos académicos (título y certificaciones académicas). Es ahí donde radica la paradoja y la dificultad específica en lo que a la traducción se refiere. Y es que los términos en que ha de formularse esa información así como los datos considerados apropiados no son los mismos en ambos sistemas educativos. La conceptualización en España no se ajusta a las necesidades expresivas que se le presuponen a un escrito que busca justificar el interés por unos estudios. Huelga decir que las dificultades se multiplican en el momento en que interviene una segunda cultura, y con ello normas formales y temáticas fijadas por el uso en otro contexto sociocultural. En efecto, si bien las *statements of purpose* y las cartas de motivación son equiparables en el sentido de que nacen con un mismo propósito, no lo son en cuanto al plano lingüístico-gramatical y al semántico-pragmático; es decir, a la manera de significar.

Esto se debe a que el uso que las universidades españolas le dan a este criterio de selección atiende no a la filosofía de la cultura donde emergió originalmente sino al modelo napoleónico, en el sentido de fuertemente burocratizado, en el que se ha implantado tal discurso. Frente a nuestro sistema, donde los procesos de gestión tienen un peso singular, las universidades estadounidenses están marcadas por un carácter empresarial, con metas claramente utilitaristas, y por su alto nivel de competitividad. En ellas se compite, asegura el profesor de la Universidad de Stanford Nathan Rosenberg, para “atraer a los mejores estudiantes,” una rivalidad que está en el origen de su empleo como filtro de selección para encontrar a los alumnos más talentosos (2003, 93). Siendo el talento una capacidad que define a quienes no solo son inteligentes sino que cuentan con aptitudes, se valora que el escrito especifique cualidades y no solo méritos cuantificables, algo que desde la característica desconfianza española no resulta pertinente. Además, tales elementos no encuentran cabida en los textos normalizados analizados, y esa es otra diferencia. En el contexto anglosajón no es común imponer un formato estandarizado, lo que se ajusta más al espíritu con el que nació el género: el de distinguir a los candidatos por medio de un instrumento que se alejara de la estructura encorsetada y naturaleza impersonal de los títulos universitarios y las certificaciones académicas.

Del análisis de los referentes conceptuales y lingüísticos en los que se encuadran las *statement of purpose* se desprenden los problemas que puede plantear su traducción. El principal escollo radica en que aun cuando el estudiante extranjero cuente con las herramientas lingüísticas necesarias para redactar el escrito, algo que, por otra parte, es obligatorio ya que se requiere un nivel mínimo de español, es posible que su carta se desestime (otorgándole una puntuación mínima), no ya por el nivel de lengua, sino por incluir aspectos no pertinentes (rasgos de personalidad o méritos no acreditables) e ignorar o no concederle el peso suficiente a cuestiones esenciales en la cultura disciplinar española, como acompañar el escrito de firma autógrafa, un vicio que pudiera, en los casos más extremos, derivar en la anulación del acto administrativo.

Las dificultades que se le plantean al traductor no se limitan a estas. A pesar de que las tendencias metodológicas actuales proponen planteamientos traductores que abogan por una visión amplia de fidelidad (Šarčević 1997, 112; Nord 1997; Mayoral 1991a y 2003;

Way 2003; Vázquez del Árbol 2007), no se ha llegado al punto donde la concepción permita adoptar las estrategias que se requerirían para que la construcción discursiva de las *statements of purpose* fuera equiparable a la de una carta de motivación, y asegurar así su ponderación en igualdad de condiciones. Hacerlo supondría alterar (reducir contenido y realizar cambios formales), eliminar (experiencias personales no acreditables) e incluso añadir (datos económicos y firma) contenidos. Aunque eso contribuiría a que su forma y su fondo se adecuasen al propósito para el que el texto fue escrito, implicaría adoptar soluciones que no están en el horizonte de expectativas ni del producto (lo que el receptor espera de una traducción) ni del proceso (lo que el receptor espera de la actividad traductora). Con ello el traductor lograría un texto, a priori, más cercano al requerido por las universidades, y contentaría además al cliente, que evidentemente quedará más satisfecho cuanto mayor sea la garantía de que el documento cumple la función para la que fue escrito. Ahora bien, generaría dudas acerca de la autoría del documento y la veracidad de su información.

En definitiva, el traductor debe ser conocedor de las expectativas de la comunidad universitaria, que no difieren de la concepción que prevalece en las Administraciones Públicas. Estas, según lo expresa Mayoral Asensio, suelen partir de la desconfianza hacia la traducción; de ahí que su “máxima preocupación [...] es que no la engañen, ni con documentos que han sido falsificados ni con traducciones que no se ajustan a lo que dice el original” (1991b, 66). Atendiendo a tal expectativa, parece entonces que la estrategia de traducción para las *statement of purpose* ha de ser la de reproducir sus significados de la manera más literal, limitando las explicaciones culturales con el riesgo de que se prioricen escritos elaborados por quienes sí conocen la conceptualización del género en las universidades españolas y se han plegado a esa cultura disciplinar.

6. CONCLUSIÓN

Concluiremos destacando la conveniencia de que las implicaciones de esta dispar construcción discursiva se pongan en conocimiento de los responsables de los procesos de selección, a quienes habría que advertir de que puede que haya solicitudes que se estén desestimando por motivos ajenos a la idoneidad académica y personal del solicitante respecto a los estudios que pretende cursar. Las líneas futuras de investigación deberían encaminarse a definir las características discursivas de este género en España para saber con certeza qué conceptualización existe y poder afrontar mejor así su redacción o traducción. Consideramos conveniente asimismo concienciar a las instituciones de la importancia de trascender la formulación generalista de que los solicitantes deben presentar una carta en la que expongan las «razones» por las que se solicita el acceso y los “intereses por la materia,” máxime sabiendo que es un requisito al que se le otorga un valor de hasta el 25% o el 30%.

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New Insights into the Idiomaticisation of *N_{COLL}-of-N_{PL}* Constructions

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Abstract

Recently the interest in the diachronic evolution of binominal constructions such as *a lot of*, *a bunch of* or *a load of* has increased considerably (Traugott 2008a, 2008b; Brems 2011; Traugott and Trousdale 2013). Several studies have given evidence of their idiomaticisation; that is, their progressive syntactic fixation and loss of lexical meaning, which, over time, resulted in their grammatical status in Present-Day English as periphrastic quantifiers. The study reported here aims at contributing to this line of research by widening the scope of previous studies with a two-fold purpose: firstly, to account for the diachronic evolution of four collective-headed constructions with potential quantificational status such as *a bunch/couple/host/minority of*; and, secondly, to contrast the results obtained with previous studies on *a number/majority/group of* (Fernández-Pena 2016b, 2017) in an attempt to both determine their degree of idiomaticisation and provide all these constructions with a homogeneous characterisation as far as possible.¹

Keywords: collective nouns; idiomaticisation; verbal agreement; corpus

1. INTRODUCTION

The investigation reported in this paper explores the idiomaticisation of collective noun-headed constructions, henceforth *N_{COLL}-of-N_{PL}* constructions, such as those in (1):

- (1)
- | | |
|--------------------------|-------------------------|
| A group _{COLL} | of girls _{PL} |
| A bunch _{COLL} | of things _{PL} |
| A number _{COLL} | of people _{PL} |

These complex nominal subjects comprise, on the one hand, a singular collective noun—such as *group*, *bunch* or *number*—and, on the other hand, a prepositional complement which contains a plural noun. Prior research (Fernández-Pena 2016b, 2017) has evinced the strong preference of this type of subjects for plural verbal patterns. These marked colligational patterns seem to result from the intrusiveness of the *of*-PP in the agreement

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operation, in particular from the effects exerted by its (structural/syntactic) complexity, its semantics (i.e. the type of referent) and the morphology of the plural noun that it contains (see Fernández-Pena 2015, 2016a). Lexical issues seem to have also played a role in determining the agreement patterns that these subjects take in Present-Day English, as it has been shown how certain collective nouns have developed particular agreement preferences over time (e.g. *a number of* with plural verbal patterns; Fernández-Pena 2016b, 249-251). In the same vein, this paper will explore the extent to which the collocational restrictions of four collective noun-headed constructions—*a bunch of*, *a couple of*, *a host of* and *a minority of*—have constrained agreement variation across time and, thus, facilitated the emergence of quantificational readings and uses.

The paper is organised as follows. Section 2 offers a brief overview of the idiomatisation of *N_{COLL}-of-N_{PL}* subjects and of prior research. Section 3.1 describes the methodology. The data analysis is reported in Section 3.2, which is followed by the conclusions in Section 4.

2. IDIOMATISATION OF *N_{COLL}-OF-N_{PL}* SUBJECTS

Idiomatisation is understood here as a process whereby the meaning of a construction becomes more opaque (i.e. less transparent) and its syntactic structure becomes progressively more fixed (Akimoto 2002, 16-17). An illustrative example of this phenomenon is *a lot of*, where the originally partitive structure [*a lot*] [*of N*] has been gradually fixed and its partitive meaning replaced by a quantificational one (2).

<p>(2) <i>a lot</i> <i>of land (for sale)</i></p> <p style="padding-left: 2em;">Head Modifier</p> <p style="padding-left: 2em;">Verb agreement with <i>lot</i></p> <p style="padding-left: 2em;">[[N_i [of N_j]] = [part_i- whole_j]]</p>	>	<p style="padding-left: 2em;"><i>a lot of</i> <i>land/love</i></p> <p style="padding-left: 2em;">Modifier Head</p> <p style="padding-left: 2em;">Verb agreement with <i>land/love</i></p> <p style="padding-left: 2em;">[[N of] N_j] = [large quant.-entity_j]</p>
(adapted from Traugott and Trousdale 2013, 25)		

The syntactic and semantic reanalysis that *a lot of* has undergone, which has resulted in its Present-Day quantifier meaning and function, has also been attested for analogous binominal structures such as *a bunch of* (Brems 2011). I have surveyed elsewhere (2016b) the degree of idiomatisation of further binominal constructions such as *a number of*, *a majority of* and *a group of*, and has shown that, despite the quantificational potential of the three structures, only *a number of* has a clear idiomatic status. In this study I will examine the diachronic evolution of *a bunch of*, *a couple of*, *a host of* and *a minority of* with a view to explore their degree of idiomatisation, i.e. the lexical and syntactic changes that they have undergone, and to add further data that may help us provide a homogeneous characterisation of *N_{COLL}-of-N_{PL}* constructions.

3. CORPUS-BASED STUDY ON A BUNCH/COUPLE/HOST/MINORITY OF

This paper reports the results of a quantitative and qualitative diachronic corpus-based study which aims at accounting for the historical evolution and its relation with the Present-Day usage of four *N_{COLL}-of-N_{PL}* subjects: *a bunch of*, *a couple of*, *a host of* and *a minority of*. In this section, I will first introduce both the methodology and the corpus, and then I will discuss the data and assess the degree of idiomatic status of each of the constructions under scrutiny.

3.1 Methodology and data retrieval

The data were retrieved from the *Corpus of Historical American English (COHA)*, see Davis 2010),² which comprises 406,232,024 words and covers the period 1810–2009. To be consistent with the study in Fernández-Pena (2016b), the scope of the study has been restricted to binominal subjects containing the following string of elements:

- indefinite article³
- *bunch, couple, host* or *minority*
- an *of*-PP consisting of: the preposition *of*, an optional determiner and/or premodifier and an overtly-marked plural noun (e.g. *boys*)⁴
- an inflected verbal form

The following search patterns were used in *COHA*: ‘(a/the) (bunch/couple/host/minority) of (*) *.[NN2] *.[(VBZ/VBDZ/VDZ/VHZ/VVZ)]’ for singular verbs and ‘(a/the) (bunch/couple/host/minority) of (*) *.[NN2] *.[(VBR/VBDR/VD0/VH0/VV0)]’ for plural verbal forms.⁵ After the manual pruning, I obtained 513 hits. Besides, to illustrate premodification patterns, I made use of the normalised frequencies provided by the corpus interface (26,772 hits) without further scrutiny.

Following prior literature and studies (Brems 2011; Traugott and Trousdale 2013; Fernández-Pena 2016b), the parameters controlled for to determine the degree of idiomatisation pertain to combinatorial restrictions in premodification, verb number and article selection as well as the potential quantificational meaning of the constructions.

3.2 Data analysis

3.2.1 Lexical or quantificational meaning?

So as to determine whether the constructions under scrutiny have acquired or not grammatical meaning, I have manually analysed the examples retrieved from *COHA*, trying to determine whether the collective nouns retained their originally lexical meaning in each case or whether they can be said to be denoting quantificational meaning. The task was carried out fairly easily in the case of *a bunch of* and *a host of*, because the lexical meaning of both—“things of the same kind, either growing together [...] or fastened closely together” and “armed company or multitude of men” (*OED*, s.v. *bunch* 3 and *host* 1a)—illustrated in (3) and (4) respectively, can be differentiated quite straightforwardly from their quantificational uses in (5) and (6).

- (3) *a bunch of keys* clangs at her waist [*COHA*: 1981 FIC WorldWithoutEnd]
the bunch of bananas were gone [*COHA*: 1867 FIC CondensedNovels]

² British English sources were also surveyed, i.e. *A Representative Corpus of Historical English Registers (ARCHER)*, the Penn Parsed Corpora—*Early Modern English (PPCEME)*, *Modern British English (PPCMBE)*—the *Corpus of Late Modern English Texts (CLMET)*, covering the period 1500–1999. None of these, however, provided enough results to carry out a robust quantitative analysis and, thus, have been left out of this discussion.

³ Instances with the definite article were also retrieved for comparative purposes.

⁴ No significant results for non-overtly-marked plural nouns (i.e. *people*) were found in *COHA*.

⁵ The parentheses themselves do not belong to the query syntax but are used here for clarification purposes.

- (4) *a host of riotous men* break away from the threatening front [COHA: 1892 FIC FoesInAmbush]
Where lay dead bones, *a host of armed men* stand! [COHA: 1888 MAG Century]
- (5) *a bunch of atheists* are better writers [COHA: 1989 FIC OtherSide]
a bunch of greedy capitalists don't want to go into Europe [COHA: 1959 FIC UglyAmerican]
- (6) *a host of great performers* comes to mind. [COHA: 1967 MAG Nation]
A host of problems arise. [COHA: 1945 MAG Harpers]

For *a couple of* and *a minority of*, the qualitative analysis has been more difficult and troublesome. In some cases, contextual clues (underlined in the examples below) helped me to discern purely lexical uses of *couple* as “two individuals [...] taken together”, as in (7), and of *minority* as a “subdivision whose view or actions distinguish it from the main body of people” in (8) (OED, s.v. *couple* 7a and *minority* 3a).

- (7) *A couple of chairs* are drawn up to the bedside, upon one of which stands a blown-out candle; the other supports an oblong, coffin-shaped box. [COHA: 1874 FIC Idolatry ARomance]
- (8) *The minority of radicals* is always becoming the majority of conservatives [COHA: 1891 NF Arena Volume4]

However, in most cases there was not enough evidence to make a decision and solve the ambiguities that these constructions unveil, as in (9) and (10), and, thus, this issue needs further consideration and the support of the syntactic variables that will be discussed in the ensuing sections.

- (9) *a minority of pupils* opt to study home economics, it is a sizeable minority [COHA: 1990 NF WastingGirlsTime]
- (10) *A couple of dozen midshipmen* know of this already [COHA: 1952 FIC CaineMutiny]

3.2.2 Verbal agreement

Verbal agreement is generally taken as an indicator of the quantificational use and function of a binominal construction. An overall preference for plural agreement tends to indicate that the number of the verb is no longer controlled by the singular collective but by the plurality of the individuals denoted by the *of*-PP. This, in turn, triggers implications as to the loss of prototypical nominal properties of the collective noun and the subsequent syntactic fixation of the whole collective construction as a mere modifier or quantifier of the noun in the *of*-PP. This is precisely the case with *a couple of* and *a minority of*, illustrated in (11)-(14).

- (11) I [...] wait as *a couple of adults* say nice things to him [COHA: 1980 FIC Harpers]
- (12) *A couple of hundred women* have crowded into a community center [COHA: 2007 MAG Essence]
- (13) The sad truth is that only *a minority of design departments* recognize these responsibilities. [COHA: 1971 NF Managing Achieve]
- (14) *A minority of the defendants* have already been convicted [COHA: 1942 News Chicago]

These two N_{COLL} -*of*- N_{PL} constructions show almost exclusively plural agreement: i.e. over 97% in the case of *a couple of* (N=335) and 100% in *a minority of* (N=22) over the 19th

and 20th centuries. In the case of *minority*, although the preference seems clear, the results should be taken with caution because of the low token frequency (only 22 instances and mainly from the 20th century).

A bunch of and *a host of*, by contrast, show much more variability in agreement patterns, with singular agreement being more salient in both cases. As regards *a bunch of*, Figure 1 below illustrates how there is a progressive increase in plural agreement over the 19th and 20th centuries (Fisher's Test: $P_A/P_B=0.0009$). This result can be taken as positive evidence for the syntactic fixation of *a bunch of*, as this change suggests that the verb now agrees mainly with the plural noun in the *of*-PP and not with the singular noun *bunch*.

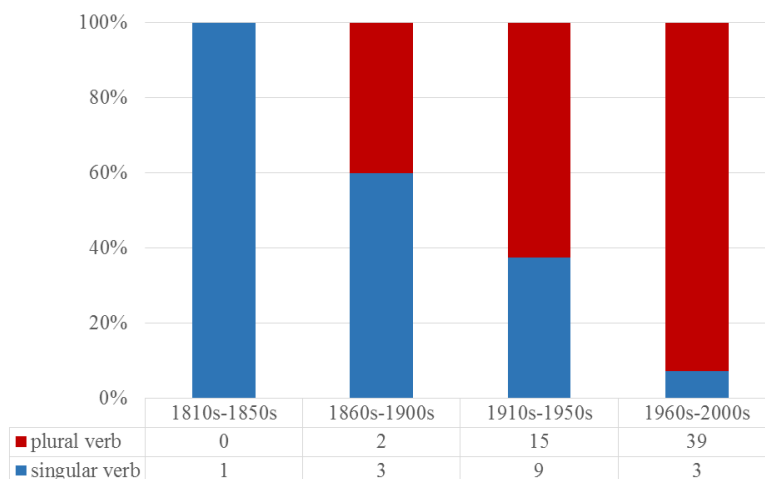


Figure 1. Verbal agreement with *a bunch of* in COHA (N=72)

- (15) *A bunch of men were* also landed at Salzburg, and advanced on Hitler [COHA: 1943 MAG Nation]
- (16) *A bunch of soldiers were* rushing down the hill toward me. [COHA: 1938 MAG Harpers]

The opposite trend is found with *a host of*, which shows an increase in the rate of singular verbal forms, especially in the late 20th century.

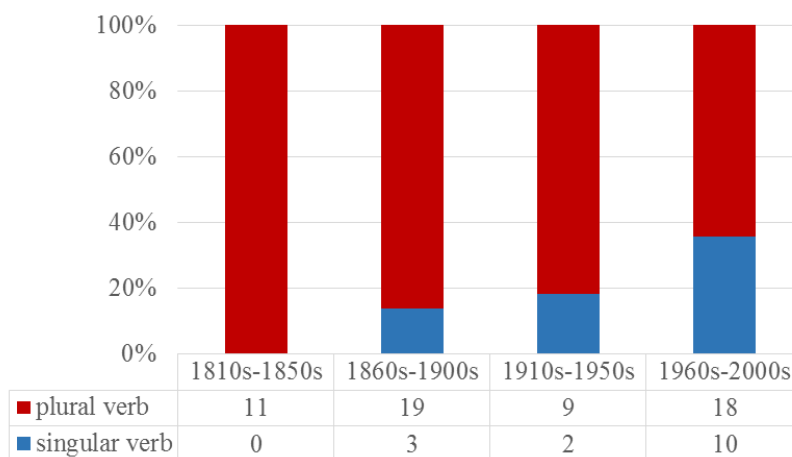


Figure 2. Verbal agreement with *a host of* in COHA (N=72)

- (17) you may imagine what *a host of powerful enemies* were raised up against Mrs. Hutchinson. [COHA: 1842 FIC GrandfathersChair]
- (18) *A host of private foundations* are working with UN agencies [COHA: 2007 NF PlanetIndiaHow]

This increase is not statistically significant (Fisher's Test: $P_A/P_B=0.1876$), yet this tendency does not support syntactic fixation of this construction, as it seems that the singular and lexical noun *host* is still controlling verbal agreement in a remarkable number of instances.

3.2.3 Premodification

Premodification patterns have also been examined in this research so as to observe whether these constructions still accept premodifiers of the collective noun or whether they tend to occur without premodification, which would constitute further evidence of their syntactic fixation. In this line, *a couple of* shows the lowest rate of premodification and, thus, the highest degree of fixation, with only 0.4% of the instances obtained in COHA being premodified.

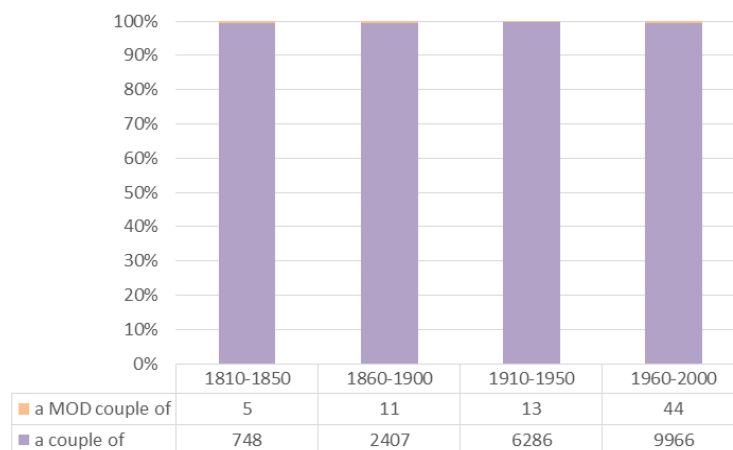


Figure 3. Percentage of *a couple of* with and without premodification in COHA (N=19,480)

A bunch of and *a host of*, by contrast, occur with premodification more frequently, yet they both show a much stronger preference for non-premodified (and syntactically more fixed) patterns which significantly increases over time in both cases ($\chi^2(3)$, $p<0.0001$).

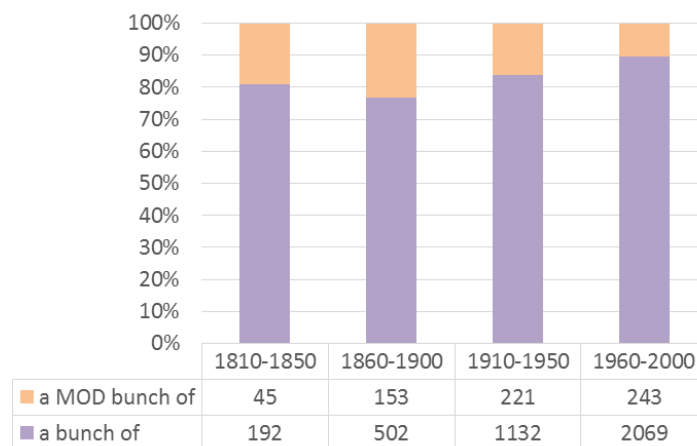


Figure 4. Percentage of *a bunch of* with and without premodification in COHA (N=4,557)

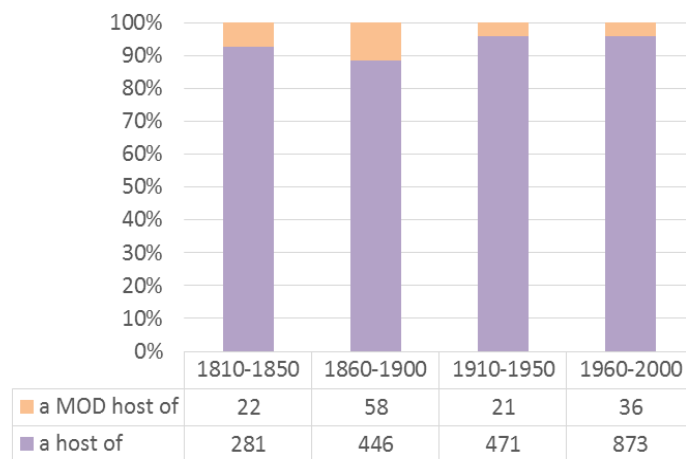


Figure 5. Percentage of *a host of* with and without premodification in *COHA* (N=2,208)

A closer look at the data provides us with further evidence for the syntactic fixation of these two constructions, because, among the possible premodifiers of *bunch* and *host*, one adjective stands out from the rest and significantly increases in the late 19th and, especially, the 20th century ($\chi^2(3)$, $p < 0.002$), namely *whole*.

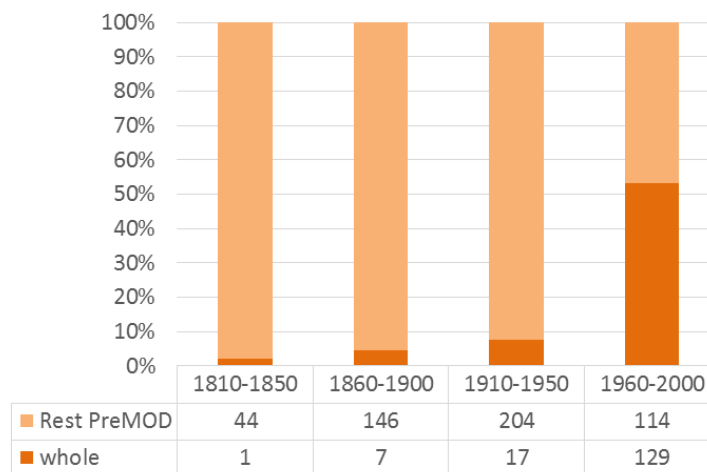


Figure 6. Percentage of premodification of *bunch* in *a bunch of* in *COHA* (N=662)

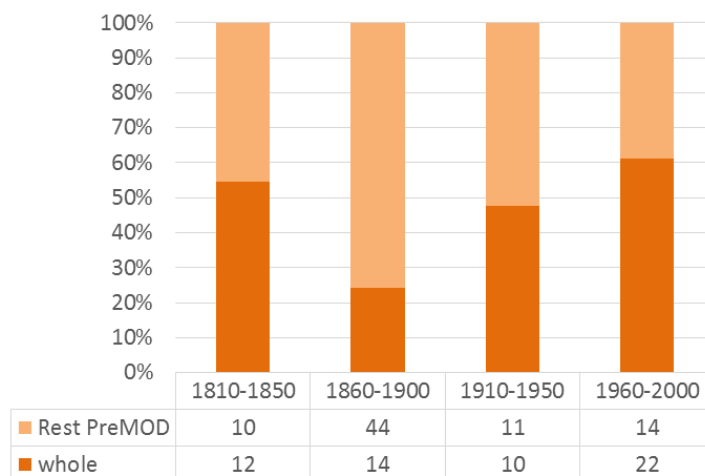


Figure 7. Percentage of premodification of *host* in *a host of* in *COHA* (N=137)

Both Figure 6 and Figure 7 illustrate this steady increase in frequency of *whole*. This collocation with *whole* can be taken as a further sign of the quantificational use and syntactic fixation of *a bunch of* and *a host of* if we agree with Brems (2011, 72) that *whole* in this type of constructions “further emphasizes this [quantifier] use [which] cannot occur in head uses in this sense,” as illustrated in (19) and (20).

(19) LORRAINE: What’s a matter with him?

FRANKIE: He’s lost *a whole bunch of weight*.

[COHA: 1985 FIC Play:LieMind]

(20) *a whole host of contrary influences* were unable to make the Celts entirely abandon it. [COHA: 1873 NF IrishRaceInPast]

Finally, for *a minority of*, unlike for the three other constructions, the data obtained show an increase in the premodified patterns. Although not statistically significant, this observation does not add further support for the syntactic fixation of this construction.

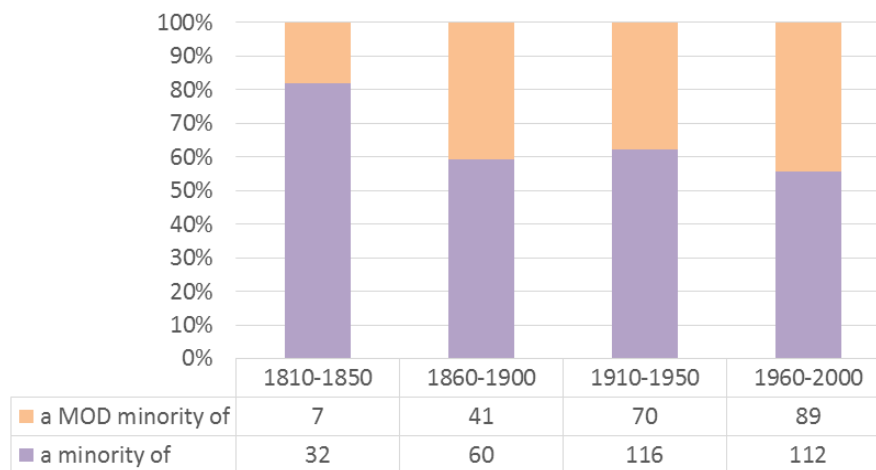


Figure 8. Percentage of *a minority of* with and without premodification in COHA (N=527)

3.2.4 Article selection

Further evidence for syntactic fixation was searched for in article selection because, according to Keizer (2007, 112-113) and Traugott and Trousdale (2013, 116), decategorisation (i.e. loss of lexical function) of the collective noun, and the subsequent development of grammatical/quantificational meaning, takes place only in indefinite constructions. With this in mind, the data retrieved from COHA deserve little discussion, as 99.60% (in particular, 501 out of 513) of the instances considered take the indefinite article *a*, which is the appropriate context for the loss of the originally lexical (i.e. nominal) features of the collective and, thus, for the emergence of quantificational inferences that it may (or may not) end up resulting in its idiomatic quantificational meaning and use.

4. CONCLUDING REMARKS

This study has tried to assess the potential idiomatic status of four collective-headed constructions: *a couple of*, *a bunch of*, *a minority of* and *a host of*. I have shown that most of them show positive evidence for syntactic fixation in terms of verbal agreement (except for *a host of*), premodification patterns (except for *a minority of*) and article selection. As already commented, this deserves further research and probably the fixation of a set of

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Variation in Verbal Complementation Patterns in Nativised Varieties of English: the Case of REMEMBER in Indian English

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Abstract

In this paper, I study the complementation patterns of REMEMBER in two varieties of English: British and Indian English aiming at discovering differences and/or similarities between them. I use ICE (the *International Corpus of English*) as a source and analyse all instances of REMEMBER followed by a complement clause and their distribution across varieties, medium and type of text. My results show that despite the similarities in the complementation patterns of the verb REMEMBER across these two varieties of English, since both tend to use finite complement clauses more frequently, the tendency is more pronounced in Indian English.

Keywords: verbal complementation; World Englishes; corpus linguistics; REMEMBER; ICE

1. INTRODUCTION

Verbal complementation is a topic that has received a lot of attention regarding the diachronic evolution of its patterns throughout the history of English. As a representative example, Rohdenburg (2006) coined the term Great Complementation Shift (as a parallel to the Great Vowel Shift that took place in the English language during the Early Modern English period). In his work, he discusses in detail certain changes in the complementation patterns of English as well as some constraints that play a role in these changes and, therefore, in the evolution of the verbal complementation patterns in the metropolitan varieties (i.e. British English and American English) over the past centuries.

On the other hand, although it is still a widely studied topic in British and American English (cf. Fanego 2016), it is understudied in the fast-growing new varieties of English. The lack of attention towards this topic is surprising taking into account that as early as 2003, Olavarría de Ersson and Shaw acknowledged that “verb complementation is an all-pervading structural feature of language and thus likely to be more significant in giving a variety its character” (2003, 138). This claim is also supported by Mukherjee and Hoffmann, who state that a “core area of lexicogrammar showing clear traces of regional differentiation is verb complementation” (2006, 148). These quotes acquire significance as the aim when studying New Englishes is precisely to study the varieties of English that emerged from colonization and determine how they differ from the input variety. Therefore, if, as Schneider puts it, “[a] classic example [of structural nativization] is the complementation patterns which verbs and also adjectives typically enter: in new varieties, in

the process of structural nativization, verbs begin to allow and later prefer new structures to complement them and build a complete sentence” (2007, 86), then it makes sense to consider variation and change of these patterns a key focus within this field of research.

The work done so far on clausal complementation in World Englishes (WEs) has focused mainly on ditransitive verbs in South Asian varieties. Only very recently has the scope broadened and has the competition between gerundial and *to*-infinitival complement clauses (henceforward CCs) been taken into account. Studies such as Olavarria de Ersson and Shaw (2003), Mukherjee and Hoffmann (2006), Mukherjee and Schilk (2008), Schilk et al. (2012) have focused mainly on Indian English and on ditransitive verbs or semantically and syntactically related classes of verbs (TCM-related verbs). As sources of data they use newspaper archives and also the *International Corpus of English* (ICE). All of them found identifiable differences in verb complementation between varieties.

Later studies on the same constructions, by Mukherjee and Gries (2009), Bernaisch (2013), Schilk et al. (2013), and Gries and Bernaisch (2016), among others, included other South Asian varieties. The results corroborate that, depending on the evolutionary stage, structural nativization can be observed in verb-construction associations: the more advanced the evolutionary stage of a variety, the more these associations differ from the ones found in the input variety. In recent years some studies (Deshors 2015; Deshors and Gries 2016) have moved on into studying the competition between gerundials and *to*-infinitivals. They remain focused on Asian Englishes (e.g. Hong Kong, Indian and Singaporean Englishes) but introduce American English as a “native” variety together with British English. These studies also conclude that there are indeed differences between the mainstream varieties and the Asian varieties.

Therefore, the study of verbal complementation is a key aspect in assessing the stage of evolution of a variety of English, and previous studies have proved to be fruitful even though their focus has been narrowed down mainly to ditransitive verbs and Asian varieties of English. It is obvious, then, that there is a niche in this field of study that needs to be filled, and in order to do so I will try to broaden the scope and move on to study both finite and non-finite complementation of the verb REMEMBER, which allows a wide range of complement patterns in comparison to ditransitive verbs.

As happens with verbal complementation patterns, the verb REMEMBER has been and still is thoroughly studied in the history of English but not in WEs. REMEMBER can be classified as a retrospective verb which is a label “usually applied in Present-day English (PE) grammars to a small set of catenative verbs allowing either an infinitive or an *-ing* form as complementation” (Fanego 1996, 71). Apart from non-finite CCs, it can also take finite ones. Moreover, as Mair points out in his study on REMEMBER in the nineteenth century, during this period “there was additional growth of the gerund, presumably at the expense of finite-clause complements” and “the syntax of remember has proved far from stable in the period under review” (2006, 226). Although Mair (2006, 215) focuses only on REMEMBER in the nineteenth century, it seems possible that in a new environment and under new conditions such as those proposed by Schneider’s Dynamic Model of Post-colonial Englishes (2007), REMEMBER would show again instability in its complementation patterns and would be prone to variation and change across WEs with regard to the input variety.

Additionally, Cuyckens et al. (2014) studied verb complementation variability in Late Modern English regarding finite vs. non-finite patterns and included REMEMBER as one of the three studied verbs (the remaining two being REGRET and DENY). Their aim was to

offer an analysis of complement clause choice, but also to identify the factors that determine variation and how the distribution of finite and non-finite CCs can help form hypotheses about complement choice. In this paper several previous hypotheses about the choice of CCs are tested. Especially interesting is the one proposed by Rohdenburg, based on the Cognitive Complexity Principle, according to which complex environments will favour finite CCs as these are more explicit, while those which are less complex will tend to be expressed with non-finite CCs, which are less explicit (2006, 147).

Therefore, the present study will allow us to broaden the field and to study the distribution of both finite and non-finite CCs in both L1 (Great Britain English) and L2 (Indian English) varieties of English and see whether, as the previous studies in complementation patterns in L2 varieties have shown, there are identifiable differences and/or similarities between varieties.

2. METHODOLOGY

This study is framed within the corpus linguistics methodology. *The International Corpus of English* (henceforward ICE) is the source of data. The ICE is a corpus formed by several components corresponding to different varieties of English—L1 varieties such as British, Canadian or American English, L2 varieties such as Indian English and ESD (English as a Second Dialect) varieties such as Jamaican English. Each of these components has 1 million words, of which 600,000 form the spoken part and 400,000 the written one. The ICE was created with the aim of providing comparable samples which would facilitate the comparison between the different varieties of English. Although for some purposes the number of words is reduced, qualitatively it seems to be the most suitable corpus to fulfil the aims of this study. In this case, the Great Britain component was selected as the reference variety with which to compare the L2 variety selected, Indian English.

The data was retrieved using the concordance program AntConc 3.2.4. As the ICE components at my disposal were not syntactically tagged, it was impossible to run an automatic search for the verb REMEMBER in which only the instances with a complement clause were retrieved and, therefore, I had to manually select examples displaying verbal complementation:

- (1) *I remember going* but not *I remember the house*

Once I had all the relevant examples I proceeded to analyse them regarding a set of variables that allow to observe the distribution patterns of the verb REMEMBER. These variables were based on those selected by Cuyckens et al. (2014) but had to be adapted and/or expanded to fit this study because of its synchronic nature and broadened scope: whereas Cuyckens et al.'s study pays attention to non-finite CCs and declarative finite CCs exclusively, this study includes every type of finite complement clause, namely declarative, interrogative and exclamative CCs—following Huddleston and Pullum's (2002) view on the subject. I will next describe the external variables studied.

2.1 Language external variables

Among the language external variables, *variety of English*, *medium* and *type of text* were studied in order to discover the distribution patterns of the different CCs that the verb REMEMBER allows. Regarding *variety of English*, the aim is to see whether the patterns differ across varieties of English. In the case of *medium*, the focus is on whether some

CCs are more common in the spoken or written language and whether this distribution differs across varieties of English. The same applies to *type of text*, which tries to discover whether there is a clear preference for a type of complement clause in specific text types and whether this preference is shared across varieties. Next a description of the values for the different variables is provided:

- (i) Variety of English
 - a. Indian English (shortened as IND)
 - b. Great Britain English (Shortened as GB)
- (ii) Medium
 - a. Written
 - b. Spoken
- (iii) Type of text

For type of text, the values used in the elaboration of the ICE corpora were used: for the spoken register, *private dialogues*, *public dialogues*, *unscripted monologues*, *scripted monologues*; and, for the written register, *non-printed student writing*, *non-printed letters*, *printed academic writing*, *printed popular writing*, *printed reportage*, *printed instructional writing*, *printed persuasive writing* and *printed creative writing*.

3. RESULTS AND ANALYSIS OF RESULTS

3.1 Results

The results show that, regarding *variety of English*, finite CCs are the preferred option for REMEMBER in both ICE GB and ICE India, as can be seen in table 1. However, the tendency is more pronounced in ICE India with 93%.

	FINITE		NON-FINITE		TOTAL	
	Raw Figures	%	Raw Figures	%	Raw Figures	%
GB	117	69.0	53	31.0	170	100
IND	66	93.0	5	07.0	71	100

Table 1. Distribution of finite vs. non-finite CCs of the verb REMEMBER in ICE GB and ICE India.

In the case of *medium*, both varieties in both spoken and written registers show that finite CCs are more common (see tables 2 and 3). Moreover, as happens with the overall results for the varieties, in ICE India the tendencies are more pronounced, as can be seen in table 3.

	Finite		Non-finite		Total	
	Raw Figures	%	Raw Figures	%	Raw Figures	%
Spoken	87	68.5	40	31.5	127	100
Written	30	70.0	13	30.0	43	100

Table 2. Distribution of finite vs. non-finite CCs of the verb REMEMBER in the spoken and written medium in ICE GB.

	Finite		Non-finite		Total	
	Raw Figures	%	Raw Figures	%	Raw Figures	%
Spoken	47	98.0	1	2.0	48	100
Written	19	82.5	4	17.5	23	100

Table 3. Distribution of finite vs. non-finite CCs of the verb REMEMBER in the spoken and written medium in ICE India.

Regarding *type of text*, the low number of relevant instances found in both components of ICE (as seen in tables 4 and 5¹) made the results for this language-external variable not suitable to be analysed.

	Finite	Non-Finite
	Raw Figures	Raw Figures
Private dialogue	33	23
Public dialogue	32	11
Unscripted monologue	17	5
Scripted monologue	5	1
Non-printed student writing	-	1
Non-printed letters	8	6
Printed academic writing	1	-
Printed popular writing	2	-
Printed reportage	1	1
Printed instructional writing	7	1
Printed creative writing	11	4
Total	117	53

Table 4. Distribution of finite vs. non-finite CCs of the verb REMEMBER in the different text types in ICE GB.

	Finite	Non-Finite
	Raw Figures	Raw Figures
Private dialogue	15	-
Public dialogue	16	1
Unscripted monologue	12	-
Scripted monologue	4	-
Non-printed student writing	1	-
Non-printed letters	1	1
Printed popular writing	4	-
Printed instructional writing	1	1
Printed creative writing	12	2
Total	66	5

Table 5. Distribution of finite vs. non-finite CCs of the verb REMEMBER in the different text types in ICE India.

¹ There are text types missing from the tables as no instances were found in them at all.

3.2. Analysis of results

The results confirm that the verb REMEMBER shows the same tendency in both varieties, in which finite CCs are the preferred option. Nevertheless, this tendency is more pronounced in Indian English (93%) in comparison to British English (69%). In the case of the variable *medium*, the distribution is in line with that of the varieties as a whole, although the preference for finite CCs is again more pronounced in the written and spoken registers in ICE India. Regarding *type of text*, the instances of verbal complementation with the verb REMEMBER are fairly low in number (170 in ICE GB and 71 in ICE India), and it is therefore not possible to draw a reliable conclusion.

4. CONCLUSION

As a conclusion, this study has shown that in terms of distribution of finite and non-finite CCs, the verb REMEMBER shows the same tendencies in both varieties of English, although they are consistently more pronounced in Indian English. Moreover, this preference for finite CCs is also reflected both in spoken and written language in the two varieties. Therefore, there are similarities in the complementation patterns of the verb REMEMBER across these two varieties of English: while the tendency is the same in both, its strength is different.

However, even though some interesting conclusions have been reached, the low number of instances makes the results non-conclusive. Especially remarkable is the difficulty to study the distribution of CCs across different text types using the ICE corpora, which have proved too small to study complementation patterns quantitatively. Consequently, it is necessary to continue this path using larger corpora and broadening the scope including more verbs and more L1 and L2 varieties in order to study how the complementation patterns of different verbs behave in different varieties.

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The Status of Nouns in Yanito: Borrowings or Code-Switches?

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Abstract

This paper tries to elucidate one of the most important methodological problems in the study of syntactic constraints on codeswitching, which is the distinction between borrowings (i.e. integrated forms into the recipient language) and code-switches (i.e. non-integrated forms neither morphologically nor syntactically into the embedded language). In particular, I focus on English nouns in the Spanish/English bilingual discourse in Gibraltar, or what is known as Yanito. Following the variationist comparative method developed by Poplack and her team of researchers, I examine the gender and number marking on these items at the morphological level and determination and adjective placement at the syntactic level, and I compare them to their counterparts in unmixed Spanish, unmixed English and unambiguous code-switches. In contrast to previous approaches, the application of this procedure to Yanito reveals that most of these items are code-switches and only a small subset can be considered as borrowings.

Keywords: codeswitching; borrowings; Spanish; English; nouns

1. INTRODUCTION

One of the most controversial issues within the area of research into language contact phenomena has been the difference between lexical borrowings and codeswitching. If we take as our starting point the criterion of linguistic integration (Poplack 1980), lexical borrowing implies the linguistic incorporation of words from a donor language in the discourse of another language. If I adopt this definition for the bilingual Spanish-English corpus on which the present study is based, I would have to state that in (1) the italicized element in bold is a significant case of lexical borrowing from Spanish in the spoken English discourse of Gibraltar.

- (1) Pollo ***frisado***
Frozen chicken

The word *frisado* is adapted to Spanish phonetics, morphology and syntax, since the English fricative voiced /z/ has become the Spanish fricative voiceless /s/ and it has become a Spanish masculine postnominal adjective by the addition of the Spanish affix –*ado*.

Codeswitching, on the other hand, is understood as the alternating use of two languages by the same speaker, without any full or partial adaptation of the languages' constituents occurring as a result of this use. Thus (2) contains an undisputed or clear code-switch in which the boundaries of each language are perfectly defined.

- (2) No lees los *papers*. *He is there for a parliamentary conference.*
You don't read the papers. He is there for a parliamentary conference.

Examples like (2) are considered cases of codeswitching because they preserve the English morphology and phonology. *Papers* is pronounced with the English sounds /peipəz/ and despite the fact that the English word is preceded by a determiner that assigns to it masculine gender, the plurality of the term follows English morphological rules and not Spanish ones:

- (3) Un paper /'peipə/
 Unos papers /'peipəz/

Despite the apparent clarity of these ideas, there are still many authors (Bentahila and Davies 1983; Berk-Seligson 1986, among others) who consider single content words like *frisado* as examples of codeswitching and propose syntactic models of codeswitching without distinguishing these two different manifestations of language contact.

2. THE COMPARATIVE METHOD

A group of researchers led by Shana Poplack has proposed an analytical model known as the comparative method that attempts to disambiguate the status of these single words by applying quantitative studies of divergent patterns of the languages involved (Poplack and Meechan 1995; Budzhak-Jones and Poplack 1997; Ghafar and Meechan 1998; Turpin 1998; and Blas Arroyo and Tricker 2000, among others). This is precisely the main goal of the present paper: applying the comparative method to determine the linguistic affiliation of ambiguous words, in particular, nouns of English origin in an otherwise Spanish context.

In accordance with the line of argumentation set out here, the present study of Spanish-English contact will analyse the distribution of a series of syntactic and morphological factors related to the nouns that are object of our analysis (i.e. those of English etymological origin in an otherwise Spanish context). As shown in figure 1, these data will be compared with data of other noun groups, namely (1) nouns of English origin in English monolingual context, (2) nouns of English origin in a mixed context (unambiguous code-switches) and (3) Spanish nouns in a Spanish monolingual context.

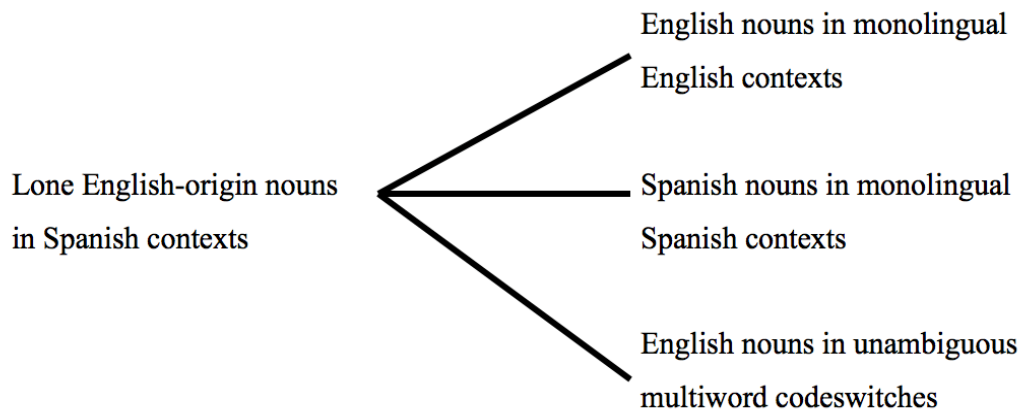


Figure 1: Comparison of the distribution of nouns
 (adapted from Poplack and Meechan 1995, 209)

Within this theoretical framework, I propose the following hypothesis: if the patterns of grammatical variability of nouns of English origin in a Spanish context coincide with Spanish nouns but not with English nouns in an English context, I shall have to conclude that they are lexical borrowings and not code-switches. On the other hand, if the variability of these lexical elements coincides with that observed in English nouns in a monolingual English context or in unambiguous code-switches, I shall have evidence that the linguistic mixture in our corpus occurs basically in the form of language alternation.

3. METHODOLOGY

The corpus used for the present study consists of the speech of 10 bilingual individuals, born in the bilingual community of Gibraltar, who participate in different casual conversations at home, at a local bank, a school and a hospital.

Following the transcriptions made by Moyer (1993), all nouns were extracted from the corpus and classified according to two overlapping criteria: (1) the language to which they belong etymologically (Spanish or English), and (2) the discourse context (Spanish, English or mixed) in which they appear. Table 1 shows the data available for the whole study.

English	Ambiguous	Spanish	Codeswitching
485	227	603	88

Table 1: Distribution of the nouns in the corpus by context

These four classes of data are exemplified in (4-7) respectively:

- (4) English noun in an English linguistic context: I know it is the bride that has invited us
- (5) Lone English-origin noun in an otherwise Spanish context: Pero usted tiene muchos *foundations* para esto.
- (6) Spanish noun in a Spanish monolingual context: Hemos recibido unas *invitaciones*.
- (7) English noun in a mixed linguistic context (i.e. code-switch, it appears in constituents greater than the word): Hace *Moslem fast* for thirty days.

4. ANALYSIS

In order to apply the comparative method, conflict sites between the two languages were investigated in the analysis. In particular, I have used two groups of structural factors for this task. The first group included syntactic factors such as determiner absence and adjective placement, as the two areas of nominal syntax with the greatest degree of structural divergence between English and Spanish. The second group involved variables such as number and gender, which present points of structural conflict between the two languages. Therefore, these two groups of factors will serve as disambiguating criteria.

4.1 Syntactic factors

4.1.1 Determiner absence

The main difference between Spanish and English as regards the use of bare nouns or nouns without determiner resides in the presence of an overt definite article to express genericity in Spanish as opposed to English, which does not require a lexical determiner

to convey this reading (Lois 1996). Consider the contrast between English and Spanish illustrated in (8), (9) and (10):

- | | | |
|------|--|---------|
| (8) | a. Beavers are mammals
b. *Castores son mamíferos
c. Los castores son mamíferos | Generic |
| (9) | a. Wine is made out of grape
b. *Vino se hace de la uva
c. El vino se hace de la uva | Generic |
| (10) | a. I hate wine
b. *Odio vino
c. Odio el vino | Generic |

In Spanish, speakers use the definite determiner to express genericity in subject and object position while in English the determiner is not required to convey this reading.

4.1.2 Adjective placement

As far as adjectives are concerned, it should be noted that Spanish and English differ with respect to the linear ordering of the so-called classifying or attributive adjectives as illustrated in (11):

- | | |
|------|--|
| (11) | a. un folleto Nuevo
b. a new brochure |
|------|--|

As these examples show, the unmarked position of Spanish attributive adjectives is postnominal whereas the position of English adjectives is prenominal (Demonte 1991; Bosque 1993; and Lorenzo 1994, among others).

4.2 Morphological factors

In addition to the syntactic factors of determiner absence and adjective placement, I have taken into account the role played by the grammatical morphemes of number and gender.

4.2.1 Number

With respect to number, both Spanish and English have a distinction between singular and plural. However the rules of plural formation vary from one language to the other (Harris 1970). In Spanish the plural is marked through the allomorphs *-s* and *-es*, depending on the previous phonetic context. Nouns ending in an unaccented vowel and *-é* add *-s* to form the plural, while nouns ending in a consonant, in *-y*, or in an accented vowel other than *-é* add *-es*. In English, in general, the plural is formed by adding an *-s* to the singular, regardless of whether the word ends in a vowel or a consonant except for nouns ending in a sibilant sound, which add *-es*.

Thus, all nouns of the corpus in the present study were coded according to the following factors:

- Singular: English *wave*; Spanish *poesía* “poem”
- Forms exclusive to Spanish plural: *invitaciones* “invitations”
- Forms exclusive to English plural: *televisions*
- Common forms of the plural: English *supplies*; Spanish *líneas* “lines”

4.2.2 Gender

The system of gender in Spanish is formed by the masculine/feminine opposition and is introduced by agreement of the noun with other elements of the noun phrase such as determiners or adjectives. On the contrary, in English nouns, determiners and adjectives have no grammatical gender distinction (Corbett 1991).

Thus, all nouns of the corpus in the present study were coded according to the following factors:

- Spanish masculine nouns: *banco* “bank”
- Spanish feminine nouns: *hija* “daughter”
- Nouns with no variation: all English nouns and Spanish nouns without agreement

5. RESULTS

5.1 Syntactic integration

5.1.1 Determination

As I have already mentioned, the site where the syntactic contrast between unmixed English and unmixed Spanish is most outstanding is in the absence of determiners in argumental position. In English, articles are absent in subject, object and prepositional complement position while in Spanish, the article is obligatory except in some object and prepositional complement positions.

Examples of determiner absence in unmixed English, lone English-origin nouns in otherwise Spanish discourse, code-switches and unmixed Spanish are given in (12) to (15):

- (12) The struggle of *electrons*
 (13) Criamos *mushrooms* en Gibraltar
We grow mushrooms in Gibraltar
 (14) No es *skimmed milk*
It is not skimmed milk
 (15) No tienen *educación*
They lack breeding

In the quantitative analysis of patterns of determination shown in table 2 and its corresponding figure 2, rates of determiner preference differ slightly across linguistic contexts.

	English	Ambiguous	Spanish	Codeswitching
DET + N	387	174	497	60
∅ + N	98	53	106	28
TOTAL	485	227	603	88

Table 2: Distribution of bare nouns in the corpus by context

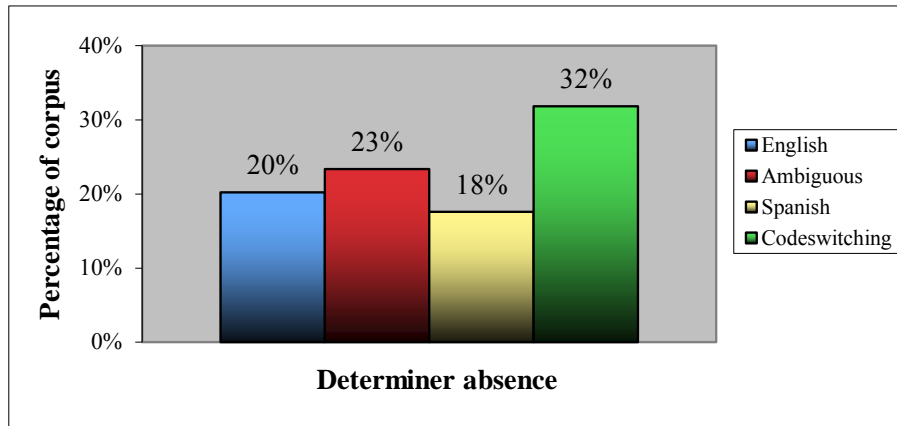


Figure 2: Distribution of bare nouns in the corpus by context

Contrary to our expectations, Spanish shows a significant amount of bare nouns similar to the one found in English, lone English-origin nouns in a Spanish context and code-switches. Therefore, there are no significant differences.

Nevertheless, a closer examination of the data reveals that the elevated rate of bare nouns correspond to grammatical bare nouns both in Spanish and English and there are only a few cases that have different patterns but appear with the determiner.

Therefore, patterns of determiner absence of lone English-origin nouns are parallel to patterns of codeswitching.

5.1.2 Adjective placement

Syntactic integration of lone English-origin nouns may also be measured by attributive adjective placement within the noun phrase. English adjectives are preposed, while in Spanish they are generally postponed. Table 3 and its corresponding Figure 3 show their distribution in the corpus.

	English	Ambiguous	Spanish	Codeswitching
PRENOMINAL	76	0	14	47
POSTNOMINAL	2	9	30	0
TOTAL	78	9	44	47

Table 3: Distribution of adjectives in the corpus by context

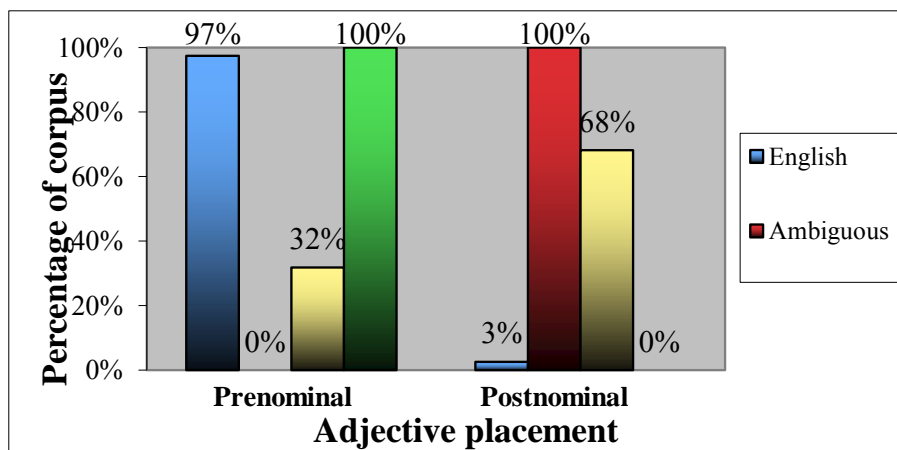


Figure 3: Distribution of adjectives in the corpus by context

In unmixed English, adjectives are categorically preposed to the noun, with two exceptions which are employed grammatically as illustrated in (16). Within unambiguous code-switches to English, the same is true. Table 3 also shows that there is a significant percentage of prenominal adjectives in unmixed Spanish due to the fact that these adjectives form part of the restricted class of preposable adjectives in Spanish as exemplified in (17):

- (16) One meter long
- (17) Buenas personas
Good people

Among the lone English-origin nouns in Spanish discourse otherwise, postnominal position is categorically preferred. Nevertheless, the rates of adjective placement of English-origin nouns do not coincide with Spanish nouns, because the latter show a significant rate of preposed adjectives (32%). Therefore, ambiguous nouns have not been integrated into Spanish since they do not show the same patterns.

5.2 Morphological integration

5.2.1 Number

Table 4 and its corresponding figure 4 present the results of the analysis of plural formation. It is important to keep in mind that the plural is classified according to a distinction between mechanisms of plural formation exclusive to Spanish and structural procedures exclusive to English.

	English	Ambiguous	Spanish	Codeswitching
English plural	60	27	0	9
Spanish plural	0	0	26	0
TOTAL	60	27	26	9

Table 4: Patterns of plural formation in the corpus by context

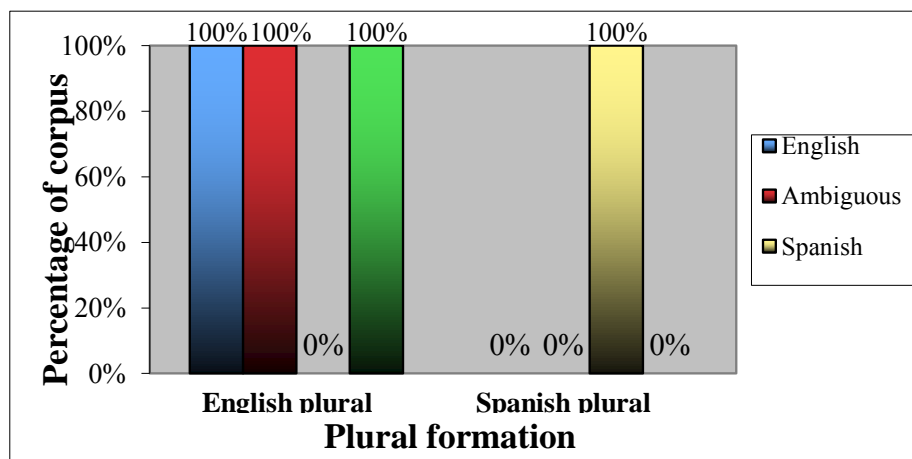


Figure 4: Patterns of plural formation in the corpus by context

To form the plural, English nouns always adopt the characteristic procedures of this language (100%).

Spanish nouns never use morphs exclusive to English. The formation of the plural is distributed among exclusively Spanish variants (17.22%) and forms common to both languages (82.78%).

In the plural formation of ambiguous nouns, all of them adopt the characteristic procedures of the English language. Like English nouns or code-switched nouns, which never adopt exclusively Spanish mechanisms of plural formation, ambiguous nouns do not adopt them either.

Therefore, the differences which represent conflict sites as far as plural formation is concerned give us a clearer glimpse of the linguistic affiliation of the lexical items. Both unambiguous nouns and code-switching nouns tend to adopt formal procedures exclusive to English, which means that they are code-switches and not borrowings.

5.2.2 Gender

Table 5 and its corresponding figure 5 give the results of the analysis of gender assignment. As discussed earlier, grammatical gender is introduced by agreement in Spanish but not in English. Therefore, nouns are classified into masculine nouns and feminine nouns.

	English	Ambiguous	Spanish	Codeswitching
Masculine	0	164	232	55
Feminine	0	7	205	1
TOTAL	0	171	437	56

Table 5: Patterns of gender assignment in the corpus by context

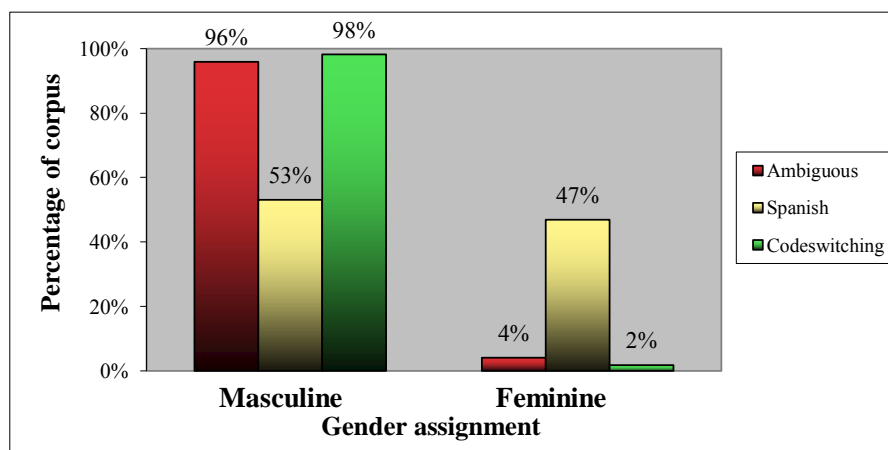


Figure 5: Patterns of gender assignment in the corpus by context

The results show that significant differences between ambiguous nouns and code-switching nouns cannot be found on the basis of gender realization in the corpus analysed because almost all these nouns are masculine and only a small similar percentage appears to be feminine in both contexts (4.27% in ambiguous nouns and 1.79% in code-switched nouns). On the contrary, in Spanish nouns are evenly distributed among masculine and feminine marks (masculine: 53%; feminine: 47%).

6. CONCLUSION

The results of the analysis of determiner absence, plural and gender formation are clear. They all demonstrate that ambiguous items, i.e. lone English-origin nouns in otherwise Spanish discourse pattern like code-switched nouns. Only a very small proportion of nouns, those modified by adjectives, show patterns inconsistent with code-switching data. However, they do not coincide with unmixed Spanish nouns either.

In contrast to previous studies, examination of the unmixed data and the systematic comparison across language contexts of each of the diagnostics employed here has revealed that the observed phenomena were not as prevalent in the unmixed Spanish context as in those involving lone English-origin nouns. In almost every case lone English-origin nouns patterned with unmixed English and code-switching rather than Spanish, showing that, for the most part, they are code-switches. Thus, I conclude that the overwhelming majority of these lone English-origin nouns in these contexts are code-switches and not lexical borrowings.

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Object-Verb Word Order in the History of English (or When Performance Word Order Affects)

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Abstract

Whereas Verb-Object (VO) is the unmarked design of the predicate in Present-Day English clauses, in older stages of the development of English surface Object-Verb (OV) was the preferred option at least in certain syntactic contexts. This chapter deals with OV in Modern English and, from a corpus-based perspective, explores a number of variables that may account for such a marked alternative. The data are retrieved from the electronic Penn-Helsinki Parsed Corpus of Early Modern English. In an attempt to check whether the OV patterns are also systematic or not in the later periods, the data are thoroughly revised and analysed by paying attention to variables linked to the linguistic design of the predicates, the structure and semantics of the objects and other textual and discourse-related factors. This study shows that the text type in which the OV example is attested and the structure of the object play a major role in the model.¹

Keywords: word order; corpus; processing; English, diachrony

1. INTRODUCTION

Word order in the history of English has always been an appealing research question in the literature. In this study I investigate examples like (1), in which the order of the verb and the object does not respect the requirements of word order in Present-Day English (PDE) since the object is preverbal:

(1) The old men [young girls]_{obj} married. (READE-1863,219.452)

In this study I briefly summarise the history of Object-Verb (OV) and Verb-Object (VO) designs and describe the main theoretical explanations to this issue (Section 2). In Section 3 I describe the goals of this investigation, the data which provide the empirical basis of the research and the variables. In Section 4 I analyse the data and undertake the analysis of the variables depicted in the previous sections. Finally, the summary of the case study and the main conclusions are outlined in Section 5.

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2. REVIEW OF THE LITERATURE: OV AND VO IN THE HISTORY OF ENGLISH

The relative order of verbs and objects in Old English (OE) has been thoroughly investigated in Pintzuk (1999) and Moerenhout and van der Wurff (2010). These scholars claim that both OV and VO designs were attested in OE. Fischer and van der Wurff (2006, 185) argue that “OE verbs are usually in clause-final position,” so VO would be a “complication” (“a finite verb is moved to second position in main clauses”), that is, the marked option of the grammar, which is claimed to be basically an “OV with V2” model. OV is the frequent alternative with pronominal objects, with ‘particles’ when the predicate is phrasal, in subordinate clauses and in main clauses with auxiliaries.

OV and VO are also attested in Early Middle English (EME)—see, among others, Kroch and Taylor (2000) and Koopman (2005)—VO being the successful option. Given that this period evinces the “steady decline” of OV—as in Fischer and van der Wurff (2006, 187)—Trips (2002) claims that EME was ruled by the almost rigid VO word order. In this vein, Moerenhout and van der Wurff (2010) observe that OV is significantly less frequent but it does not disappear. When they investigate the determinants of the VO and the OV designs, Kroch and Taylor (2000) observe that end-weight plays a significant role especially since postverbal objects tend to be somewhat longer than preverbal objects whereas those objects which are preverbal are commonly pronominal. Also, they find that the objects that are preceded by quantified determiners tend to be preverbal.

The examples attested in those studies investigating OV word order in Late Middle English (LME) are, according to van der Wurff (1997), Ingham (2002) and Moerenhout and van der Wurff (2010), limited to non-literary English, and mostly to these patterns: predicates with auxiliaries—that is, vOV (Ingham’s 2002 ‘embraciated’ constructions)—and with negated/quantified objects. OV was also found in coordinated clauses and in nonfinite clauses. As regards the general frequency of OV, van der Wurff and Foster contend that OV survived “much more tenaciously than suggested” (1997a, 439) and that OV was not merely a survival of an archaism but fulfilled an information-packaging given-new function: “OV in late ME prose is anti-triggered by new objects” (1997b, 147).

Research on word order in Early Modern English (EModE) has been carried out by, among others, van der Wurff and Foster (1997a), Moerenhout and van der Wurff (2005, 187) and Fischer and van der Wurff (2006). They claim that in the period 1500–1550 “OV survives productively” (van der Wurff and Foster 1997a, 444), with a general frequency of 0.37 examples per 1,000 words. From 1550 onwards, OV dwindles away outside poetry and, as Rissanen puts it, it becomes “exceptional” (1999, 267).

No in-depths studies about OV have been conducted in the ensuing periods of the history of English given the scarcity of examples after EModE—van der Wurff and Foster (1997b) contend that OV is an archaism in Late Modern and Present-Day English. To give an example of an empirical study, Takizawa (2012) carried out an analysis of PDE OV sentences with predicates governed by the verb *make*, in which he identified only 79 examples in the Bank of English (520 million words).

3. THE CASE STUDY: GOALS, VARIABLES AND DATA

This study reopens the analysis of OV in the history of English. First, the choice between VO and OV can be analysed now on data from larger multi-genre corpora. The studies which previously analysed OV were based on genre-specific corpora (for example, exclusively in letters) or on small corpora. Second, previous empirical analyses of VO and OV

were essentially qualitative investigations based on either raw or, at best, normalised frequencies. In this study I will apply a widely accepted statistical model based on the logistic regression analysis of a list of variables.

The data have initially been retrieved from two corpora: for Early Modern English (1500–1710), the Penn-Helsinki Parsed Corpus of Early Modern English (PPCEME), which comprises 1,737,853 words from the Helsinki directories of the Penn-Helsinki Parsed Corpus of Early Modern English plus two supplements (see Kroch et al. 2004); and for (Late) Modern English (LModE, 1700–1914), the Penn Parsed Corpus of Modern British English or PPCMBE, containing 948,895 words (see Kroch et al. 2010). The raw and normalised frequencies of OV in the EModE and LModE database are displayed in Table 1:

		examples	words	nf/1,000w
EModE1	1500–1569	165	567,795	0.29
EModE2	1570–1639	60	628,463	0.10
EModE3	1640–1710	9	541,595	0.02
LModE1	1700–1769	2	298,764	0.01
LModE2	1770–1839		368,804	0.00
LModE3	1840–1914	1	281,327	0.00

Table 1: OV frequencies

These results have been compared to other studies in the literature referred to so far (source [1]: Moerenhout and van der Wurff 2010 on *Paston Letters*; source [2]: Foster and van der Wurff 1995), and the normalised frequencies from the 14th century onwards are given in Figure 1:

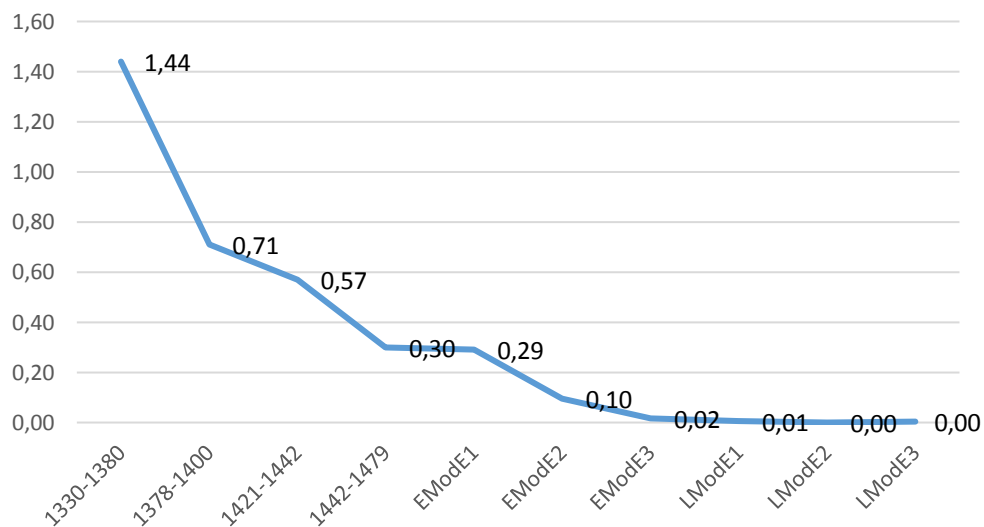


Figure 1: Normalised OV frequencies (/1,000w) from 14th century onwards

In what follows, I will focus on the EModE period for two reasons. First, as shown in Table 1, the number of examples in LModE is so small (3 examples altogether) that it does not permit any statistical treatment. Second, this study tackles OV in English after the fixation of word order, that is, after the ME period, so I do not want my statistical results to be biased by the operation of word-order rules different from those at work in the Modern and the Present-Day stages.

My database contains 234 examples of OV and 49,047 of VO in the EModE corpus PPCEME. In order to ascertain the minimal size of the database which can merit statistical significance, I applied the R² function ‘n.for.survey’ from the library epiDisplay: *n.for.survey(p=.08, delta=.02, popsize=49281, alpha=0.05)*, which determined that the sample size is enough with 697 registers altogether.

I will now describe the codification of the research variables. First, as regards the variable ‘Genre’, I have adopted a revised and simplified version of the taxonomy of text types in Culpeper and Kytö (2010). From their taxonomy, I have classified the different text types recognised by the corpus compilers into two basic categories: those text types within the writing-based/purposed/like family (‘writ’) and those classifiable in the speech-based/purposed/relate group (‘speech’), as in Table 2.³

writ	writing-based/purposed/like	educ-treatise history law science-medicine science-other travelogue biography-auto biography-other fiction handbook-other
speech	speech-based/purposed/related	diary-priv drama-comedy letters-non-priv letters-priv proceeding-trials sermon
phil	philosophy	

Table 2: Genre

Second, the variable ‘Pattern’ comprises every structural option as far as the design of the clause is concerned. The list of structural patterns is extensive and here I am giving some illustrative pattern types. The following conventions have been used in order to symbolise the main clause constituents: ‘S’ for subject, ‘V’ for lexical verb, ‘v’ for auxiliary, ‘O’ for object, ‘0’ for covert subject and ‘X’ for other.

VO patterns

(i) SVO:

- (2) SVO: but [the Trinity]_S keep_V you_O. (APLUMPT-E1-H,185.85)
- (3) SvVO: when he_S was_v building_v [that admirable worke of his tombe]_O (ARMIN-E2-H,46.410)
- (4) SVXO: He_S had_v [no sooner]_X [the liberty of his tongue]_O, (DELONEY-E2-P2,51.297)

² The R Project for Statistical Computing: <https://www.r-project.org>

³ The Philosophy texts are kept separate since these historical registers have characteristics of formal written texts and at the same time a predominant speech-related/purposed status due to the inclusion of the dialogues in Boethius’ *De Consolatione Philosophiae* in the corpus.

- (ii) with inverted subjects:
 - (5) VSO: Ford. Has_v Pages [any braines]_o? (SHAKESP-E2-P1,49,C1.876)
 - (6) vSVO: And thus do_v [the best Divines]_s expound_v [the Place]_o. (JUDALL-E2-P2,1,175.312)
- (iii) subjectless:
 - (7) 0VO: and 0 saw_v [great danger]_o on both hands: (BURNETCHA-E3-P1,2,171.260)

OV patterns

- (i) OV:
 - (8) SOV: This profe I trow may serue, though I_s [no word]_o spoke_v. (STEVENSO-E1-H,54.218)
 - (9) SOXV: Gods [all Rules]_o [by goodnes]_x order_v (BOETHEL-E2-P2,71.256)
- (ii) vOV:
 - (10) SvOV: alledging that hes hath_v nothing_o done_v, (WOLSEY-E1-H,2.2,21.17)
- (iii) vOV with inversion:
 - (11) vSOV: C. Cust. Will_v yes [my tale]_o breake_v? (UDALL-E1-P2,L1469.671)
- (iv) subjectless:
 - (12) 0OvV: nor also 0 none_o can_v haue_v. (MORERIC-E1-P1,32.135)

The previous inventory of patterns had to be simplified, on the one hand, due to the scarcity of examples in some of the subcategories and, on the other, so as to avoid undesirable collinearity effects with other variables. To cut a long story short, all the subpatterns could be successfully handled by recognising simply one variable with two options: intervening material following *v* ('*mat*')—vXVO, vXOV—and lack of intervening material following *v* ('*no_mat*').

The dichotomous 'Auxiliary' variable encodes the existence or not of an auxiliary verbal segment in the verbal group.

The variable 'Continuous' is used in those examples in which some lexical material (encoded as 'X' in the taxonomy of patterns) is found between the verb and the object, or vice versa. In other words, this variable is associated with either (v)VXO or OX(v)V patterns.

'Verb-first', also with only two possible values, tags verb-first constructions, mostly in interrogative and exclamative clauses and also in instances of subject-verb inversion, for example, triggered by an emphatic or negative sentence-initial word (*only*, *so*, etc.).

The variable 'Particle' is used with examples which contain a particle (*away* in the example) in a phrasal verbal group. As recognised in the literature, the placement of the particle may play a leading role in the landing site of the object.

The 'Finiteness' variable encodes the status of the clause as regards finiteness. The options are: (i) finite clause (most in the database), (ii) infinitive clause and (iii) *ing* clause. No VO or OV *ed* clauses have been attested in the corpora.

The 'Dependency' variable declares the syntactic connection between the example under investigation and the sentence. More specifically, this variable identifies (i) main clauses (the vast majority of the instances in the database), (ii) subordinate clauses and (iii) clauses coordinated to other units within the same sentences.

The dichotomy overt/covert subject is accounted for by the '(C/)Overt subject' variable. As already pointed out in this section, the 'covert' option corresponds with those (subjectless) subpatterns containing a '0' subject.

The length of the subjects and of the objects has also been measured here in number of words. The resulting numerical length values were ordinalised so as to ease their subsequent factorising, as follows. For 'Subject length' I recognised three stages: 'average' length (0-2 words, covering 771 examples), 'long' subjects (3-6 words, accounting for 89 examples) and 'very long' subjects (7-22 words, in 13 examples). As regards the objects, the following categories were identified: 'average' length (1-3 words, in 628 examples), 'long' objects (4-9 words, in 187 examples) and 'very long' objects (10-32 words, amounting to 45 examples).

The values in the variable 'Quantified object' are: definite, indefinite (including those instances with no determiners at all), cardinal and ordinal, depending on the type of determiner occurring in the nominal objects.

When the object has been negated through linguistic means, that is, by a negative determiner (for example, *no*, *any*), a negative adverb (*never*), etc., it has been regarded as 'negated' within the variable 'Negated object'.

Finally, the category of the object has merited a specific variable in this study. The variable 'Subject category' is associated with the following values: pronominal object (non-*wh* pronouns like *me*, *I*, *mine*), complete (fully-fledged) noun phrases always including either a covert or an ellipsed head noun, and other cases covering clausal and *wh* objects).

4. ANALYSIS OF THE DATA

As described in Section 3, the initial set of variables underwent drastic processes of simplification in an attempt to avoid collinearity among variables, leading to the definitive list of variables in (13):

- (13) response variable: object-verb/verb-object
 textual textual:
 genre
 linguistic variables:
 intervening material between the auxiliary and the segment
 co-occurrence with auxiliaries
 discontinuity between the object and the verb, or viceversa
 existence of particles in phrasal-verb predicates
 finiteness of the verb
 main/subordinate/coordinated status of the clause
 (c/)overt subject
 subject length (ordinal value)
 object length (ordinal value)
 category of object (pronominal, noun phrase, other)
 semantic, discourse-related variables:
 quantified objects (according to their determiners)
 negated objects (by linguistic means)

The application of a logistic regression analysis (functions 'glm' and 'lmer' in R) to the previous list of variables has led to the following model in which the variables with significance codes of and less than 0.01, marked as ** and *** respectively, have been boldfaced in Table 3.

	Estimate	Std. Error	z value	Pr(> z)	
auxiliary [T.no_aux]	-1.064e+00	2.342e-01	-4.543	5.55e-06	***
continuous[T.discontinuous]	3.563e-01	3.702e-01	0.962	0.335903	
finiteness[T.finite]	-1.596e+01	1.075e+04	-0.001	0.998816	
finiteness[T.inf]	-1.884e+01	1.075e+04	-0.002	0.998602	
finiteness[T.ing]	-1.748e+01	1.075e+04	-0.002	0.998703	
genre2 [T.speech]	-1.506e+00	3.452e-01	-4.363	1.28e-05	***
genre2 [T.writ]	-3.211e+00	3.955e-01	-8.118	4.72e-16	***
main_sub[T.main]	4.049e-01	3.430e-01	1.180	0.237833	
main_sub [T.sub]	8.972e-01	3.332e-01	2.693	0.007090	**
mat [T.no_mat]	1.935e+00	5.832e-01	3.317	0.000908	***
neg_obj [T.non-neg]	-2.473e+00	5.320e-01	-4.648	3.34e-06	***
obj_length	-2.698e-01	8.251e-02	-3.270	0.001076	**
object[T.other]	-1.602e+01	9.188e+02	-0.017	0.986089	
object [T.pro]	8.371e-01	2.684e-01	3.119	0.001818	**
particles[T.particles]	-2.378e+00	1.114e+00	-2.135	0.032736	*
quantif_obj2[T.definite]	1.851e+01	1.960e+03	0.009	0.992468	
quantif_obj2[T.indefinite]	1.650e+01	1.960e+03	0.008	0.993283	
subj_length	2.294e-01	8.593e-02	2.670	0.007590	**
subjectless [T.subjectless]	2.110e+00	3.746e-01	5.631	1.79e-08	***
v_first[T.v_first]	-1.806e+01	1.789e+03	-0.010	0.991946	

Table 3: Logistic regression analysis

The model handles the research question, instantiated by the response variable Object-Verb versus Verb-Object in a plausible way, given the results of the discrimination indexes (Nagelkerke) $R^2=0.540$ (it is taken to be very good if it is higher than 0.5) and C (Concordance)=0.903 (outstanding if higher than 0.9). In other words, the explanatory potential of the six variables with significance values ≤ 0.01 (Genre, Negated object, Auxiliary, Intervening material, Object length and Object category) account for more than 90 percent of the distribution of OV and VO in the database. These variables will now be analysed in detail.

First, the variable ‘Genre’ plays a substantial role in the explanation of the distribution of OV and VO in EModE since the proportion of OV is significantly higher in the speech-based/related/purposed texts.

Second, the proportion of OV is especially higher when the object is negated by means of negative determiners or adverbs. The difference in frequency between negated and non-negated objects is statistically significant.

Third, the distribution of verbal groups containing auxiliaries per response categories in the database shows that OV is preferred when an auxiliary is on stage.

Fourth, the statistical incidence of the variable resulting from the simplification and subsequent reduction of the multiple options in the original ‘Pattern’ variable, namely ‘Intervening material’ between the auxiliary and the rest of the segment containing the lexical verbal form and the object, has revealed to have high significance in the mode. OV is disfavoured when lexical material occurs between the auxiliary and the object in the vXOV examples.

Fifth, the variable ‘Object length’ proved to have a significant explanatory power. In more detail, the difference in frequency between the categories ‘average’ and ‘long’ objects is statistically very significant, whereas the variation between ‘long’ and ‘very long’ objects is not.

Finally, with respect to ‘Object category’, the data sketch a cline of compliance with the VO design since the syntactically more complex the category of the object, the greater the frequency of the VO option.

5. SUMMARY AND CONCLUDING REMARKS

In light of the scarcity of data compliant with Object-Verb word order in LModE onwards, this study has focused on the forces favouring OV in EModE. My analysis diverges from previous accounts mainly as regards the data and the methodology. On the one hand, my data are taken from the PPCEME corpus, which is the largest electronic parsed collection of EModE texts. On the other hand, a logistic regression analysis of the database examples helped determine the variables with greater explanatory power. The conclusions reached in light of the statistical results discussed in Section 4 are the following:

1. OV is favoured in speech-based/related/purposed, that is, ‘speechy’ (inc. Philosophy) text types
2. OV is favoured by negated objects
3. OV is favoured by the presence of auxiliaries in the verbal group
4. OV is disfavoured by the occurrence of lexical material intervening between the auxiliary (‘v’) and the object (‘O’) in the vXOV pattern
5. OV is more frequent with short and so-called ‘average’ (in length) objects
6. OV is favoured by pronominal objects.

These remarks can be grouped into two main findings, both related more to performance than to requirements demanded by the syntax of the language. On the one hand, the data have led to the recognition of the positive impact of text-type taxonomies on the examples illustrating OV. More specifically, the ‘speechier’ the text types (diaries, drama, letters, trials, sermons and philosophy texts), the greater the frequency of OV. On the other hand, end-weight has been shown to be a key triggering force of OV since most of the other variables with greater explanatory power have identified end-weight as the non-textual determinant of the Object-Verb design. In detail, first, the preference for objects with a reduced degree of lexical complexity has been evinced by the statistical primacy of shorter and pronominal objects. Second, end-weight in OV sentences requires not only short objects but also longer verbs; in this respect, the presence of auxiliaries in the OV predicates paves the way for designs with short objects and ‘expanded’ verbal groups, which favours end-weight. Finally, the data have shown that OV is favoured when the objects are negated.

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Discourse Movement and Temporal Adverbial Clauses

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Abstract

We analyse the differences between English and Spanish with respect to the application of the operations of Topicalisation and Focalisation in main clauses and its possible extension to subordinate contexts. This task will help us find out the reasons that explain the parametric variation detected in the two languages in light of the different syntactic positions that the languages use for the topic and focus elements. We suggest that discourse movement implies different landing-sites in English and Spanish. Consequently, both languages interact with temporality in a different way. To be more precise, discourse movement is more constrained in English temporal adverbial clauses than in Spanish ones. This restriction is due to intervention effects and the distinct syntactic positions used in each language.

Keywords: Topicalisation; Focalisation; temporality; intervention

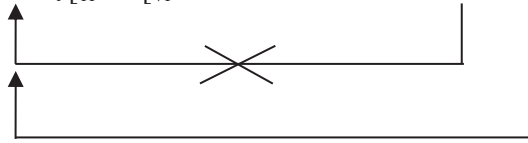
1. INTRODUCTION

Following Haegeman and Ürögdi (2010), temporal adverbial clauses are derived by leftward movement of a TP-internal clause-typing operator to the left periphery of the clause. Under this analysis their incompatibility with Topicalisation and Focalisation will be due to intervention. However, according to Haegeman (2012), clitic left dislocation (CLLD) is allowed in Romance temporal clauses. In addition, Camacho-Taboada and Jiménez-Fernández (2014) argue that Spanish focus fronting is also compatible with all types of subordinate clauses. The purpose of our study is to find out the reasons that explain this parametric variation in light of the different syntactic positions that the languages use for the topic and focus elements.

2. ENGLISH TOPICALISATION/FOCALISATION

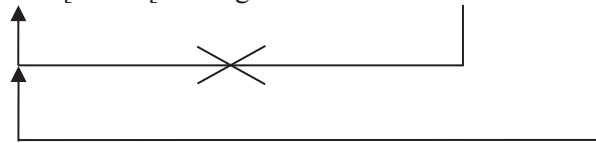
In the literature it has often been observed that English Topicalisation is not compatible with temporal adverbial clauses. In this connection, in English the priority is that the subject receives nominative case in the specifier of TP. Thus, the specifier of this phrase is not an available landing site for topic constituents. Instead, we suggest that topics have to move to CP since topic features are not lowered from C to T. However, on their way to CP, topicalised constituents would have to move across an operator. Such a movement would cause intervention. Hence, topic movement in English temporal adverbial clauses is illicit. In this sense, temporal complements are expected to resist Topicalisation.

- (1) a. *Before a bike he learned how to ride, he could drive a car
 b. [CP before_i [TP he [VP learned how to ride a bike before_i]]].



Interestingly, in English focus movement is not permitted with temporal adverbial clauses. In particular, since the operator is hosted by CP, it will block focus fronting, which also involves CP. Such a result would be deviant. Thus, English temporal adverbial clauses are incompatible with Focalisation.

- (2) a. *After THE CONFERENCE she has given (not classes), I'll talk to her.
 b. [CP After_i [TP she [VP has given THE CONFERENCE after_i]]].



3. SPANISH CLLD/FOCALISATION

At the same time, there are crucial contrasts between Spanish and English, and therefore the mechanism we assume for English Topicalisation cannot simply be transposed to Spanish:

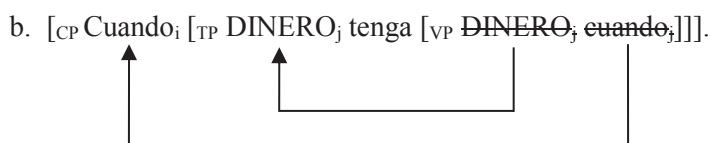
- (3) a. Mientras el cuchillo afilaba, ella gritaba.
 while the knife sharpen-PAST-3SG she shout-PAST-3SG
While he sharpened the knife, she shouted.

- b. [TP Mientras_i [TP el cuchillo_j afilaba [VP el cuchillo_j mientras_i]]].
-

As we can see in (3), Spanish CLLD does not give rise to the same intervention effects as English Topicalisation and it is allowed in temporal adverbial clauses. According to Haegeman and Ürögdi (2010), the reasons for why Romance CLLD is allowed and English Topicalisation is disallowed in temporal adverbial clauses are unclear. In line with them, one possible reason could be that CLLD is actually base-generated in its surface position. However, we use some arguments to justify that CLLD also undergoes movement in temporal adverbial clauses. Instead, we propose that English Topicalisation and Spanish CLLD imply different landing-sites. Consequently, both languages interact with temporality in a different way. To be more precise, in Spanish, since the subject agrees with the verb and does not undergo movement to TP, topic elements can move freely into the specifier of such a projection. In this case, the operator is higher up and topic elements do not have to move across it. For this reason, we claim that CLLD is possible in Spanish temporal adverbial clauses since these discourse constituents do not create intervention effects and the resulting sentence would be grammatical.

Similar to CLLD, embedded focus is readily available in Spanish temporal adverbial clauses without restriction. More precisely, in Spanish, since the subject agrees with the verb and does not undergo movement to TP, focus elements can move freely into the specifier of such a projection and satisfy the EPP. In this way, we have a straightforward explanation for the fact that this low focus does not result in an intervention effect the same way as English focusing does.

- (4) a. Cuando DINERO tenga (no deudas), me compraré un coche.
 when money have-FUT-1SG no debts CL buy-FUT-1SG a car
When I have money, I will buy a car.



4. EXPERIMENTAL EVIDENCE

In order to guarantee this descriptive analysis, we have selected ten native speakers of English and some others of Spanish. We have used two acceptability judgement tasks to test the acceptance of discourse movement in temporal adverbial clauses. Specifically, the first task is concerned with English Topicalisation and Focalisation in temporal adverbial clauses. The second task deals with Spanish CLLD/Focalisation in temporal adverbial clauses.

Indeed, we delivered a paper about discourse movement in factive clauses at the 39th AEDEAN Conference, held at the University of Deusto in November 2015. There we demonstrated that factive clauses resist topic or focus fronting in English while remaining compatible with discourse movement in Spanish. This asymmetry follows from intervention. It implies that discourse elements behave in a different way and have a different location in English and Spanish.

As far as English Focalisation is concerned, it must be noted that for most informants it is at least marginally possible in temporal adverbial clauses. This is predicted if we take into account that temporal adverbial clauses function as adjuncts in matrix clauses. In spite of this, English is considered a fixed word order language. Therefore, focus displacement should be very restricted. In this connection, the ungrammaticality of focus fronting in temporal adverbial clauses arises from intervention. More particularly, English Focalisation does give rise to the typical intervention effects of other types of movement to the CP domain. In this respect, tensed temporal complements contain a temporal operator in their left periphery. Such an operator in the left periphery is merged in a TP-related position and moved to the left periphery. The ungrammaticality of focus fronting thus arises from intervention. Specifically, if the temporal operator is hosted by CP, it will block focus fronting, which also involves CP. In this case, the focused constituent would have to move across the temporal operator. Such a result would be deviant. Hence, a movement analysis of temporal adverbial clauses allows us to analyse this restriction in terms of an intervention effect. This situation corroborates our previous claim that focus movement in English is non-argumental.

Acceptable	Marginal	Unacceptable
7 (4%)	109 (73%)	34 (23%)

Table 1: English Focalisation

As regards English Topicalisation, the judgements are quite similar. Specifically, the degree of acceptability of topic fronting in temporal adverbial clauses is quite high. Again, this is predicted if we bear in mind that temporal adverbial clauses function as adjuncts in matrix clauses. However, Miyagawa (2005) states that English is an agreement-prominent language, which means that discourse is not so frequently reflected in the syntax of the language. To be more precise, the ungrammaticality of topic fronting in temporal adverbial clauses arises from intervention. In this sense, the lack of topic fronting derives from an intervention effect between a moved operator and the topicalised constituent. More concretely, since the temporal operator lands in CP, it will block topic fronting, which also targets CP. In this situation, the topic constituent would have to move across the temporal operator. The result would be ill formed. This situation corroborates our previous claim that topic movement in English is of a non-argumental nature.

Acceptable	Marginal	Unacceptable
10 (7%)	98 (65%)	42 (28%)

Table 2: English Topicalisation

Regarding Spanish, the situation is quite different. In this case, temporality correlates with Focalisation and CLLD in a better way. This circumstance leads us to think that discourse movement is language particular. In other words, we have to say that Spanish is less restrictive than English, as a consequence of its being a discourse-prominent language. Besides, take into account that Spanish is considered a free word order language. Consequently, CLLD in Romance has a wider distribution than Topicalisation in English. More precisely, topicalised structures can be embedded quite freely in Spanish in such a way that the range of temporal adverbial clauses that admit a topicalised constituent is very wide. So, it is obvious that Spanish CLLD does not give rise to intervention and is grammatical. If both types of fronting involve the same projection CP, then it is not clear how one can be ruled out while the other is grammatical. In the test, CLLD is apparently licensed in temporal adverbial clauses. It cannot be plausibly argued to differ interpretively from their English counterparts. In this case, we will assume, based on the available data, that Topicalisation is at least more easily available in temporal adverbial clauses in Spanish than Topicalisation would be in English, showing it is not subject to the same licensing requirements. These findings confirm our previous claim that Spanish CLLD is of an argumental nature. To be more precise, since topics move [Spec, T] they don't have to move across the temporal operator. Consequently, the fronted argument in the CLLD construction does not lead to intervention.

Acceptable	Marginal	Unacceptable
68 (46%)	44 (29%)	38 (25%)

Table 3: Spanish CLLD

Regarding Spanish Focalisation, it must be noted that for most informants it is at least marginally possible in temporal adverbial clauses. Thus, we demonstrate that Focalisation does not give rise to the typical intervention effects of other types of movement to the CP domain. Nevertheless, Focalisation is more restricted than CLLD in temporal adverbial clauses. In this regard, Hooper and Thompson's (1973) account for the restricted distribution of Main Clause Phenomena (MCP) drew essentially on pragmatic/semantic factors, that is, they associated the licensing of MCP with the concept of assertion. In this connection, we could state that predicates may be asserted or non-asserted. The absence of assertion would explain why in some cases these verbs may not be compatible with Spanish Focalisation.

Acceptable	Marginal	Unacceptable
42 (28%)	65 (43%)	43 (29%)

Table 4: Spanish Focalisation

5. CONCLUSION

To conclude, we have seen that temporal adverbial clauses resist topic or focus fronting in English while remaining compatible with discourse movement in Spanish. This asymmetry follows from intervention. It implies that discourse elements behave in a different way and have a different location in English and Spanish.

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The ICE Project Looks at Iberia: The International Corpus of Gibraltar English

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Abstract

As the global language it has become, English has indigenised in a wide array of territories, which now speak a distinct variety of this language. The pioneering *International Corpus of English* (ICE) project began in 1990 with the aim of creating comparable corpora of English worldwide for their study (Nelson 2006, 736-740). In 2014 the current research team was appointed to compile the Gibraltar component of the ICE project, and this paper aims to contextualize such an endeavour from a sociolinguistic and methodological perspective. We discuss the shortcomings we need to face when aspiring to collect particular ICE text categories in Gibraltar as well as when determining what a true Gibraltarian is. The paper, then, explains our struggle to keep a constant balance between rigour, in following the general ICE framework and design, and pragmatism, which will allow us to adjust to the local Gibraltarian reality.¹

Keywords: *International Corpus of English* (ICE); Gibraltar; corpus compilation

1. INTRODUCTION

Gibraltar covers an area of some 6 km² at the southern tip of the Iberian Peninsula and has a population of 32,000 people (Census 2012), most of them Gibraltarians (78%).² It is a British Overseas Territory subject to the sovereignty of the United Kingdom since 1713, with the signature of the Treaty of Utrecht (after the War of the Spanish Succession), when Spain ceded this territory to Great Britain. From that moment onwards, English became the official language, although, due to the Spanish roots of part of the population, as well as for obvious geographic reasons, Spanish remains as one of the languages of Gibraltar, spoken with its own distinct Andalusian accent.

Historically Gibraltar was considered “a melting pot of peoples from different cultural backgrounds and with different languages who have settled there throughout the centuries to pursue various military, trade and commercial interests” (Moyer 1998, 216),³ which

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² According to the last Census (2012) the Gibraltarian population is structured as follows: Gibraltarians 25,444, British 4,249, Moroccan 529, other nationalities 1,979.

³ Mark G. Sanchez, a Gibraltarian writer, reflects this idea in *The Escape Artist*: “Most Gibraltarians have [...] mixed bloodlines. This is because most of us are the sons of immigrants who came to Gibraltar from other parts of the Mediterranean from the mid-1750s onwards. In

developed a pidgin language for communication. In the 20th century the local community was ethnically more homogeneous, competent in both English and Spanish, who also speaks Yanito, the local vernacular language of Gibraltar, defined as “an Andalusian Spanish-dominant form of oral expression which integrates mainly English lexical and syntactic elements as well as some local vocabulary” (Levey 2008, 3; see also Moyer 1998, 216). Nowadays, an increase in the use of English at home (inter-parental situation) among youngest Gibraltarians is observed (Kellerman 2001, 91-93; Levey 2008, 58, 95-98; and Weston 2013). One of the reasons that has been often mentioned for this change is the negative attitude developed towards Spanish as a consequence of the closure under Franco’s regime (1968), which fostered a strong “Hispanophobia” in the territory. However, according to Dr. Jennifer Ballantine Perera, Director of the University of Gibraltar’s Institute for Gibraltar and Mediterranean Studies, the progressive decay in the use of Spanish is related to the evacuation of the local civilian population (mostly to the UK) during World War II which cut any contact with the Spanish language (cf. Seoane 2017).

2. BACKGROUND: LINGUISTIC SITUATION

Language coexistence has been the norm in Gibraltar but the status of the coexisting languages has been changing in line with the different historical events that affected the region. The use of English was at first restricted to the military sphere and to communication among the British themselves. It soon became the “high” language, the language of administration, government, education, religion and military issues, and the language, hence, which had to be learnt by anyone with professional aspirations (Suárez-Gómez 2012, 1746). During the 20th century, the linguistic situation of Gibraltar was clearly one of diglossia, typical of many territories with language coexistence. Generally speaking, for older generations Spanish and Yanito are the languages of communication, whereas English is a ‘high language’. Recently, the exposure of English is increasing and there is a “marked shift towards a more balanced mix with the younger generations: children and grandchildren” (Weston 2013, 9). Among younger generations, English is becoming the language for intra-national communication, both in formal and informal situations, and conversations between peers within the same generation (and younger) are expected to be held in English. This change is observed in the generation of the closure, which served as “a catalyst for language change” (Levey 2015, 66); according to Dr. Ballantine Perera, however, the evacuation to the United Kingdom during World War II had a stronger consequence upon the language than the closure. Within the youngest generation (primary-school children) English has already become the in-group language (Weston 2013, 18).

Nowadays English is turning into the first language of most Gibraltarians, up to the extent that an emerging variety of English appears to be in the process of becoming nativized, labelled Gibraltar(ian) English (Kellerman 2001; Levey 2008; Weston 2011), which “carries an identity function for its users” (Weston 2011, 361; see also Levey 2015, 51), as clearly reflected in Sir Peter Richard Caruana’s words, former Chief Minister of Gibraltar between 1996 and 2011:

fact, in the nineteenth-century everybody used to call us ‘mongrels’ because we were neither Spanish nor British, but a strange composite of the two with a bit of Genoese, Maltese, Irish, Portuguese and Jewish thrown into the melting pot as well” (2013, 13).

Our identity is distinct, separate and unique. As a community, the only way in which we can be accurately described is therefore as Gibraltarians. We are distinct from mainland Britons and distinct from our Spanish neighbours. We regard ourselves as British Gibraltarians (in Kellerman 2001, 42).⁴

3. GIBRALTAR(IAN) ENGLISH

Gibraltar(ian) English is the nativized local variety which has emerged as the result of a language contact situation influenced by British English, the superstrate of the contact process, and the local Spanish and Yanito substrates. Although no comprehensive description of Gibraltar(ian) English exists to date, there are several references which list linguistic features observed in this variety of English, especially at the level of phonology and lexis (Kellerman 2001, 281-409; Levey 2008, 99-164, 2015; Suárez-Gómez 2012). At the phonological level, the most repeated phenomena are the mergers of long and short vowels (e.g., *kit/fleece*, *foot/goose*, *lot/thought*, *trap/strut/start*) or certain consonants (e.g., /b v/, /ʃ ʒ/, /dʒ ʒ j/), the opening (rather than centring) realization of diphthongs, the non-existent realization of schwa /ə/ in weak syllables, epenthesis in the cluster /s/ + consonant (e.g., *start*), rhotic realizations (e.g., *shirt*, *nurse*), H-dropping in intervocalic contexts (e.g., *behind*) and initial <hu> sets (e.g., *human*), TH-stopping (e.g., *this*, *that*) and clear /l/ in all positions (Levey 2008, 158). Although all these phenomena have been mentioned for the variety of English spoken in Gibraltar, scholars agree that they are less common among the youngest speakers, who rather show ongoing phonological phenomena reported for British English, such as TH-fronting and T-glottaling (Levey 2008, 164). In terms of prosody and rhythm, the distinctive characteristic of Gibraltar(ian) English is that “it has a syllable-timed rhythm rather than a stress-timed one and weak forms are rarely used” (Levey 2015, 61; see also Kellerman 2001, 307-308). Regarding lexis, it reflects interference between Spanish and English, and the semantic fields more affected are cultural terms related to food (e.g., *greivi* ‘gravy’, *saltipina* ‘salted peanuts’, *calentita* ‘local dish made of chickpea flour’), specialized vocabulary related to docks and constructions (e.g., *cren* ‘crane’, *doquia* ‘dockyard’), vocabulary related to the classroom (English as the language of education) (e.g., *cho* ‘chalk’) and the use of false friends (e.g., *aplicacion* ‘job application’). Less clear is the grammar of Gibraltar(ian) English since no corpus studies on the variety have been carried out to date, but features at interface between grammar and lexis, such as the use of mixed expressions in the periphrastic constructions *ir* ‘go’ + *-ing* form (e.g., *voy shopping*) or *hacer* ‘do’ + *-ing* (e.g., *hago shopping*).

4. INTERNATIONAL CORPUS OF GIBRALTAR ENGLISH (ICE-GBR)

As mentioned in the previous section, studies on Gibraltarian English have been fairly impressionistic so far, with data taken from scattered, non-systematized sources. The lack of representative corpora led the ICE project discussed below to appoint our research project, ViEW (Variation in English Worldwide) to compile the Gibraltar component of ICE: ICE-GBR. In what follows we will briefly sketch the history of ICE and describe the main challenges we face when compiling the corpus.

⁴ A distinct identity is also reflected in Mark G. Sanchez: “‘I am Gibraltarian,’ he said in a tone which made it clear that he was no longer kidding” (Sanchez 2013, 5). // “‘No, I’m not Spanish. I’m from Gibraltar, mate” (Sanchez 2013, 14).

The ICE project was initiated in 1988 by Prof. Greenbaum, the then Director of the Survey of English Usage at UCL. Today it is coordinated by Prof. Gerald Nelson (Chinese University of Hong Kong). The original aim of the project is that of creating comparable corpora of English worldwide for their study (Nelson 2006, 736-740). It contains parallel corpora of varieties of English as a Native Language (e.g., Canada, New Zealand, Ireland), English as an institutionalized Second Language (i.e., official or widely used language for intra-national communication, such as education, media, administration, e.g., India, Singapore English), English as a Second Dialect (ESD, e.g., Jamaican English) and varieties of English spoken in places where its exact status is debatable (e.g., Maltese English).

One of the most remarkable strengths of the ICE project is that it made it possible for English corpus linguistics to go global, instead of being restricted to the mainstream varieties, British and American English. Another strength is the parallel structure of all the components and their comparability, as well as the fact that 60% of the corpora is spoken English. Both in the written and spoken components of the corpora there is a wide range of text-types (cf. Table 1 below), which aims at providing a representative sample of the language in many different discourse contexts.

As all corpora, ICE also has a number of caveats, among them the limited size of the components, which does not allow for the study of some syntactic phenomena; the time lag between corpora (e.g., between ICE-GB and ICE-Nigeria there is a 20-year time gap), the time lag within corpora (e.g., ICE-Fiji contains a 20-year time gap between some of its text-types). These time gaps can be relevant for features undergoing rapid change (e.g., quotatives), not so much for long-term changes, and they also involve a risk to interpret diachronic differences as differences between the varieties (cf. Hundt 2015). Other aspects that may threaten the validity of comparisons between the different components concern registers, which are at times heterogeneous because of cultural differences (cf. Hundt 2015, 384-385). This is specially the case in spoken private registers, where oftentimes the compiler has no other choice but to interview speakers, so that the spontaneous and natural character of that text-type is questionable (cf. Hundt 2015).

Moving on now to the compilation of the Gibraltarian component of ICE, our main goal is to achieve a balance between rigour and representativeness. By rigour we mean the need to follow the very detailed and specific ICE design shown in Table 1 below to achieve comparability; by representativeness we mean the need to portray the local reality of the culture-specific production of English in Gibraltar.

WRITTEN (200)

- Student Essays (10)
- Exam Scripts (10)
- Social Letters (15)
- Business Letters (15)
- Humanities (10)
- Social Sciences (10)
- Natural Sciences (10)
- Technology (10)
- Humanities (10)
- Social Sciences (10)
- Natural Sciences (10)
- Technology (10)
- Press news reports (20)
- Administrative Writing (10)
- Skills/hobbies (10)

	Press editorials (10)
	Novels & short stories (20)
SPOKEN (300)	Face-to-face conversations (90)
	Phonecalls (10)
	Classroom Lessons (20)
	Broadcast Discussions (20)
	Broadcast Interviews (10)
	Parliamentary Debates (10)
	Legal cross-examinations (10)
	Business Transactions (10)
	Spontaneous commentaries (20)
	Unscripted speeches (30)
	Demonstrations (10)
	Legal Presentations (10)
	Broadcast News (20)
	Broadcast Talks (20)
	Non-broadcast Talks (20)

Table 1. Simplified ICE internal structure
(numbers in brackets indicate number of 2,000-word texts)

One of the difficulties to follow the ICE design is the restricted availability of data. For example, for student writing we need samples from over 18 year-old students, who were not available when we started our compilation. Only now, with the opening of the University of Gibraltar in September 2015, we hope to obtain such documents. The same is the case for academic writing: the recent creation of the research institutes *Gibraltar and Mediterranean Studies* and *Life and Earth Sciences* might help us have access to Gibraltar academic discourse. To give another example, social letters are difficult to obtain because communication at this level has been replaced by email. In fact, ICE-Canada includes emails instead of private letters, which puts comparability at risk (Leech 2007, 142; Biewer et al. 2010).

Another challenge we need to face to follow the ICE design shown in Table 1 is the restricted adequacy of the data. For example, for the category Press news reports we collected press editorials from the newspapers *Gibraltar Chronicle* and *Panorama*. The fact that these are established Gibraltar newspapers does not guarantee that journalists are Gibraltarian, which entails checking the biography of each and every one of them. The same is the case with Broadcast talks/news, we must check every presenter and speaker involved. The crucial question here is who counts as a true Gibraltarian? According to ICE, the authors and speakers of the texts have to be aged 18 or above, they have to either be born in the country concerned or moved there at an early age, and they need to have been educated through the medium of English. This is a challenge for Gibraltarian citizens if they have a university degree, because it means that they spent time in the UK, which is where Gibraltarians go to university. After checking the data, the team decided to include as Gibraltarians the citizens who left Gibraltar for less than 8-10 years and have been back in the Rock for a minimum of 8 consecutive years. On the other hand, we decided to exclude those who left Gibraltar for more than 8-10 years or have been back in the Rock for a period shorter than 8 consecutive years.

Having this set of criteria does not solve all our problems, however, since we do not always have access to all the background information we need. We ask our native informants, we inspect the speakers' webpages and social networks accounts and we use Wikipedia, and most of all we try to take as few risks as possible. Funnily enough, our criteria lead to the conclusion that the Gibraltarian Minister for Tourism, Samantha

Sacramento, is not a true Gibraltarian (and therefore her words are considered extra-corpus material), since Wikipedia says that she was back to Gibraltar in 2011, only 5 years before we recorded her speech. Attorney General Reginald Rhoda, however, is a true Gibraltarian, since according to Wikipedia he has been Attorney General from 2005, which means that he lived in Gibraltar for more than the 8-10 years span we consider necessary.⁵

We mentioned before that, together with the need to follow the internal design of ICE, we also need to convey the real, local use of English in Gibraltar. One relevant characteristic of the linguistic situation in Gibraltar is the high degree of internal variation within English itself. This is described by Levi Attias (e-mail communication), a Gibraltarian lawyer, writer and musician belonging to the second generation of speakers, as follows:

[T]here are a number of Gibraltarian accents. When we speak English, it is authentic ‘English’. There may be local idioms. But there are a number of local accents: 1. English pronounced loosely 2. More conscientious pronunciation of English and anything in between!

This fascinating variation between different local accents depending on social factors is difficult to capture and requires an extra and careful effort on our part as compilers.

5. CONCLUDING REMARKS

The idiosyncratic nature of Gibraltar as a melting pot of languages where English has been the only official one for more than 300 years makes it an extremely interesting object of sociolinguistic research. Much of what has been written about Gibraltar(arian) English is based on the observer’s impressions and, therefore, is likely to be subjectively biased. For the compilation of the Gibraltarian component of the ICE corpus, having real data that the linguistic community can rely on to study this variety of English, is, then, crucial and we are optimistic that we will be able to achieve the balance between representativeness and rigour that is expected of a corpus of this nature.

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⁵ We agree with an anonymous reviewer that Wikipedia is not a suitable source for scientific research. However, we are at times left with no other choice but to gather information about the biographies of our speakers using this website. In all cases, however, we double check our information with our native consultants.

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Del inglés como lengua franca, la traducción, el mercado de trabajo y otras cuestiones

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Resumen

Las relaciones universidad-empresa han sido y siguen siendo tema de debate, así como el avance del inglés como lengua de comunicación oficial en muchos foros. El reciente estudio sobre empleabilidad de los egresados universitarios españoles para el período 2009-2010 pone en evidencia la distancia entre ambas en algunas áreas y los desequilibrios que se producen entre unas y otras, así como el retraso crónico de los españoles en el dominio del inglés. El principal objetivo de mi propuesta es dar a conocer las diferencias y similitudes entre los egresados de traducción en España tomando como ejemplo el Máster en CI&ITSP y los egresados de la UE y en relación con el mercado de trabajo. Los resultados permitirán diseñar nueva políticas o acciones que acerquen la formación universitaria al mercado de trabajo.

Palabras clave: inglés lengua franca; egresados; traducción; formación de traductores; prácticas; empleo; EMT

Abstract

The university-enterprise relationship has been and continues to be a topic of debate as well as the advance of English as a language of official communication in many forums. The recent study on employability of Spanish university graduates for the period 2009-2010 shows the distance between both in some areas and the imbalances that occur between them as well as the chronic delay of the Spaniards in the domain of English. The main objective of my proposal is to show some differences and similarities between the graduates of translation from Spain (taking the MA in CI&ITSP as an example) and the EU and in relation to the labor market. The results may help design new policies or actions that bring university training closer to the labor market.

Keywords: English lingua franca; graduates; translation; translator training; internships; employment; EMT

1. INTRODUCCIÓN

En febrero de 2016 se presentaron los resultados del estudio sobre los egresados universitarios españoles en el informe titulado *Barómetro de Empleabilidad y Empleo de los Universitarios en España, 2015. Primer informe de resultados*, estudio realizado por el Observatorio de Empleabilidad y Empleo Universitario (OEEU). En esas mismas fechas se realizó la encuesta a los egresados de traducción de la Red de másteres Europeos de Traducción (*EU DGT EMT network* por sus siglas en inglés) con el fin de conocer la

realidad de los mismos en lo que concierne a las relaciones universidad-mercado de trabajo y perspectivas de trabajo. Las páginas que siguen se centran en estas encuestas. Cabe también indicar que por cuestiones de espacio los datos que se indican a continuación se refieren al Máster en Comunicación Intercultural, Interpretación y Traducción en los Servicio Públicos (CI&ITSP), impartido en la Universidad de Alcalá y que forma parte de la Red EMT.

El objetivo es doble, por un lado, contrastar estos datos con los datos del reciente estudio llevado a cabo por el Observatorio de Empleabilidad y Empleo Universitarios sobre la empleabilidad de nuestros egresados, y, por otro lado, comparar estos resultados con los resultados de la encuesta para los egresados de la red EU-DGT EMT para el período 2011-2015.

Los resultados, aunque primarios y meramente orientativos, nos permitirán conocer qué tipos de empleo consiguen nuestros egresados de traducción, cómo encuentran ese empleo y qué relación tiene con sus estudios y formación en comparación con los egresados universitarios españoles y los egresados de traducción de la Unión Europea. Ello favorecerá la búsqueda de una mayor adecuación y cooperación entre universidad y empresa.

Comenzaremos presentando brevemente el estudio sobre los egresados universitarios españoles; a continuación presentaremos los resultados de los egresados del Máster en CI&ITSP, extraídos del estudio general de Máster de la red Eu-DGT EMT, datos que presentaremos en tercer lugar para finalmente obtener conclusiones comparando los tres estudios. Dadas las limitaciones de espacio nos limitaremos a presentar los resultados de las encuestas.

Para conocer la situación y el nivel de empleabilidad de los egresados universitarios españoles de la cohorte 2009-2010 remitimos al informe titulado *Barómetro de Empleabilidad y Empleo de los Universitarios en España, 2015. Primer informe de resultados*, presentado en febrero de 2016. El análisis permite conocer hasta qué punto las empresas demandan los conocimientos y las habilidades adquiridas por los egresados mediante la formación universitaria.

2. EGRESADOS DE ESTUDIOS DE TRADUCCIÓN. MÁSTER EN CI&ITSP

La encuesta elaborada por la EU-DGT EMT constaba de 25 preguntas cerradas y 3 abiertas. El estudio se llevó a cabo en enero y febrero 2016. En el caso del Máster en Comunicación Intercultural, Interpretación y Traducción en los Servicio Públicos (CI&ITSP), se recogieron 57 encuestas de alumnos egresados de los años 2011-2015. En este período, el Máster se impartió en las siguientes especialidades lingüísticas: español-árabe, español-chino, español-francés, español-inglés, español-polaco, español-rumano, y español-ruso, con variación en cuanto al número de alumnos por especialidad (Valero Garcés 2013).

La combinación de lenguas que obtuvo más respuestas fue el inglés (50.88%), seguido del francés (21.05%), ruso (8.77%), chino y rumano (7.02%) y árabe (3.51%) (Gráfico 1). Ello concuerda también con el mayor número de alumnos que suele haber en dichas combinaciones, siendo también las que suelen incluirse en los planes de estudios de las universidades, y sugiere también que son las lenguas que más reclaman las empresas.

Tales cifras coinciden también con el número de alumnos en relación con la lengua materna, considerando que se imparte en España. Sin embargo, el carácter multicultural del alumnado se adivina también por el país de procedencia del alumno y por su lengua de origen. A este respecto, el español (73.68 %) ocupa la primera posición seguido de inglés (68.42%) y francés (29.82%). Y a gran distancia ruso e italiano (8.77%), chino y alemán (7.02%), rumano (5.26%), árabe, portugués y serbio (3.51%) y, con menos de un 2%, bosnio, búlgaro, croata, danés, polaco y otras (Gráfico 1). Estos datos indican que un porcentaje elevado de alumnos no estaba utilizando su lengua materna, sino dos lenguas meta, lo cual puede ser también indicativo del avance hacia el multilingüismo entre la población joven.

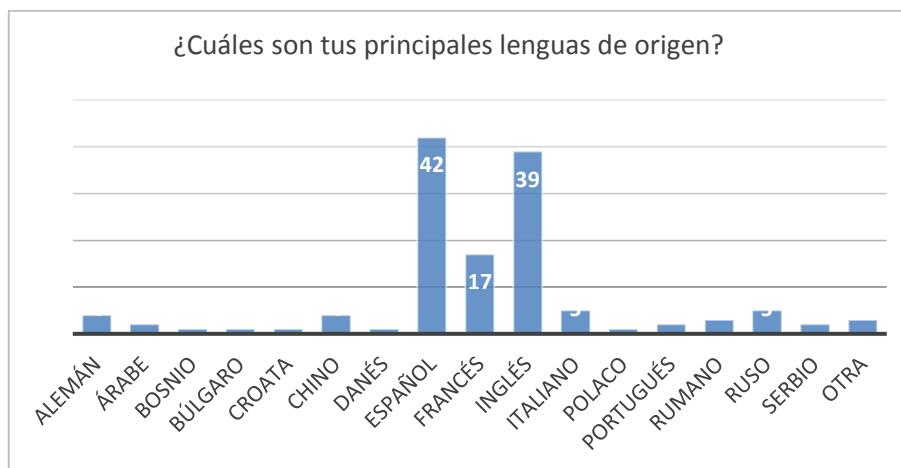


Gráfico 1. Lengua Origen

En relación a la cuestión de cuántos empleos han tenido los egresados después de graduarse, entre 2 y 3 son la mayoría (55.17%), seguido de uno (24.14%) y 4-5 con 12%; y más de 5 sólo 12.07 % (Gráfico 2). Sumando los porcentajes más altos supone un 79.31%, lo cual puede considerarse alto si tenemos en cuenta el nivel de paro de España.

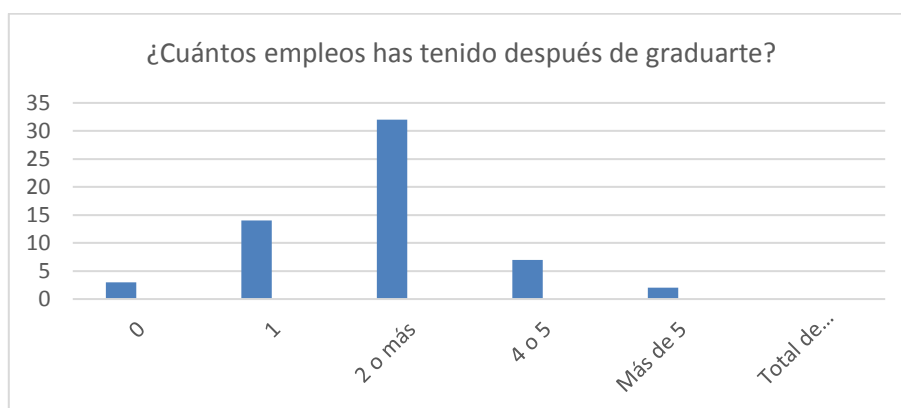


Gráfico 2. Empleos tras graduación

Sobre la relación de dichos empleos con la traducción (Gráfico 3), el porcentaje es igualmente bastante alto si consideramos las opciones de 1 a 3 que suman más del 50% (35.09% + 26.32 %), mientras que sólo el 33.33 % no guarda ninguna relación. En general, estos datos parecen indicar que existe una buena relación entre los trabajos encontrados y los estudios, si bien las respuestas a otras preguntas que siguen sugieren una situación diferente.

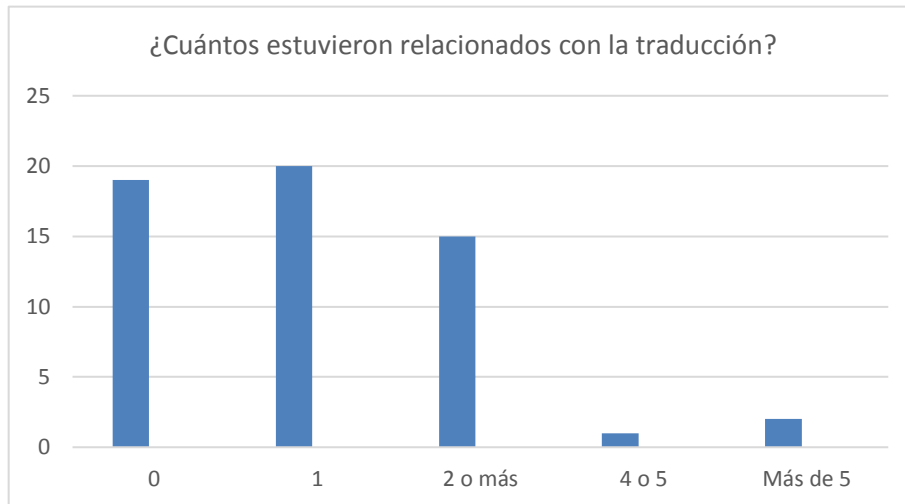


Gráfico 3. Trabajos relacionados con la traducción

En cuanto a la situación laboral, casi el 50% tiene un trabajo a tiempo completo (46.55%), el 20.69% (estudia y trabaja), y solo el 10% trabaja a tiempo parcial o media jornada, y el 5% estudia (Gráfico 4). De nuevo los datos parecen indicar que los egresados disponen de trabajo.

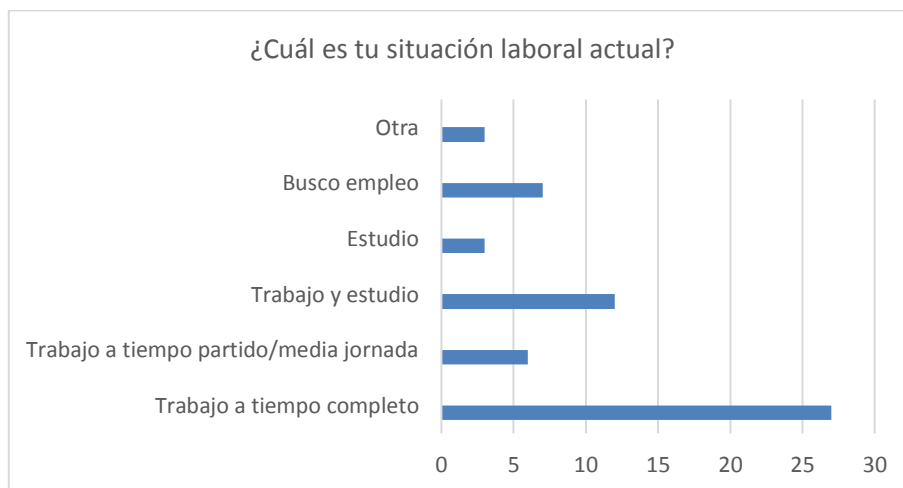


Gráfico 4. Situación laboral

En cuanto a los sectores en los que han trabajado (Gráfico 5), dos son las grandes áreas, la primera relacionada directamente con sus estudios considerando la amplia gama de actividades o servicios lingüísticos que incluye (traducción, localización, interpretación, formación lingüística, etc.) 62.07%, seguido de Educación (Enseñanza de lenguas en colegios / universidades) 51.72%. A gran distancia se encuentran servicio de salud y sanitarios (13%). Turismo es el siguiente nicho de empleo (10.34%), seguido de entretenimiento y medios de comunicación (6.90%), y con igual porcentaje (5.15%) ayuda internacional, marketing y publicidad, y transporte y logística. Ventas y restauración ocupa solo un 3.45%. En el concepto de 'otros', el porcentaje es bastante alto (34.38%) indicando que hay otras muchas profesiones/actividades a las que se dedican los egresados, tema por explorar en un futuro.

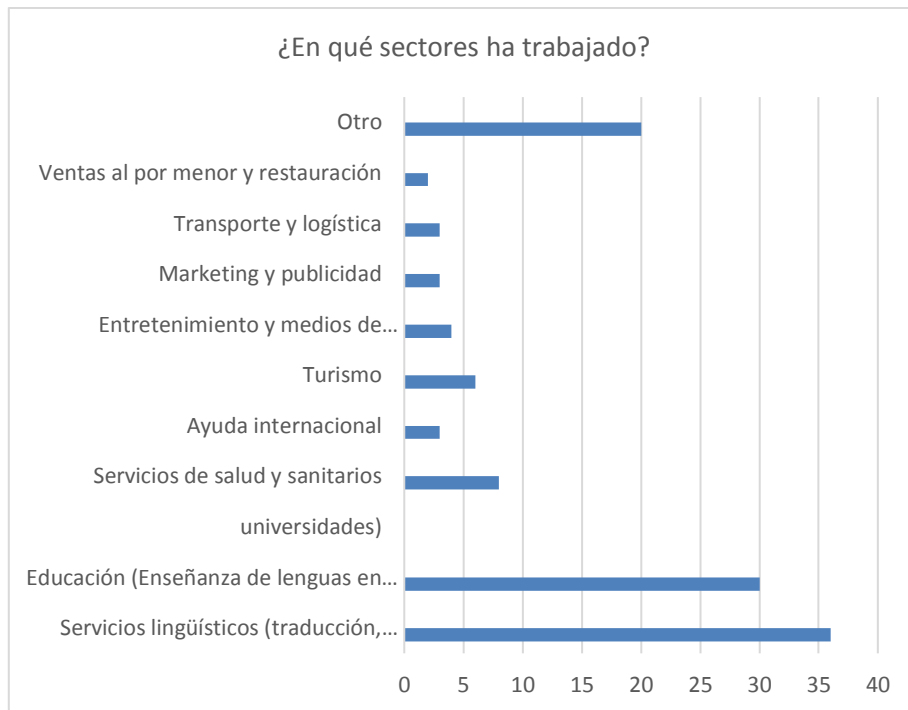


Gráfico 5. Trabajo de los egresados

Con relación al tiempo en que tardaron en encontrar el primer empleo o tener la primera fuente de ingresos estable (Gráfico 6), el mayor porcentaje es para menos de 6 meses (35.71%), un porcentaje bastante aceptable, y, para un año, el 10.71%, con lo cual se suma casi un 50%, a lo que hay que añadir el 30.36 % que indica que ya tenían un empleo antes de graduarse. La suma de estos tres conceptos es de 76.78%, un porcentaje alto del que pueden derivar varias conclusiones: los egresados del Máster de CI&ITSP encuentran trabajo con relativa facilidad en comparación con las tasas de desempleo de España y/o los egresados acceden a los estudios de postgrado para mejorar su situación. Sólo un 23.21% tardaron más de un año en encontrar trabajo.

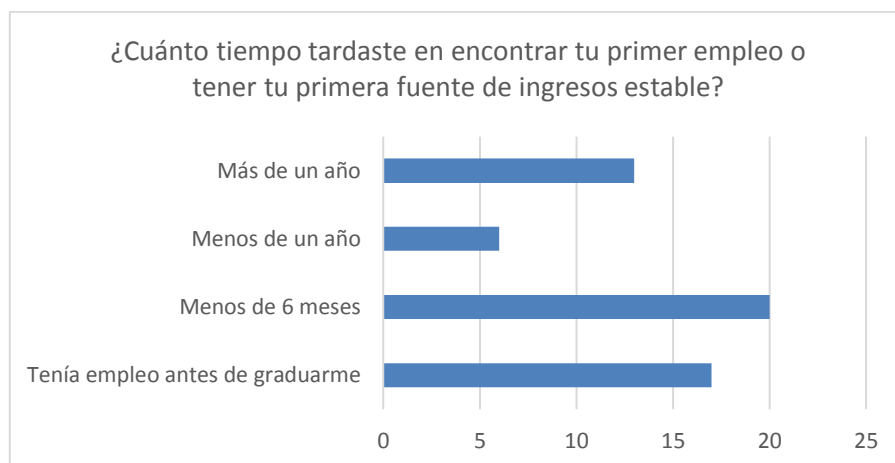


Gráfico 6. Tiempo en encontrar empleo

En cuanto al salario neto o ingresos anuales, la encuesta revela salarios más bien bajos (Gráfico 7). Y la pregunta sobre si buscarían un cambio de empleo da un porcentaje alto 81.03% (Gráfico 9).

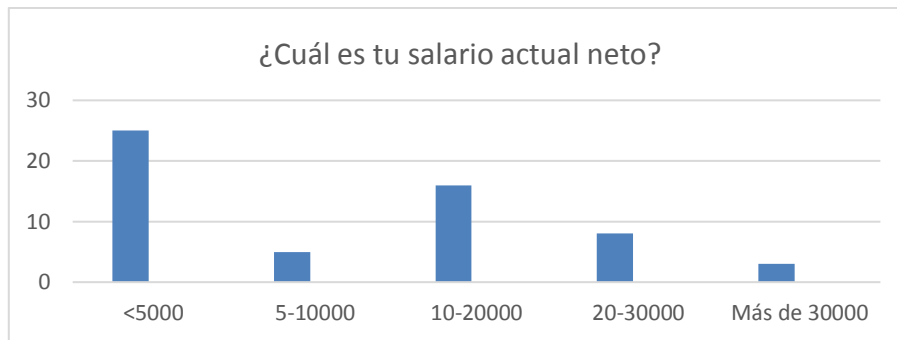


Gráfico 7. Salario neto

Con relación a la satisfacción en el trabajo (Gráfico 8), los datos indican que el porcentaje de personas que no están muy satisfechas y el de que sí lo están es similar, constituyendo un porcentaje bastante más bajo el de las que están muy satisfechas y aún más bajo el de las que no lo están en absoluto. Tales datos parecen ofrecer una explicación al hecho de que más del 50% estarían dispuestos a cambiar de trabajo (Gráfico 9).

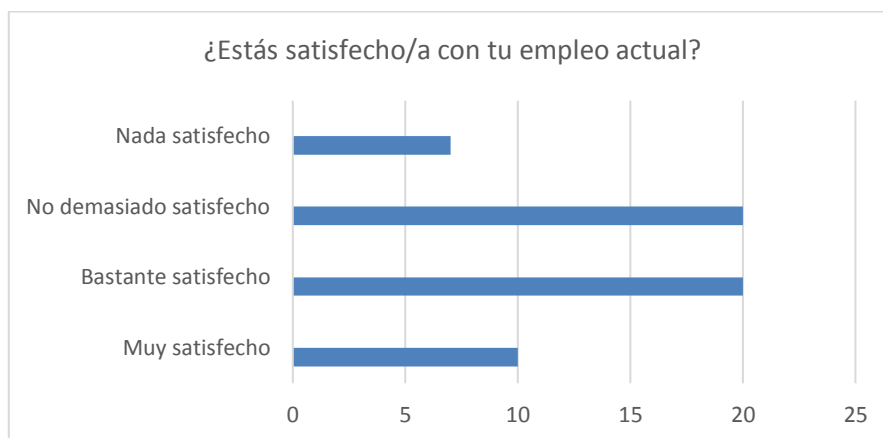


Gráfico 8. Satisfacción laboral

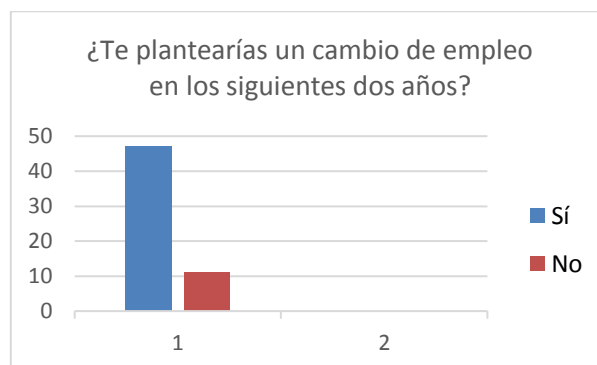


Gráfico 9. Cambio de trabajo

Con relación a cómo encontraron el primer empleo (Gráfico 10), las opciones son variadas y los porcentajes también, si bien de las 8 opciones dadas, la opción de ‘a través de una oferta de empleo’ (27.59%) y ‘a través de amigos o familia’ (18.97%) presentan los más altos porcentajes, sumando casi un 50% (46.55%); seguidas a gran distancia por ‘internet’ (8.62%), y ‘solicitud de empleo’, ‘agencia de empleo’ o ‘antiguos profesores y tutores’.

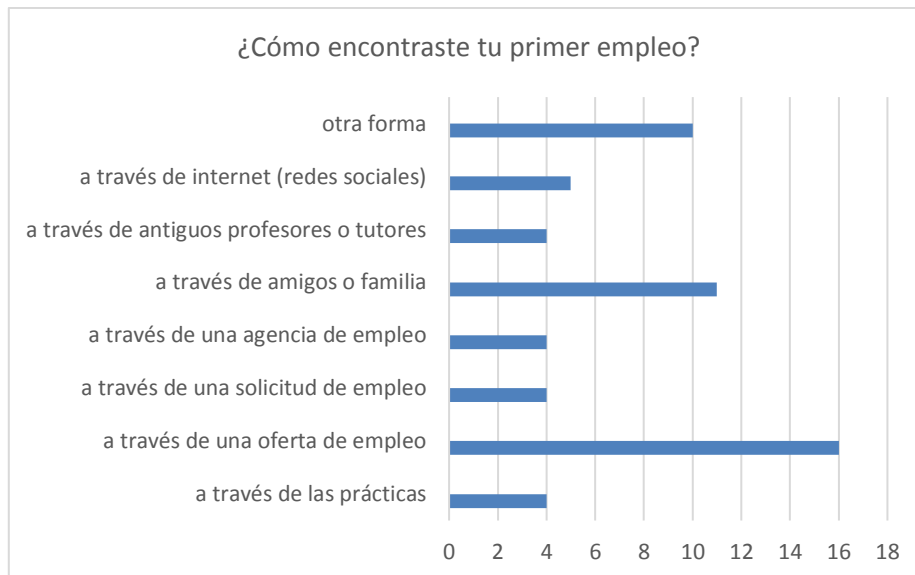


Gráfico 10. Cómo se encontró el primer empleo

El cuestionario incluía también preguntas relacionadas con su formación y el período de prácticas que suele acompañarla. A continuación exponemos algunos de los resultados.

Con relación a la pregunta sobre cuántos periodos de prácticas se han realizado (Gráfico 11), solo el 1.7% (una persona) indica que no ha realizado prácticas. 94.74% indica que son obligatorias; y 26 % voluntarias, y 7.02%, opcional. Es interesante indicar que aparte de un periodo con 48.28%, el 27.59% ha realizado dos periodos y el 10.34 % tres periodos. Hay que hacer notar, además, que el sistema de prácticas de las universidades permite que el alumno realice prácticas extracurriculares.

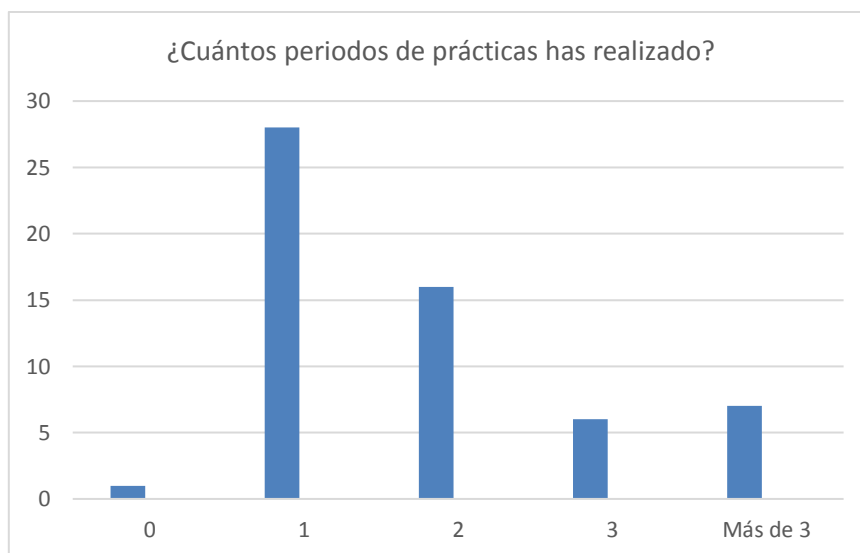


Gráfico 11. Períodos de prácticas

El carácter de dichas prácticas es obligatorio en un alto porcentaje como indican los datos (Gráfico 12), con distancia sobre la siguiente opción: voluntariado y, por último, opcional.

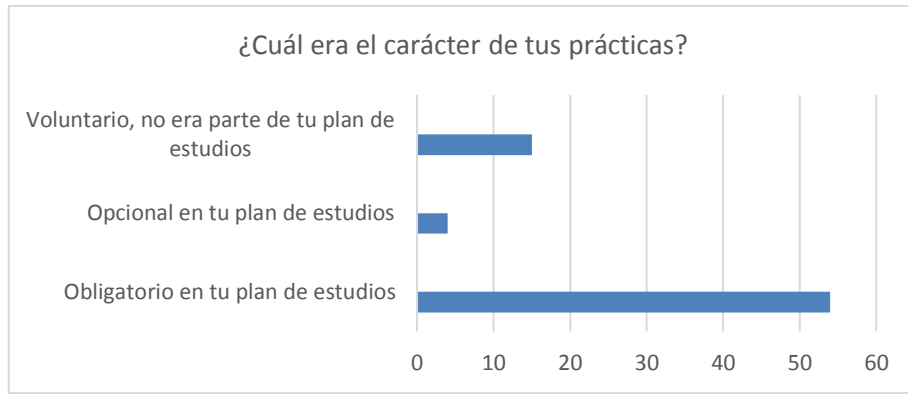
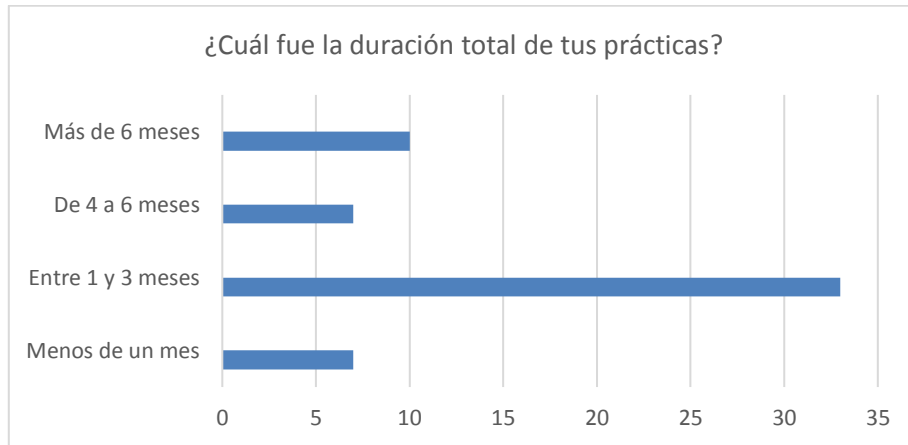


Gráfico 12. Carácter de la práctica



Gráfica 13. Duración de las prácticas

La duración suele ser de tres meses, (57.89%) y sólo 12.28% es de cuatro a seis meses, si bien un 17.54% es de más de 6 meses (Gráfico 13).

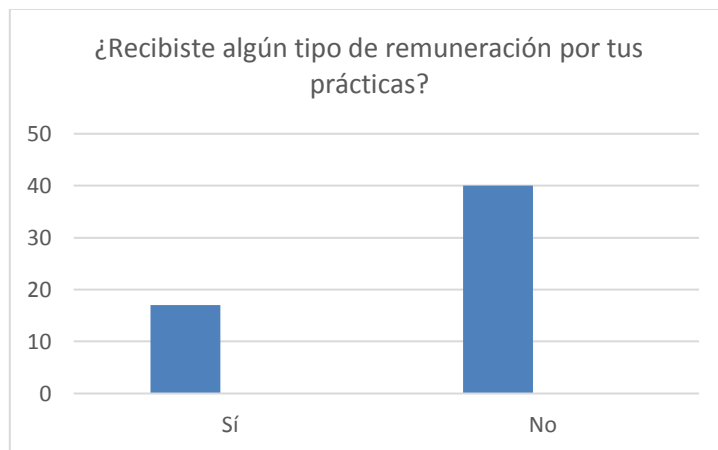


Gráfico 14. Tipo de práctica

En cuanto al tipo de prácticas, 70.18% indica que no son remuneradas y sólo el 29.82% indica lo contrario (Gráfico 14), si bien en el 87.72% están directamente relacionadas con los estudios de traducción. Estos datos llevan también a corroborar las conclusiones de otros estudios que consideran estas prácticas como mano de obra barata mientras que otros concluyen que son la única forma de poder entrar en mercado de trabajo o de establecer contactos con profesionales que les ayuden en su formación (Valero-Garcés y Gambier 2014).

En cuanto a las tareas que realizaron durante las prácticas (Gráfico 15), de las 10 opciones dadas, la traducción es la que alcanza el más alto porcentaje (84.21%), seguido de corrección (43.86%), y a gran distancia revisión (28.08%), gestión de proyectos (19.30%), edición (19.30%), redacción técnica (15.54%), y, con un porcentaje más bajo, alineación/edición electrónica (7.02). Sin embargo un 43.86 % indica que ‘otras’, lo cual pone de relieve que existen otras muchas tareas alternativas probablemente no relacionadas con las industrias de la lengua.

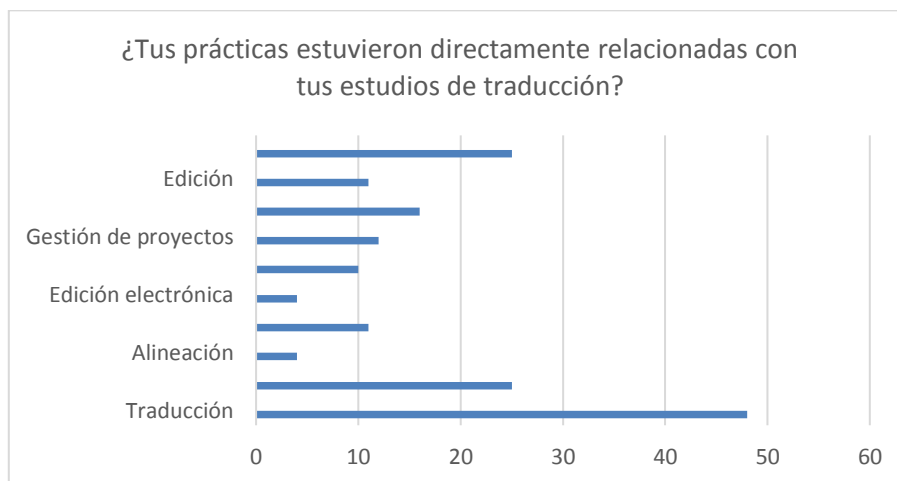


Gráfico 15. Relación práctica- trabajo

Sobre la utilidad de las prácticas (Gráfico 16), frente a un 45.72 % que las considera útiles, un 43.87% no las considera así, a lo que hay que añadir 10.53% que indica que no fueron en absoluto útiles. Ello lleva a pensar en la necesidad de replantearse la función de dichas prácticas.

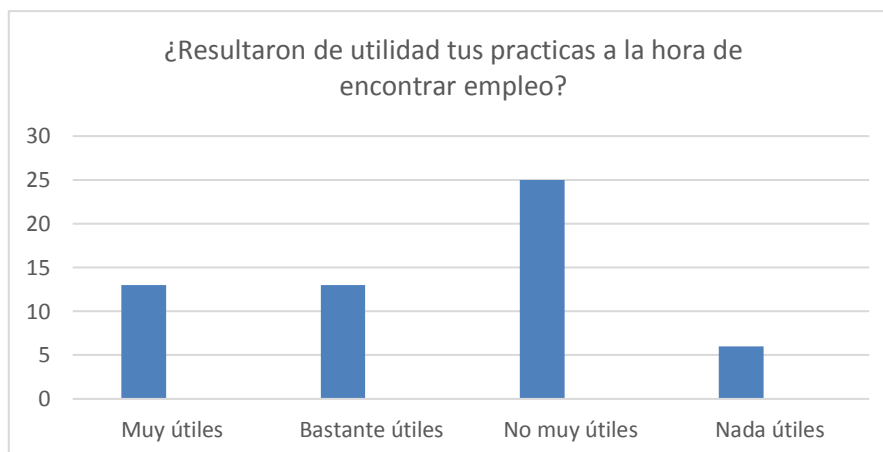


Gráfico 16. Utilidad prácticas

En cuanto a las competencias más útiles que adquirieron durante su formación universitaria, el porcentaje más alto es para traducción especializada (78.95%), seguido de habilidades lingüísticas en las LP y LO (61.40% y 59.65% respectivamente), terminología (57.89%), y conocimiento de otras culturas (54.39%), traducción general (43.86%) y dominio de herramientas TAO (40.35%). A gran distancia ya aparecen redacción (17.54%), gestión personal (15.79%), revisión y habilidades de síntesis con un (15.79%), siendo postedición y revisión electrónica las que alcanzan los niveles más bajos.

Cabe indicar que al haber sido una encuesta dirigida únicamente a los egresados del Máster en CI&ITSP y teniendo en cuenta las características del mismo que inciden en el perfil de los alumnos a los que va dirigido el Máster así como las competencias que conforman su plan de estudio, estos hechos explicarían algunos de los resultados, como por ejemplo, el alto porcentaje dado al conocimiento de las culturas o la terminología, pero el menor interés por el dominio de herramientas TAO o por la postedición o revisión electrónica, puesto que no son másteres centrados en el dominio de la tecnología o traducción automática.

3. LOS EGRESADOS DE TRADUCCIÓN DE LA RED EU DGT EMT

Analizados los resultados de la encuesta realizada a estudiantes del Máster en CI&ITSP en España, y con el fin de poder establecer algunas conclusiones muy básicas y no necesariamente generales, pero sí indicativas de la realidad de los estudiantes egresados de traducción en la Unión Europea, exponemos a continuación algunos de los resultados de la encuesta general realizada a los egresados de másteres europeos de traducción de la Red EMT entre el período 2009-2014. Tales datos preliminares fueron presentados en la jornada *Translating Europe workshop 'Quality work placements for translation students—Expectations and practices'*, el 18 de febrero de 2016 en la sede de la Comisión Europea en Bruselas. Se obtuvieron 1519 respuestas de 46 universidades y 22 países. A continuación extraemos únicamente algunas de las preguntas de interés para nuestros objetivos.

La primera pregunta se refiere al número de empleos que han tenido después de graduarse. Los datos indican (Gráfico 17) que la mayoría (43.08%) ha tenido un empleo y en un porcentaje casi similar (41.37%) dos o tres empleos, con cifras muy inferiores tres o más empleos, lo cual puede indicar cierta estabilidad.

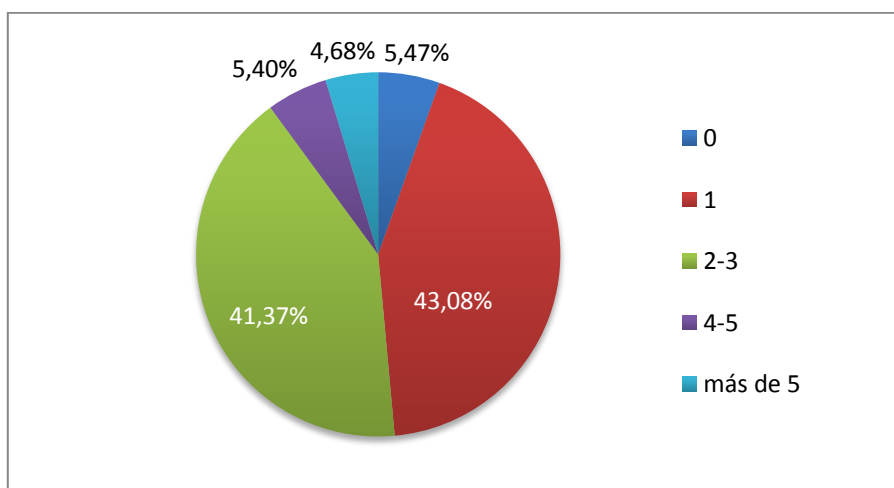


Gráfico 17. Empleos tras graduación

Preguntados sobre cuantos de dichos empleos estaban relacionados con la traducción, el porcentaje es relativamente alto (Gráfico18) si consideramos las posiciones 1 y 2-3. Ahora bien, también hay un porcentaje relativamente elevado (en torno al 20%) de egresados que no realizan tareas relacionadas con sus estudios de traducción.

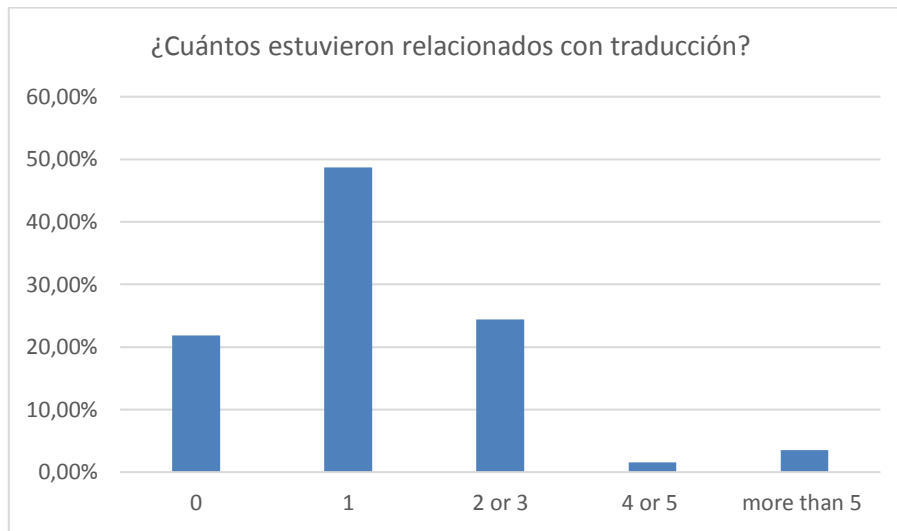


Gráfico 18. Relación empleo - traducción

Preguntados por su situación actual, los datos indican que un 64.82% trabajan a tiempo completo y un 9.75% lo hace a media jornada, seguido de un 8.50% que busca empleo, 5.73% que estudia y trabaja, y un porcentaje muy bajo que solo estudia (3.36%). El restante 7.84 es para otros (Gráfico 19).

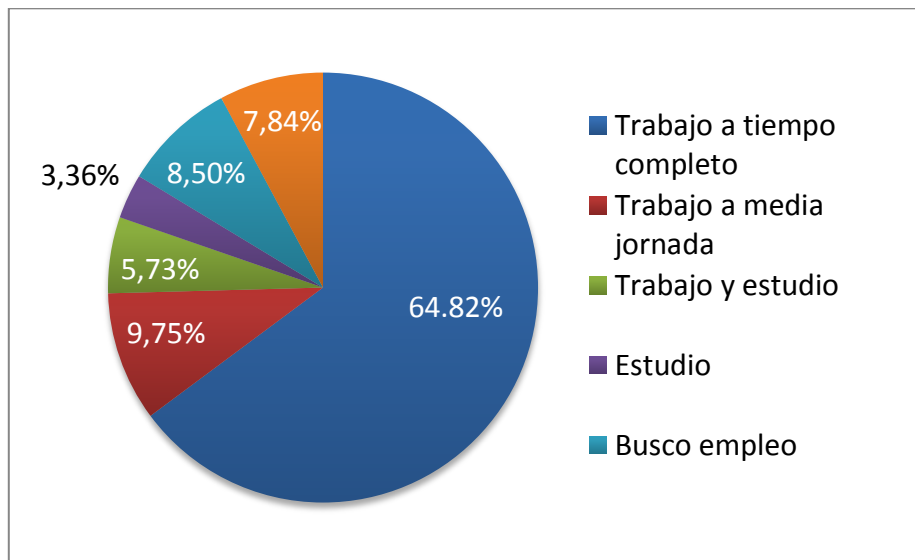


Gráfico 19. Situación laboral

Sobre los sectores en los que han trabajado, los datos (Gráfico 20) indican que los sectores relacionados con los servicios lingüísticos (traducción, localización, postedición, etc.) son los que tienen el porcentaje más alto (54.74%), indicando así una alta correspondencia entre sus estudios y empleo. El siguiente sector es educación con un nivel sensiblemente más bajo (13.77%). A gran distancia se hallan márketing y publicidad (5,53%); Entretenimiento y medios de comunicación (3.95%); Turismo (2.37%); Transporte y logística (2.31%); servicios relacionados con atención sanitaria (1.77%). En el concepto de 'otros', el porcentaje es de 15.35%, tema por explorar en un futuro.

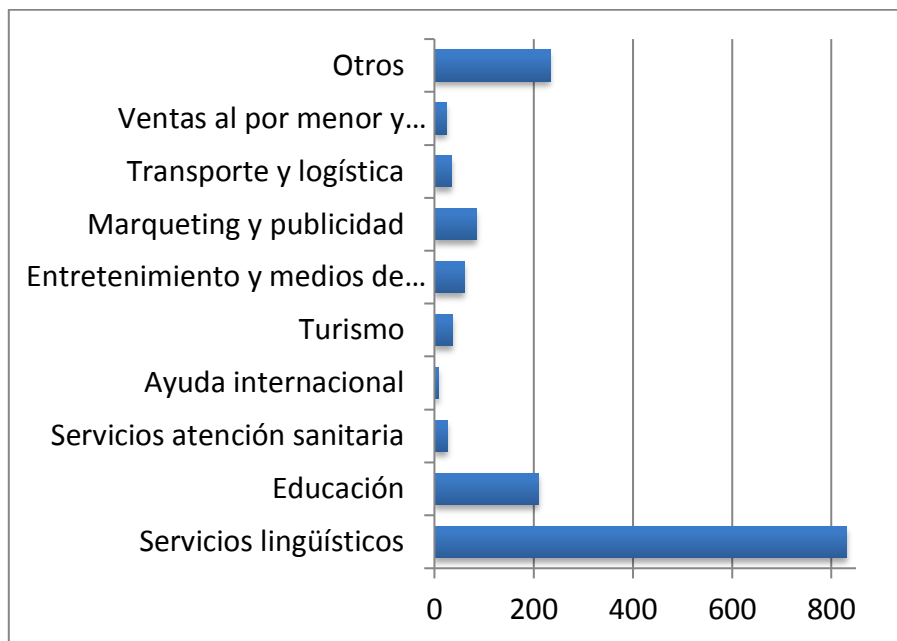


Gráfico 20. Sectores de trabajo

En relación al tiempo que han tardado los egresados en la UE en encontrar el primer empleo, menos de seis meses alcanza 32.74% o que ya tenían empleo al graduarse el 30.57%, lo cual suma 63.31%; el resto consigue el trabajo en un año (9.62%) o dos años (7.38%) (Gráfico 21)

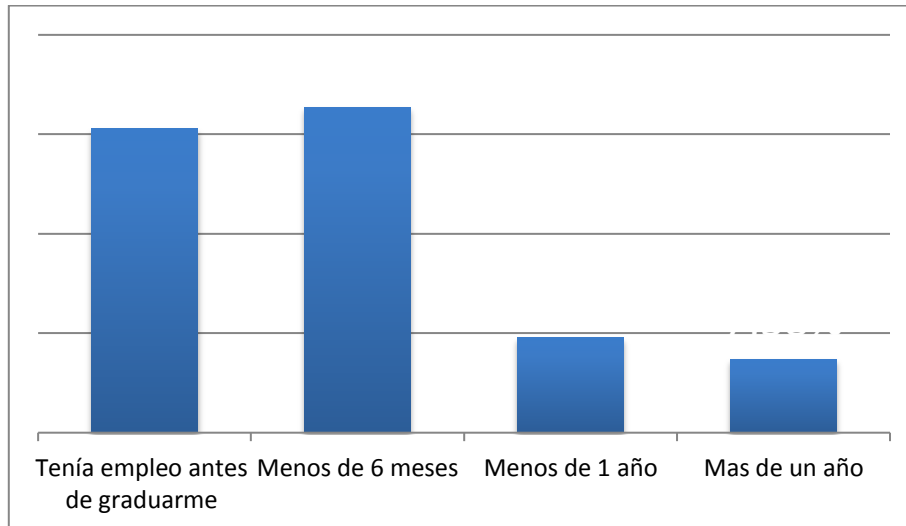


Gráfico 21. Tiempo en encontrar primer empleo

Preguntados por el salario neto, entre 10.000 y 20.000 € es la opción con un mayor porcentaje, seguido de un porcentaje aún mayor (20.000-30.000 €) y de un grupo que no contesta.

Y preguntados sobre su nivel de satisfacción en el empleo, los datos son relativamente positivos. El 41.30% dice estar bastante satisfecho, seguido del 25.23% que está muy satisfecho y del 11.66% que está poco satisfecho y solo un 2.11% dice no estar satisfecho (Gráfico 22).

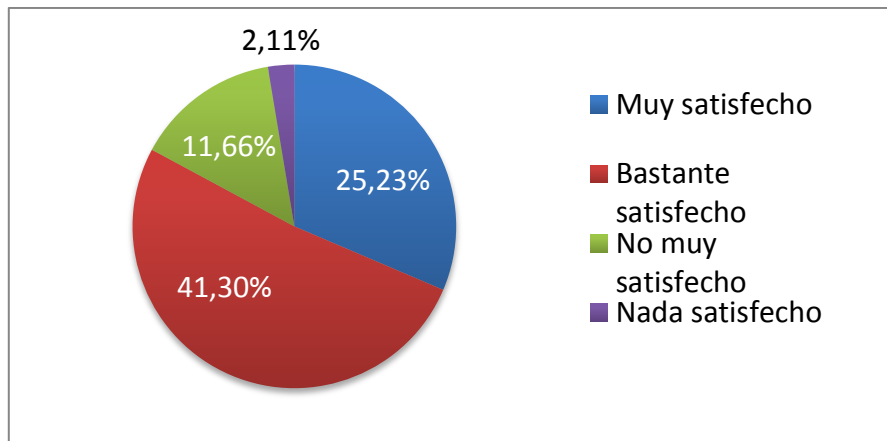


Gráfico 22. Satisfacción empleo

Tal respuesta parece contradecir en cierto modo la respuesta sobre la posibilidad de cambiar de empleo en un futuro próximo (Gráfico 23), donde el mayor porcentaje es para una repuesta afirmativa (47.06%), con un 34.56% que no lo harían.

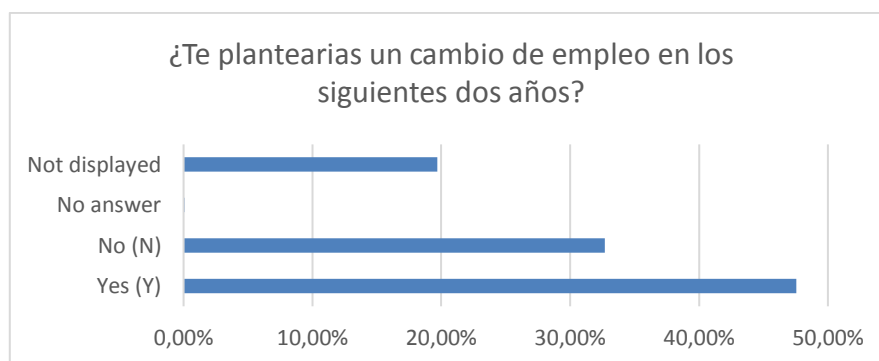


Gráfico 23. Cambio de empleo

Preguntados por la forma en que encontraron el empleo, las opciones son variadas y los porcentajes también igual que en el caso de España, si bien diferentes. De las ocho opciones dadas, la opción de ‘a través de una oferta de empleo’ (28.66%) y ‘después de una práctica’ (14.69%) ocupan los valores más altos, seguido a distancia por ‘a través de amigos o familia’ (7.97%) y ‘a través de solicitud de empleo’ (6.46%) y a través de antiguos profesores y tutores (5.14%). Solo un 2.83% indica que a través de las redes sociales y 2.31% a través de antiguos compañeros (Gráfico 24)

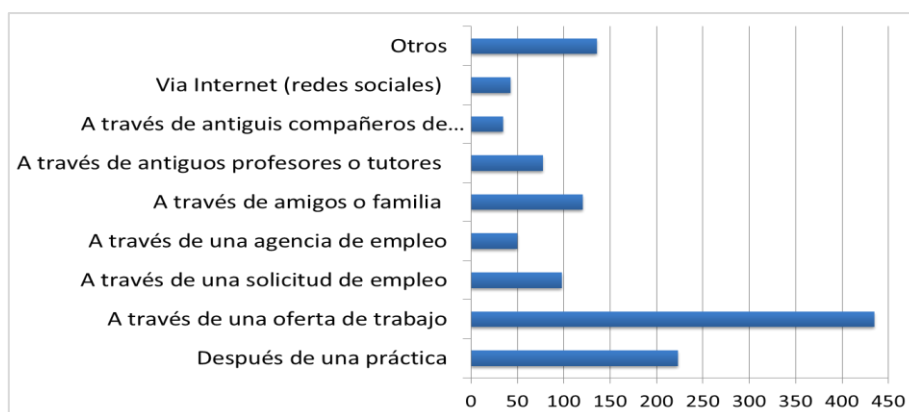


Gráfico 24. Cómo encontraste empleo

En relación a las preguntas relacionadas con las prácticas (Gráfico 25) y su relación con el mercado laboral, a la pregunta sobre cuántos períodos de prácticas realizaron, la mayoría indica que solo uno (40.78%), seguido de ningún período (26.48%), dos períodos (19.70%), y tres con un porcentaje más bajo (8.30%), y sólo el 4.74% más de tres.

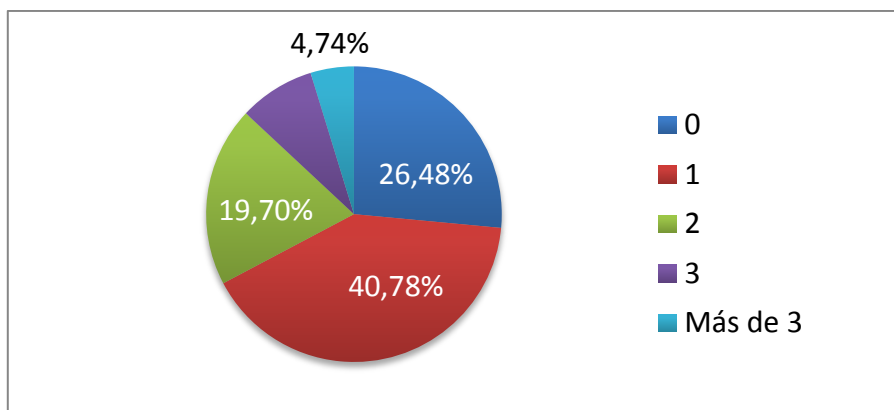


Gráfico 25. Período de prácticas

Preguntados sobre el carácter de dichas prácticas, los datos indican que 53.84% son obligatorias, 32.16% son voluntarias y solo un 13.99% son optativas (Gráfico 26).

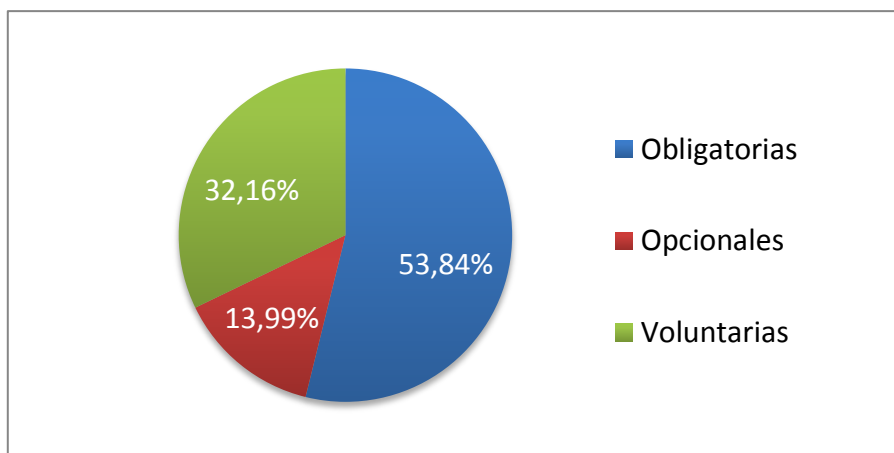


Gráfico 26. Tipo de prácticas

En cuanto al tipo de práctica, el 44.27% indica que son remuneradas y solo el 29.25% dicen que no lo son, mientras que el 26.48% no contesta. Si nos fijamos en la duración de las prácticas, entre 1 y 6 meses suman 48.42%, y sólo el 18.12% es de más de 6 meses, mientras que 1 mes de duración ocupa el porcentaje más bajo (6.98%).

En cuanto a las tareas que realizaron durante las prácticas, traducción (55.99%) ocupa el primer número, seguido de tareas relacionadas con corrección de pruebas (38.74%), revisión (25.49%) y tareas relacionadas con terminología (22.86%) suman los mayores porcentajes.

Sobre la utilidad de las prácticas, si se suman los porcentajes de ‘muy útiles’ (28.79%) y ‘bastante útiles’ (18.84%) suman casi el 50% (47.62%). Sin embargo un 16.14% indica que no fueron útiles y nada útiles el 9.75%, tema por explorar.

Finalmente, en cuanto a las competencias más útiles que adquirieron durante su formación universitaria, el porcentaje más alto es para habilidades lingüísticas en las LO y

LM; seguido de traducción general (54.02%) y traducción especializada (43.28%); conocimiento general (42.09%), dominio de herramientas TAO (38.80%) y de lenguas modernas.

Las que menor utilidad tuvieron postedición, habilidades de síntesis y maquetación. Sorprende sin embargo que en el caso de postedición, por ejemplo, las empresas de servicios lingüísticos estén demandando esta formación tal y como se desprende del mensaje enviado por una de las representantes de GALA a los miembros de red EMT en la reunión de marzo de 2016 en la sede de la Dirección General de Traducción de la Comisión Europea en Bruselas (comunicación personal).

4. COMPARACIÓN RESULTADOS EGRESADOS DE TRADUCCIÓN EN ESPAÑA Y EN LA UE

Analizados los resultados de los dos estudios por separado, si bien con el interés centrado en los egresados de Máster en CI&ITSP, la comparación de los datos nos lleva a las siguientes conclusiones.

En el caso de los egresados del Máster en CI&ITSP, las lenguas de trabajo mayoritarias son inglés, español (muchos de los alumnos son extranjeros y tienen el español como segunda lengua) y francés, si bien se adivina también una cierta variedad e interés por otras lenguas que no son de la UE como el ruso y el chino. Dicha variedad se ve también en las lenguas maternas de los egresados, lo cual indica una mayor movilidad de los alumnos o el interés por estudiantes de otros países en realizar estudios de postgrado en España.

A continuación presentamos de forma esquemática los resultados de la comparación atendiendo a temas tratados.

1. Empleos después de graduarse: Se ve cierto desequilibrio entre España y la UE ya que en el caso de España predomina dos o más y a gran distancia uno, mientras que en la UE destaca uno, seguido de dos o tres.
2. Trabajos relacionados con la traducción. De nuevo hay divergencias entre ambos grupos. Si bien coinciden en el índice más alto de que un trabajo se relaciona, sin embargo en el caso de España el índice es igualmente alto en el caso de 0, o sea no está relacionado el trabajo con traducción, índice que es muy bajo en el caso de Europa. Tal hecho, por un lado concuerda con la situación de inestabilidad laboral en España y el hecho de que son los egresados de Arte y Humanidades los que mejor ajustan su perfil a su situación laboral, si bien por otro lado, el hecho de que un trabajo tenga relación con la traducción también parece estar por encima de dicha consideración y se podría deducir que los egresados de traducción suelen encontrar trabajos en su campo más fácilmente que otros egresados de su misma rama de conocimiento. No obstante cabría investigar dicho punto.
3. Situación laboral actual. En ambos casos el porcentaje más alto es para trabajo a tiempo completo aunque con diferencias puesto que en la UE sobrepasa el 50% mientras que en España no llega, y hay un porcentaje más alto de personas que estudian y trabajan, hecho que no ocurre en la UE donde ese porcentaje es muy bajo. De nuevo los datos confirman en el caso de España la realidad que vivimos de la prolongación de la vida universitaria del egresado ante la falta de trabajo.
4. Sectores en los que han trabajado. Ambos grupos coinciden en dos áreas que obtienen mayores porcentajes: servicios lingüísticos y educación. En el caso de

España tal hecho parece corroborar la idea de que los egresados de traducción suelen encontrar trabajo más fácilmente que el resto de su rama de conocimiento.

5. Tiempo que tardaron en encontrar el primer empleo. En ambos casos resulta interesante ver que hay un porcentaje alto de egresados que ya tenían trabajo o bien que lo encontraron a los 6 meses de terminar, ello indica que o bien son personas que estudian por completar formación o especializarse, o bien que es una carrera de demanda.

6. Satisfacción en el empleo. En el caso de España, están al mismo nivel los que no están demasiado satisfechos o bastante satisfechos, es decir, un gran porcentaje está en esa banda media, muy por encima de los que están muy satisfechos o nada satisfechos. En el caso de la UE bastante satisfecho y muy satisfecho suman más del 50%, lo que indica una mayor satisfacción en el trabajo de los egresados en Europa que en España.

7. Salario actual neto. De nuevo las diferencias son sustanciales, con un sueldo mucho mayor en Europa que en España, situación que era de esperar a tenor de la realidad general. Tal hecho influye también, sin duda, en la baja satisfacción en el trabajo de los egresados en España. Sorprende sin embargo que en ambos grupos hay un deseo bastante alto de cambiar de empleo.

8. En cuanto a la forma en la que encontraron el primer empleo las diferencias se hallan no solo en los porcentajes sino también en las formas. En España los mayores porcentajes corresponden a una oferta de empleo o a través de amigos o familiares, lo cual concuerda con el estudio general del Barómetro que indica el poco entramado que existe aún en España a la hora de proporcionar el paso de la universidad al mercado de trabajo. En el caso de la EU, los mayores porcentajes son para la oferta de empleo y tras unas prácticas, dejando el tema familiar para un tercer lugar con un porcentaje bastante más bajo.

9. Período de prácticas. Sobre las prácticas, en cuanto a la duración hay similitudes, en cuanto al mayor porcentaje, de uno a tres y hasta seis meses son las de mayor porcentaje, si bien en España hay un nivel mayor de prácticas de 1 mes. No obstante, estudios recientes indican que un período de tres a seis es el ideal (Toudic 2011, Valero Garcés y Toudic 2014). Sobre el carácter de las prácticas, en ambos casos, son mayoritariamente obligatorias o se hacen como voluntariado. La mayor diferencia se halla en cuanto a la remuneración: en España no suelen serlo mientras que sí lo son en el caso de la UE. No hay tampoco gran diferencia con relación a los sectores/tareas realizadas durante las prácticas, siendo aquellas relacionadas con la traducción las que tienen un mayor porcentaje, lo cual contradice también en cierto modo las conclusiones del Barómetro sobre el escaso ajuste entre estudios y empleo en el caso de Humanidades y Arte.

10. En cuanto a la utilidad de las prácticas a la hora de encontrar un empleo en el caso de España los resultados indican que no son tan útiles como en la UE, y hay también alguna diferencia en cuanto a la utilidad de las competencias útiles durante la formación, puesto que en España destacan la traducción especializada y en segunda y tercera posición el dominio de LO y LM, mientras que en la EU la primera y segunda posición es para las lenguas LO y LM y en tercer lugar la traducción general.

En este sentido cabría comentar que, en el caso del Máster en CI&ITSP en España, como ya hemos indicado, muchos de los alumnos trabajan con dos lenguas que no son sus lenguas maternas, de ahí que profundizar en este sentido sea vital para ellos.

5. CONCLUSIÓN

Analizados los resultados de los dos estudios—egresados del Máster CI&ITSP y egresados de másteres de traducción europeos de la red EMT—y teniendo en cuenta el carácter meramente indicativo y parcial, la comparación de los mismos nos permite indicar que hay aspectos que coinciden, como son en los sectores en lo que trabajan, el tiempo que tardaron en encontrar un empleo, la satisfacción en el mismo, la realización de prácticas y la relación de las competencias adquiridas durante las mismas. Dicha comparación también deja entrever aspectos en los que no coinciden, como son el salario, el número de trabajos, las prácticas remuneradas o la utilidad de las mismas. Profundizar en estos datos primarios es tarea futura que esperamos continuar.

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Notes on the Evolution and Trends in Research in Public Service Interpreting and Translation (PSIT) in the Early 21st Century

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Abstract

Since the first Critical Link Conference in Geneva Park, Canada in 1995, Public Service Interpreting and Translation (PSIT) has experienced a dramatic change in both theory and practice. An overview of the challenges and shifts in PSIT and of the influence of some disciplines and research may provide a better understanding of its evolution and trends in the early 21st century. Based on a review of topics discussed at both the Critical Link and FITISPos International Conferences between 1995 and 2016, research shows a certain evolution geared toward a much more multidisciplinary, realistic, and fuller understanding of the complexities of this discipline occurring within a specific socio-cultural moment in time.

Keywords: public service interpreting and translation; community interpreting; PSIT research; multidisciplinary

1. INTRODUCTION

Research conducted by Zanettin et al. (2015, 11) using the database of *Translation Studies Abstracts* (TSA) demonstrates Public Service Interpreting and Translation (PSIT) expansion. Zanettin investigates how subfields within translation studies have been defined and how research interests and focus have shifted over the years. The authors identify 27 categories within Translation and Interpreting Studies. Of these categories, most relate exclusively to translation. Nine categories relate to more general subjects regarding both fields, that is, translation and interpreting, as is the case with the categories of Research Methodology and Evaluation/ Quality/ Assessment/ Testing, as well as other disciplines related to Translation Studies, including Intercultural Studies, Contrastive and Comparative Studies, and Terminology and Lexicography. Seven categories relate exclusively to Interpreting. Of the 27 categories, PSIT is ranked 18 in terms of the number of publications under the heading “Community/Dialogue/Public Service Interpreting.”

Nonetheless, and upon analyzing the relative increase, decrease, and stability in the number of abstracts per TSA category, PSIT is increasing, ranked 10 out of 27. The categories that precede PSIT include (in order of appearance in the study) Intercultural Studies, Audiovisual and Multimedia Translation, Interpreting Studies, Translation and Politics, Specialized and Technical Translation, History of Translation and Interpreting, Corpus-based Studies, Translation Policies, and Contrastive and Comparative Studies.

Categories such as Court and Legal Interpreting, Conference and Simultaneous Interpreting, Literary Translation, Translation and Gender, and Translator and Interpreter Training fall behind PSIT, although there is an obvious overlapping of the different categories.

This scenario not only demonstrates a growing interest in PSIT research, but it may very well reflect an increasing need for specialization that goes beyond other categories of Translation and Interpreting Studies (TIS), given the increase in diverse cultures within society and the daily encounters between people of various cultural backgrounds who speak different languages (Maylath et al. 2015, 3).

As Rudvin (2006a) claims, PSIT has had, or rather is in the process of having, a significant impact on the direction that Interpreting Studies will take in the future, both in its epistemological basis and research methodologies. In practice, as Ozolins (2016) points out, PSIT originated from—and exists for—different institutions (institution-driven) as well as for the public sector. So PSIT is strongly influenced by the needs and changes of said institutions and the societies that they represent.

Nowadays these changes coincide with the technological, economic, and social changes. This high social and physical mobility is especially evident in the development of PSIT, which increased vastly in the 21st century due to large population shifts triggered by wars, natural disasters, communication advancements, and/or technological developments that frequently bring languages and cultures that are otherwise unheard of in contact with other majority languages for means of communication. As a result, we are living in multilingual societies in which “political, legal and social institutions face the new realities of a post-monolingual order, where the need for policies to manage multiculturalism in cross-cultural contacts becomes critical to overcome the dysfunction of previous societies” (Maylath et al. 2015, 3).

This paper will illustrate these new realities, and the emergence of new theories depicting certain trends based on the implementation of propositions and principles in other disciplines that include sociology, anthropology, ethnography, psychology and ethics (Valero-Garcés 2016).

I will start by providing a brief overview of overarching themes following the Critical Link Series, the FITISPos International Conferences on PSIT (1) and related publications. Then, a brief explanation of the experience and the manner in which PSIT has evolved in research and practice will follow.

2. THE CRITICAL LINK AND THE FITISPOS SERIES

A close look at the main themes of the Critical Link series reflects this evolution in research:

- 1995. Interpreting in Legal, Health and Social Service Settings.
- 1998. Standards and Ethics in Community Interpreting: Recent Developments.
- 2001. Interpreting in the Community: The Complexity of the Profession.
- 2004. Professionalization of interpreting in the community.
- 2007 Quality in interpreting – a shared responsibility.
- 2010. Interpreting in a Changing Landscape.
- 2013. Global Awakenings Leading Practices in Interpreting.
- 2016. A new generation: Future-proofing interpreting and translating.

And when comparing these titles with the *FITISPos-UAH* (2) series parallelisms are also highly illustrative (Table1) in the manner in which PSIT has evolved in Spain, an example of the path also followed in other countries, especially in the European Union (Valero-Garcés and Raga 2012).

2002. New Needs for New Realities in PSIT.

2005. Translation as Mediation or how to Bridge Linguistic and Cultural Gaps.

2008. Challenges and Alliances in PSIT: Research and Practice.

2011. Future in the Present: PSIT in WWW (Wild Wired World).

2014. (Re) visiting Ethics and Ideology in Situations of Conflict.

2017. Beyond limits in PSIT.

Critical Link series	FITISPos –UAH series (2)
1995. Interpreting in Legal, Health and Social Service Settings.	
1998. Standards and Ethics in Community Interpreting: Recent Developments.	
2001. Interpreting in the Community: The Complexity of the Profession.	
	2002. New Needs for New Realities in PSIT.
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2013. Global Awakenings Leading Practices in Interpreting.	
	2014. (Re)visiting Ethics and Ideology in Situations of Conflict.
2016. A new generation: Future-proofing interpreting and translating.	
	2017. Beyond limits in PSIT.

Table 1. Critical Link & FITISPos Series

In practice, a review of Tseng's (1996) (quoted in Mikkelson 1996) model towards the professionalization of new occupations is often referred to explain how an occupation becomes a fully-fledged profession.

1. Market disorder and fierce competition among the practitioners of the profession in question, which lacks social recognition. In this phase, there are few training opportunities but professionals feel the need to improve the situation by enhancing the social value of their job and by aspiring to a better job, considering that the best professionals leave the field.
2. Development of consensus concerning the practitioners' aspirations. Training programmes are created in this phase and translators and interpreters begin to become organized, as institutions require high quality services.
3. Creation of professional associations creating codes of conduct, whose development gives professionals a higher social recognition and prestige.
4. Adherence to the code of ethics and entry control to the profession, which will consolidate the establishment of the profession.

The passage from phase 1 to phase 4 is not easy and does not happen overnight. It is a perfect circle whose passages unfold in different ways according to the country in which the profession develops and in which several factors may converge (see Valero-Garcés 2015). Again, when comparing the Critical Link and the FITISPos series with Tseng's model (quoted in Mikkelsen 1996), PSIT evolution towards professionalization also shows some parallelism.

In research this is also reflected in an increasing appreciation among scholars and practitioners based on the fact that language, and thus the interpreter's performance, forms part of a larger institutional, cultural, social, and political framework that affects both micro and macro-linguistic aspects of the interpreter's performance and the various interlocutors' utterances.

3. SOME ASPECTS OF PARADIGMATIC CHALLENGES IN PSIT

Four aspects of paradigmatic challenges which have influenced the evolution of PSIT are:

- (1) The dynamic nature of language
- (2) The ubiquity of culture
- (3) The role of culture as a network of systems interacting with each other institutionally and between the institution and the individual (on both vertical and horizontal axes)
- (4) The role of the practitioner.

Using these four aspects as a starting point, Rudvin (2006a, 22-24) points out some paradigm shifts that lead to certain epistemological developments.

1. A gradual abandoning of the classical rationalist's absolute objectivity within the framework of "grand theories" in exchange for a culturally relativistic approach in which all cultures have equal value. In other words, instead of formulating complex theories, researchers today tend to examine local realities. What we see, therefore, is a shift from unitary theories to multi-voiced representations.
2. A crisis of representation deriving from a more nuanced understanding of the role of the researcher/observer/practitioner as no longer being a detached, neutral observer, but rather a participating agent who is constitutive of the very texts they are creating.

3. The tendency to celebrate differences with vibrant and fluid borrowings of ideas across multiple disciplines.
4. Viewing the text as polyphonies of voices and text production as a dynamic, dialogic affair in its broader context.
5. A change from language viewed as a monolithic nature to a set of ideological tools and relationships. Research shows a trend toward valuing social, pragmatic, dynamic and interrelated aspects of language as a cultural and social system in a larger context rather than as a code accountable only to itself and lost in space.
6. A change from ideologically-marked and prescriptive standard-setting attitudes (i.e. the imperative use of British English in language teaching worldwide) to an appreciation of variations in language use (e.g. Euro English) (Rovira-Esteva 2015, 159). This attitude has led to a more dynamic and critical approach in which the contextual factors of society, culture, ideology, politics, institutional frameworks, technology and the media impact languages and place constraints upon language usage.
7. Finally, the increasing value and emphasis given to the more (diachronically and synchronically) dynamic and interrelated aspects of culture, and recognition of the subjective and relativist nature of the phenomenon of observing and describing culture(s).

These paradigm shifts in PSIT have led to a much more realistic and comprehensive understanding of the complexities of communicative events within a specific socio-cultural moment at an intersection of many different professions, academic disciplines, and corporate and ethnic cultures.

In practice, one issue at stake that deserves some attention is the controversy involving interpreting/mediation. In several European countries (such as Italy and Spain) (Rudvin 2006b; Rudvin and Tomassini 2011), there is an open debate between PSIT and “intercultural mediation.” Both approaches are related to “language mediation” and are confusingly similar but very different practices, ranging from a neutral to a more active position. The practice may not be wrong in itself, but it is a different position. What happened (and is still happening) in these countries (Italy and Spain) seems to be the reverse of what has happened in most other Western countries where the interpreting position and trained—or untrained—interpreters have focused first on “interpreting accurately” and only subsequently opened up to the need to include cross-cultural communication modes in interpreting training, running parallel to an increased awareness of the differences in cross-cultural communication models and how these affect the interaction between the foreign language client in institutional discourse situations (Rudvin 2016; Rudvin and Tomassini 2011).

Another topic of raising interest is technology. PSIT now makes extensive use of certain technological advances, both in training and practice. For example, remote interpreting (telephone or videoconferencing) and specific joint ventures, as in the creation of specific software or projects like *Universal Doctor* or *AVIDECUS*, attempt to make even greater use of this technology due to the tendency of administrations to save time and money.

However, as Viezzi (2016) pointed out in the international conference held at the University of Alcalá in October 2015, under the specific theme of *Training, Testing and Accreditation in PSIT*, attention needs to be given to PSI *for* technology and PSI *through* technology in the near future. We simply need to figure out how to achieve a balance.

A lack of PSIT education programs has also been focused on by D'Hayer (2013). D'Hayer claims that a deeper understanding and application of pedagogical principles to PSI education is needed as a way for PSI to engage in an open debate on its professionalization and as a step further from the current training courses which mainly offer a skill-based approach and are summative assessment-led, with little awareness of pedagogical principles.

Another trending topic is the need for training the actual trainers. Methodologies for T&I teacher training has yet to be properly developed. Training-the-trainer initiatives still tend to be low-level, short-term, and ad-hoc in nature, and they are mostly offered by non-academic providers. The already mentioned conference on *Training, Testing, and Accreditation in PSIT* (Valero-Garcés 2016), sponsored by the European Commission, is an example of the need for continued cooperation between the main stakeholders and the representatives of all parties. Representatives of EU Institutions, European Masters in Translation Network, European Language Council, CIUTI, European Network in Public Service Interpreting and Translation, EULITA, and local representatives from the governmental, educational bodies as well as associations defending translators and interpreters' rights (Red Vértice, AFIPTISP), all contribute to discussions and exchanges of ideas and new projects that aim to help integrate a harmonized set of programs, PSIT competency profiles, standards, training, testing, and accreditation in PSIT.

In summary, training has gone from courses, seminars, and workshops organized by a handful of enthusiastic volunteers, PSIT practitioners, and trainers on a local level, to more solid structures which still provide a few examples of best practice. There is still a need for developing complete PSIT education programs.

4. FINAL REMARKS AND FUTURE TRENDS

The 21st century has been marked so far by globalization and technology. These two circumstances affect all aspects and levels of our lives. In the field of Translation and Interpreting Studies and, within it, PSIT, some paradigmatic shifts have influenced its evolution. As a result a new "collaborative," "co-productive" paradigm is required, which aims towards a future in which technology plays an increasingly important role and in which the interpreter and translator is increasingly empowered.

In practice, currently, we are shifting toward increased professionalization and toward a far more interactive and collaborative role not only as interpreters/translators, but also as participants in communicative events thanks to the opportunities offered by new technologies. PSI training has also shifted from a prescriptive approach to a much more complex, interactive matter after accepting the fact that language, and thus the interpreter's performance, forms part of a larger institutional, cultural, social, and political framework that affects both micro and macro-linguistic aspects of the interpreter's performance and the various interlocutors' utterances.

The times in which each participant focused exclusively on one particular task, rather than seeing that task in a more global perspective and taking responsibility only for their own isolated "unit of activity," are far gone. The tendency is a closer, more participatory and collaborative one that links interpreters and institutions, and finds that common ground and interface between interpreters' services and ethics, and those of the clients and service providers. This could also help mend the current gap between the various parties and professions in the exchange. This evolution has allowed for progress to be

made in PSIT training, allowing it to shift toward a more active methodological style. At the same time, this training has shifted from being a topic of discussion within an academic environment (Critical Link 1995), to becoming a topic of discussion and action within actual conference halls (FITISPos 2017, Valero-Garcés).

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Part III
Round Tables

(Neo-)Victorian Studies and/in Spain: An Assessment

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Abstract

This round table presented the relevance of Victorian and neo-Victorian studies and/in Spain under the auspices of a funded Network (“Victorian and Neo-Victorian Studies in Spain Network”-VINS-FFI2015-71025-REDT) with several work packages. Our research focuses on the Victorians in an (inter)national context with the aim to synthesise the impact of the Victorians on the shaping of modern and contemporary European society. The members involved, five Spanish researchers from different universities, are linked by their research into (neo-)Victorian studies and its diversity in contemporary society including Victorian predecessors and successors as well as neo-Victorianism. They consider the position of the research in the fields of Victorian and neo-Victorian studies and/in Spain. The members of the round table encouraged the audience to join and contribute to the current debate over the Victorians: How are the Victorians received today? What frameworks are useful in contemporary interventions into the Victorian literature and culture?¹

Keywords: (Neo-)Victorian studies; trace; Charlotte Brontë; Elizabeth Gaskell

Rosario Arias, Principal Investigator of the funded Network and chair of the round table, introduced the work carried out in the VINS Network. She engaged with critical frameworks and recent conceptualisations already in use by Victorian and neo-Victorian scholars, such as haunting and spectrality, the ‘trace’, Thing theory, and sensing and perception, among others. In addition, Paul Ricoeur’s notion of translatability, inextricably connected to the concept of the trace, also provides a useful tool to deal with the Victorian past in today’s culture. Ricoeur understands ‘translation’, “as transference to and from, forward and backward, [the paradigm of translation] reveals its everyday power” (Kearney 2004, xx). In fact, for Ricoeur, when we engage with the task of translation (or any process involving the past), this brings about “a discovery of an other within the very depths of the self. This other within is itself plural, signifying by turns the unconscious, the body, the call of conscience, the *traces* of our relations with other human beings” (Kearney 2004, xix; emphasis added). After this brief consideration of the notion

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of translatability, Arias described several examples of Spanish engagements with the Victorians such as Victoria Álvarez's recent fiction, and the Spanish TV series "El Ministerio del Tiempo" (Pablo and Javier Olivares 2015).

The group of scholars and members of the VINS network from the *Universitat de València* and *Universidad de Salamanca* whom Laura Monrós-Gaspar represents in this roundtable work centre on the fields of adaptation and reception studies in nineteenth-century literature and culture. The permeability of both adaptation and reception studies has been widely manifested by theorists such as Lorna Hardwick (2003), Linda Hutcheon (2006), Julie Sanders (2006) and others. Such permeability invites enquiries into the potential relevance of the notions of liminality, hybridity and intertextuality for the creation of ultimate meanings for texts. Framed within these concepts, the topics on which the group focus range from Tiresian metaphors in the works by Michael Field; female quixotism; Scottish Gaelic women writers; women travellers and discoverers in performance; and the reception of Greek and Roman drama on the Victorian popular stage. For the case study which Monrós-Gaspar presents in this round table she focuses on the construction of the images of the Empire through popular performances of the Iliupersis or the siege of Troy at Astley's Amphitheatre. Both the circus and the minor burlesque theatres of the early nineteenth century accommodated performances which transplanted ancient images and mythologies to a new *mise-en-scène* which extolled the demotic in order to appeal to the popular audiences in Victorian London. This was achieved by selecting the pre-existing images of the classical past in dialogue with a particular contemporary aesthetic texture which put in the foreground unorthodox refigurations of classical myths. An in-depth analysis of the process evidences a hybrid semiotic system which both legitimizes and disputes the images from the Empire. As Monrós-Gaspar argues elsewhere (Monrós Gaspar, *forthcoming*), this is so much so in the choice of female roles which both challenges and perpetuates prevailing sexual and gender mores.

Sonia Villegas López discussed neo-Victorian biofiction, which designates those narratives that re-animate the public and private lives of unknown or remarkable figures of the Victorian past. This form also vindicates the relevant role of the author in post-postmodern times (Kaplan 2007, 8). These narratives supply real details about the subject's life but also provide a contemporary perspective that complements or contradicts the extant biographies on the characters involved. Charlotte Brontë's figure offers a good counterpoint to foster literary and cultural exchanges between the Victorians and us.

Michèle Roberts' *The Mistressclass* (2003) and Ángeles Caso's *Todo ese fuego* (2015) illustrate the taste for biofiction. Roberts uses the power that Charlotte's letters convey to give free rein to Charlotte's inner world. Not only that, Roberts creates a piece of simulacra which replaces the 'real', and her novel stands as an alternative source of knowledge which helps readers to reconstruct the past and create a new 'memory-text'. *The Mistressclass* helps us to speculate about the possibilities that fiction offers to access the past. *Todo ese fuego* reproduces the process of conception of *Jane Eyre* and Charlotte's most crucial decisions about the design of the novel on 16 July 1846, through Charlotte, Emily and Anne's narrated monologues. Their voices are interspersed with a third-person narrator who supplies biographical details about the Brontës, and shares with the reader her own reflections about women's lives and writing. Caso reinforces the connection between Charlotte's biography and her writing, as she focuses on her professional experience to approach Brontë's career. Both novels offer new revisions of the Brontës that defy and/or complement the historical/ biographical information. They give clues about what the Brontës are to us. Basically, they single out Brontë's writing

experience, and her relevance for women writers now. The two examples could be well described as ‘hybrid’ forms, or experimental narratives, which often cross the line between the biographical and the fictional, the biographical and the autobiographical, as the subject of biofiction becomes the object, and as the writers of biofiction include themselves in a complex work of remembering.

In relation to this, María Jesús Lorenzo Modia explored the retrieval of the Victorian writer Elizabeth Gaskell. The recuperation of narrated identities is one of the nuclear elements of Paul Ricoeur’s hermeneutic approach applied to the study of literature (2000). Writers make the past real in that it survives in texts, documents, testimonies and witness-accounts. From this perspective authors transform data into their narrative matter. Elizabeth Gaskell and her extensive literary production that includes fiction as well as a biography of Charlotte Brontë (1857) were dealt with. In the present day her texts are being reassessed from manifold viewpoints. Although there is consensus in the academy as to her belonging to the contemporary literary canon, her literary figure has received due attention only from the end of the twentieth century onwards. Thus, 1985 saw the foundation of the Gaskell Society and the *Gaskell Journal*. While as a writer she enjoyed positive contemporary reception by both readers and critics, she lost momentum approximately for a century. The last 40 years were instrumental in the revival of her popularity mainly through new scholarly editions of her six novels, as well as of her novellas and tales, together with television series and adaptations of her most popular novels, e.g. Pickering and Chatto edition of her complete works (2005-6), TV Series of *Wives and Daughters* (1999), *North and South* (2004) and *Cranford*, (2008-09). 2016 marks the bicentennial celebration of Charlotte Brontë’s birth, a date particularly relevant in Gaskell’s scholarship since she had been commissioned as authorized biographer by Patrick Brontë. Probably because of being herself a biography writer Gaskell was belligerent against the publication of any such texts on her and refused to provide information on or letters to or by her, and her family followed her wishes in that respect after her death. However, at the end of the twentieth century various biographers attempted the task of writing on her life: Winifred Guerin (1976), Uglow (1993), Chapple (1997), and Bonaparte (1992), together with an edition of her letters: Chapple and Pollard (1997). Lastly, in Spain there is growing interest in this writer as all her novels as well as her biographical work have been recently translated by both academic and general publishing houses. Professor Lorenzo Modia concluded that *The Life of Charlotte Brontë* was in fact the first full biography of a female writer by a fellow woman writer, and that the personal and literary image of the above that has reached the literary audience is the one constructed and transmitted by Elizabeth Gaskell.

Rooted in the atavistic and nebulous mists of folklore, the vampire has always shown its multiform and protean capacity of adaptation to the different events and periods of history. Paradoxically enough, shedding no reflection in the mirror of early literary texts, vampires have become doubles of human fears and anxieties of all times. Antonio Ballesteros González’s talk presented an inclusive overview of how the vampire has evolved from a symbol of monstrosity, horror and sexual polysemic behaviour in the Victorian period to one of present-day decadence, and pubescent and puritan love in some significant paradigms of neo-Victorian literature and culture. The origins of the vampire as a literary myth reflecting the uncanny can be traced back to the Romantic period, with the narrative point of departure of John William Polidori’s ‘The Vampyre’ (1816). James Malcolm Rymer’s ‘Varney the Vampire’ (1837), published in installments at the threshold of the Victorian era, turned the creatures of the night into an emblem of popular culture which would be exploited later, in Victorian sensation narratives, in the symbolic form of elusive and sexually deviant monsters like Joseph Sheridan Le Fanu’s ‘Carmilla’ (1872) and Bram

Stoker's *Dracula* (1897). The languid decay of the literary vampire in the first part of the twentieth century was counterpointed by the zenith of vampires as cinematic creatures, from Murnau's *Nosferatu* (1922) to Tod Browning's *Dracula* (1931), reaching the sexual fetishism of blood in technicolor, incarnated by Terence Fisher's *Horror of Dracula* (1958) and the subsequent Hammer films, all of them enriched by Gothic and neo-Victorian features. The crepuscular tone of Anne Rice's "Vampire Chronicles" and, to some extent, John Badham's *Dracula* (1979) paved the way for the rise of the postmodern and neo-Victorian vampire, portrayed in Francis Ford Coppola's *Bram Stoker's Dracula* (1992) and, ultimately, in Stephenie Meyer's "The Twilight Saga." It is Ballesteros González's contention that, in recent times, the vampire has become a "disenchanted image," an emblem of adolescent and tamed "romantic love" which opposes the powerful figure of ancestral horror and sexual unease revealed by the Victorian vampire.

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When They Change the Mike for the Pen: Musical Narratives of the American West

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Abstract

Revisionist approaches to the history of the American West have usually been interested in how different cultural products contribute to the creation of a biased and limited vision of the region. However, literature and films have always been scholars' main interest. Music has the capability and flexibility to provide an engaging perspective on the American West. We approach musicians from the American West when they depart from their professional realm. We focus on the literature that they have produced beyond their songwriting and performing, studying thus the contrast that can be established in their use of different cultural mediums.

Keywords: American West; music; poetry; fiction; Autobiography

1. INTRODUCTION

The revisionist scholarship that re-examined the history of the American West during the late 1980s and early 1990s offered new lenses to expose how the region became paradigmatic for the creation of some of the myths upon which American identity contrived itself. Those revisionist studies by historians were followed by scholarly approaches to the culture of the region, usually directed towards literature and films. However, other cultural products offer a stimulating opportunity to enrich multiform approaches to the American West. Music is one that deserves attention, as David Wrobel claims: "rock music deserves more recognition in our studies of the West in popular culture" (2000, 85). Neil Campbell too talks about the "poetic renditions of music as an ambivalent form with no single trajectory" (2008, 321), implying that music is an effective way to approach how the American West has been shaped and interpreted in art. Campbell's concept of "no single trajectory" and Wrobel's demand for "more recognition" can be twisted when departing from music to reach to more traditional literary genres. In this short piece, we aim at presenting the work by four songwriters from the American West when they abandon their songs to explore the realm of literature. A comparative textual analysis tells us a lot about the relationship between music and literature, but also between music and place. We have consciously chosen four different authors that depict Western American settings and milieu in four different literary genres so that we can examine the complexity of this literary conversation.

2. POETRY: DAVE ALVIN

Dave Alvin is mostly known for his music with the California-based rock band The Blasters, but also for his solo performances since the 1980s. He was already a poet before his songwriting began to be acknowledged as worthy of literary recognition. With only two books published, it is very difficult to privilege his writing reputation before his music career. Alvin has been celebrated as a talented songwriter, much in the same line that others before him were praised for giving voice to those that do not usually enjoy a spot in grand fiction or songs intended for commercial success. His portrayal of the common men and women, his embracement of failure, routine and graphic realism are partly why his songwriting can be labeled together with other contemporary, more realistic and critical, revisions of the American West. In his poetry book *Any Rough Times Are Now behind You* (1995), collecting writings from as late as 1979 and characterized by free verse, rich characterization and the use of dialogue, he repeats some of the themes that characterize his songwriting (memories, relationships, landscape), but he also sharpens his reflections on Western themes, such as mobility, sense of place or the urban actuality of the region.

3. AUTOBIOGRAPHY: ALICE BAG

In her autobiography *Violence Girl: From East L.A. Rage to Hollywood Stage. A Chicana Punk Story* (2011), punk singer, songwriter and activist Alice Bag, shows her first-hand experiences and appreciations of the early punk scene in East L.A. Bag is best known for her music with The Bags, Castration Squad or Cholita, but her recent solo album *Alice Bag* (2016) is being positively welcomed, principally for her portrayal of Chicano identity and her conversation on feminist or racial issues. Her autobiography can be read as a hymn to punk-rock music, a genre to which she devoted her life. Extremely linked to her songwriting in terms of diction, style and content, Bag's autobiography focuses on her development as a musician and on the violent episodes—domestic violence or drug dealing—that shadowed her childhood. The underlying goal for writing the book was a “therapeutic issue” through which she could leave physical proof in the form of written words. As a pioneer of a peculiar punk style, she played an active role on the first wave-punk scene of California. Additionally, she put at the forefront of the punk movement some relevant minority voices that are still unreported, contributing to record a more urban and multiethnic image of the American West.

4. SHORT STORIES: STEVE EARLE

A country song-like American West is depicted in *Doghouse Roses*, a short-story collection by singer-songwriter Steve Earle. Next to his long-term successful career as a songsmith, Earle undertakes a literary exploration of the West from the same ethical drives that can often be found in his music: anti-death penalty activism, race, gender, echoes of Vietnam, isolation of uninspired songwriter in a big city, illegal immigration, the price of success in the giant Nashville music corporation... Earle's West is populated with outlaws, drug dealers and abusers, broken marriages, hitchhikers and drifters in search of some kind of moral landmark. Typically, settings such as the backstreets of border towns, trailer parks, hotel rooms, and dimly lit bars, play out as the canvas in which those characters struggle to undo the consequences of bad choices. Clearly autobiographical, in his short stories, Earle features drug-addicted musicians who play the role of the antihero in a West that offers some kind of shelter and hope. Endings are never open, as each narrative closes down with what could be the acoustic resonance of any of Earle's three-chord blues. One

of his short stories, “Taneytown,” tells the story of a black kid that kills a white one in a racist Maryland town, a replication of the theme of one of his old songs. His characters, themes and settings replicate patterns: Earle’s West confronts ethical drives with political commitment, social engagement with individual choices, demanding action and compromise.

5. FICTION: WILLY VLAUTIN

Willy Vlautin is the singer and main songwriter of the Oregon-based alt-country band Richmond Fontaine. They have recently released *You Can’t Go Back If There Is Nothing to Go Back to* (2016), their eleventh studio album. This album is a response to the characters that Vlautin has conceived through his fiction; it is a *return* to the characters in novels such as *The Motel Life* (2006), his first attempt at writing fiction: people that have undergone a potholed life and that have not a place to call their home. The album has been recorded as a final goodbye, a last musical dinner. This end means the closure of a long creative history through which Vlautin has provided his audience with a varied range of stories and fictional characters. Indeed, Vlautin has gained a reputation as a narrator of stories and as the loudspeaker and scribbler of common dwellers in a Western landscape. When exploring Vlautin as a novelist, we come closer to the musician who sits in front of a computer or a notebook and gets to write aching and tender stories of life in the American West. His written work is an exhibition of an artist that feels at home both behind the mike and in front of a notebook. Vlautin, certainly an artist of the sad ballads of the American West, imprints his peculiar characterization, diction, tone, style or topics both when he is on the stage and on the printed page.

6. CONCLUSION

The four writers in this brief thematic presentation employ literary tools to expand or strengthen themes and topics that they had previously developed in their lyrics. However, small details or changes in tone can be related to the new literary framework that they have chosen to, otherwise, keep providing a contrasting depiction of the American West.

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East of the West: European Renditions of the American West

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Abstract

The American West, both as an ideal and as setting, has been shaped by stereotyped views on western expansion and classical images. However, in recent decades, the American West has held many revisionist approaches that have exposed this pervasive and traditional depiction of both the region and its history. We want to analyze the fascination with the American West beyond its own realms. This bond tells a lot about the shared history between the continents and, from a more contemporary perspective, it discloses the present-day natural elasticity and fluidity of cultural fabrication. We offer here a fourfold perspective that explores European approximations to the American West. And we do it by putting forth a varied and combined approximation that encompasses three different cultural productions: literature, music and theater.

Keywords: American West; Europe; literature; music; drama

1. INTRODUCTION: EAST OF THE WEST

The American West, both as an ideal and as setting, has been shaped by “traditional views of the conquest of this territory” (Río 2014, 20). In recent decades, however, the American West has held revisionist approaches targeting and exposing this pervasive and traditional depiction of both the region and its history. These new approaches usually underline the significant participation of different active subjects (and their subsequent ideologies) in the construction of a cultural paradigm that, needless to say, has traveled beyond geographically-defined borders, actualizing what Susan Kollin tried to reconcile with her concept of “unbounded regionalism” (2011, 517-522), this is, local and global views on the American West. And when we talk about borders, we both talk about interior, national borders, but also about exterior, international borders, as when David M. Wrobel states that “Western imagery has a psychic pull on a broad diverse public, both inside and outside of the West” (2000, 83).

Those exterior, international borders have been long traveled and trespassed. The fascination with the American West beyond its own realms is not a whimsical or inflated movement. That bond discloses the present-day natural elasticity and fluidity of cultural fabrication. In this article, we explore European approximations to the American West and we do it by putting forth a varied and combined approximation that encompasses different cultural productions: literature, music and theater. It is through the dialectic rendition of Western imagery that we will be able to discern to what extent mythical or traditional views are counteracted by revisionist or peculiar understandings.

2. MUSIC: THE AMERICAN WEST IN WESTERN SPAIN

If the American West and the nation's intricate expansion towards the Pacific become a founding experience, the international conversation between cultures at both sides of the ocean is a fundamental constituent and a solid trait too. Traveling from the original territory (the American West) of western and country music to Spain entails a critical examination of how music has contributed to rewrite (or not) Western imagery. Music thus becomes a valuable way of examining the cultural connections that tie the American West and Spain.

The band Milana, originally from Extremadura, Spain, has recently published (November 2014) an album that could be labeled within the genres of country-rock or americana. The album establishes an artistic dialogue with local culture and traditions (the name of the band makes reference to a classic Spanish movie set in the same region of Extremadura, *Los Santos Inocentes*, which was also an inspiration for the design of the album's art) but it also enjoys a compelling musical association with the American West. Thus, Milana's work elaborates on the significant (aesthetically, ideologically and culturally) connection between their own roots and those that were fictionally inherited. The lyrics cover universal topics such as love or the meta-approach to artistic creation. However, other songs combine particular themes with specific instrumentation and composition, inviting to read them as examples of redefinitions of the American West from an outsider perspective. For instance, in "Remolino" they connect the Spanish figure of the "bandolero" and the American gunman. Also, a classic topic in lyrics from bands in alt-country or americana is the rendition of newer approaches to mobility in which ambiguity is embraced and idyllic or mythic understandings of journeying are neglected. That can be found in songs like "El viaje."

3. FICTION: A SPANISH STORY OF THE WEST

The construction of the West as a territory and an idea is inextricably linked to its representation as an arid, empty land which had to be discovered, populated, and eventually, "civilized." The first accounts of the expansion towards the West depicted and finally constructed the West as a concept in the shape of a wild, savage place. This ideological representation was later expanded transnationally by the huge impact that the Western cinematographic genre had worldwide. In it, the West was represented as a crude, rude, mostly masculine space, where two communities had to struggle for survival: the white settlers, to fulfill their Manifest Destiny, and the savage Indians, to defend their territories and way of life. In Spain, this inspiration affected enormously the literary production of the middle decades of the 20th century, when the country was immersed in a fierce dictatorship, both political and cultural/ideological. The expansion of the Western dime novels was remarkable and among its most prolific writers, Marcial Lafuente Estefanía and José Mallorquí must be highlighted. In the Coyote series, by José Mallorquí, for instance, one can observe the time and place specific adaptation of the good ones/bad ones binary upon which the Western genre had relied. The sociopolitical and cultural context in which the series was produced demanded that all artistic manifestations were conceived as mere products of evasion and entertainment. In the case of the Coyote series, this requirement was thoroughly fulfilled and the novels had a great impact and an excellent reception. However, the novels also conveyed a particular ideological position. This altered the good/bad axis, erasing the natives from the narration and turning the *californios* (described as direct heirs of a honorable Spanish heritage) into the good ones, and the new Anglo settlers, into the bad ones, thus, indirectly complying to the ideological constraints of the moment.

4. DRAMA: STEINBECK IN SPAIN

The transnational and multicultural dimension of the American West can be exemplified by the different translations and adaptations of John Steinbeck's masterful novella *Of Mice and Men* (1937) and of his play version, also written by Steinbeck. The latest Spanish version of Steinbeck's play, Miguel del Arco's *De ratones y hombres* (2012) is an adaptation that emphasizes the dehumanization of ranch workers and their hard labor in the countryside, a setting that is deprived of traditional pastoral iconography. As a matter of fact, the scenic design of this play does not recreate archetypal portraits of rural life in the American West, stressing instead the physical harshness of the ranch hands' tasks, the darkness of their lives and their subordination to mechanic devices used in ranch work. As happens in Steinbeck's original play, Del Arco's adaptation departs from popular frontier mythology and traditional rhetoric of the old West. Nevertheless, this Spanish version also omits the geographical references included in Steinbeck's original play, set in an agricultural valley in Northern California. Del Arco's decision to exclude explicit references to a particular geographical setting may be justified by his interest in underscoring the universal dimension of George and Lennie's story and introducing an obvious parallelism with our contemporary recession. However, the omission of the geographical references included in Steinbeck's original version overlooks peculiar elements of George and Lennie's dream (a limited rendering of the American Dream in the midst of the Great Depression) and its long-established connection with the American West. In fact, George and Lennie's failure to achieve their modest dream in California, the archetypal "promised land," adds a more dramatic dimension to Steinbeck's accurate portrait of a fading American Dream. So, it may be argued that Del Arco's version neglects the power of local and regional references to suggest universal themes and carry significance across diverse spaces. After all, *Of Mice and Men* and its western features have already proved their power to engage the imagination of non-American audiences and to challenge restrictive interpretations of the iconography and rhetoric of the West.

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This volume brings together a diverse but well-balanced selection of the plenary lectures, scholarly papers and round tables presented at the AEDEAN Conference at Huesca. The contents of this e-book are divided into four sections. The volume opens with two thought-provoking essays by writers Anne Karpf (London Metropolitan University) and Tabish Khair (Aarhus University). The next two sections constitute the main body of the volume and comprise over thirty essays on the two wider areas of scholarship within English and North-American studies: literature and cultural studies (Part I) and language and linguistics (Part II). Finally, the last section of this volume includes some of the latest findings of three research projects in the form of round tables, dealing with cutting-edge research topics such as Neo-Victorian studies, musical narratives of the American West and European renditions of the American West. In short, the contributions included in this volume succeed not only in putting forward provocative and innovative research, but also in sampling the wealth and breadth of scholarly interests and approaches that the annual AEDEAN Conference unfailingly gathers.



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