

This issue is dedicated to the memory  
of William Golding (1911-1993)

## **ÍNDICE**

Nota del editor	5
Acta de la Asamblea General Ordinaria (13 Noviembre 2010)	6
Saludo desde la Presidencia de AEDEAN	16
Actividades de la Junta Directiva	17
Informe de las Representaciones de AEDEAN en otros foros académicos	28
Informe de la Dirección de <i>Atlantis</i>	34
XXXV Congreso Internacional de AEDEAN- Universitat Autònoma de Barcelona	35
Otros congresos, seminarios, revistas y volúmenes en preparación	37
Publicaciones de los socios/as: Resúmenes	65
Reseña de publicación de socias: Castro Borrego, Silvia del Pilar and María Isabel Romero Ruiz, eds. <i>Identidad, migración y cuerpo femenino</i> (Justine Tally)	83
“Oriental Writing in William Golding's <i>Egyptiana</i> ” (Fernando Galván)	88
“William Golding: A Backward Glance” (Marita Nadal)	99
William Golding Quotes	107
<i>In Memoriam</i> : Catalina Montes Mozo (1929-2011)	110



Presidenta: Socorro Suárez Lafuente (Universidad de Oviedo)

Secretaria: Marian Amengual Pizarro (Universitat de les Illes Balears)

Tesorera: Belén Méndez Naya (Universidad de Santiago de Compostela)

Vocal 1º: David Río Raigadas (Universidad del País Vasco)

Vocal 2ª: María Losada Friend (Universidad de Huelva)

**VISITA NUESTRA PÁGINA EN LA RED EN LA DIRECCIÓN SIGUIENTE**

<http://www.aedean.org/>

*Nexus* AEDEAN is published twice a year by the Spanish Association for Anglo-American Studies. Members of such association receive it free of charge. *Nexus* AEDEAN cannot be bought or sold. Back issues, if available, may be obtained from the Editor.

© AEDEAN

Editor: David Río Raigadas

Cover Picture: Library of Congress

Cover Design: Emiliano Alonso Hortigüela

ISSN: 1697-4646

## **NOTA DEL EDITOR**

Sirvan estas líneas para presentar brevemente el segundo número del *NEXUS-AEDEAN* de este año 2011. La publicación sigue el formato que viene siendo habitual en anteriores números, incluyendo en primer lugar el Acta de la Asamblea del exitoso Congreso de Almería, celebrado en Noviembre de 2010. A continuación, se incluye un Saludo por parte de nuestra Presidenta, Socorro Suárez Lafuente, que es a la vez una despedida tras haber guiado la “nave” de AEDEAN durante una fructífera singladura de seis años. Tras los informes de los miembros de la Junta Directiva de AEDEAN sobre la labor realizada por cada uno de los mismos durante el presente año, viene una sección específica donde se recogen las actividades de representación de AEDEAN en ESSE y EAAS. Seguidamente, la Directora de *Atlantis*, Angela Downing, quien también concluye un próspero mandato en el presente año, nos presenta un informe sobre la situación actual de nuestra revista, destacando el avance decisivo en su reconocimiento internacional que supone su inclusión en el prestigioso “Arts and Humanities Citation Index” (Thomson and Reuters’ Web of Science).

Tras estas secciones centradas en las actividades realizadas a lo largo del presente año, el “NEXUS-AEDEAN” avanza los contenidos más importantes del próximo XXXV Congreso de AEDEAN que tendrá lugar en la Universitat Autònoma de Barcelona (16-18 Noviembre 2011). En las reuniones previamente celebradas con el Comité Organizador de dicho Congreso hemos podido constatar el espíritu de trabajo, interés y eficacia del mismo por lo que estamos seguros de que los resultados del citado Congreso serán plenamente satisfactorios. Aprovecho la ocasión para animaros a participar y presentar vuestros últimos trabajos e investigaciones en dicho foro.

El volumen se completa con las secciones habituales dedicadas a informar sobre publicaciones recientes de los socios, congresos y seminarios que se celebrarán en los próximos meses y peticiones de artículos originales por parte de revistas y volúmenes en preparación, incluyendo además una reseña recibida por esta Vocalía. Este “NEXUS-AEDEAN” finaliza con una sección destinada a recordar a nuestra querida compañera Catalina Montes, fallecida en abril del presente año, y cuya memoria queremos honrar aquí también a través de las palabras de su colega de la Universidad de Salamanca, María Fuencisla García-Bermejo Giner.

Como habréis podido apreciar, este número del “NEXUS-AEDEAN” también rinde un pequeño homenaje a la figura del escritor británico William Golding (Premio Nobel de Literatura, 1983) en el centenario de su nacimiento. Para ello he tenido el privilegio de contar con la colaboración de dos destacados expertos en su obra, los Dres. Fernando Galván Reula y Marita Nadal Blasco, a quienes les doy las gracias de forma expresa por confiar en nuestra publicación para sus dos excelentes trabajos sobre la obra de Golding.

Esperando que la presente publicación sea de vuestro agrado e interés, me despido de vosotros hasta nuestro próximo encuentro en Barcelona.

Un saludo muy cordial

David Río (1.er Vocal de AEDEAN)

## **Acta de la Asamblea General Ordinaria de AEDEAN del 13 de Noviembre de 2010**

La Asamblea, en segunda convocatoria, comienza a las 13:15 horas, en el Aula Magna del Edificio del Departamento de Humanidades y Ciencias de la Educación II de la Universidad de Almería con el siguiente orden del día:

1. Aprobación, si procede, del acta de la sesión anterior publicada en el *Nexus AEDEAN* 2010.2.
2. Informe de la Presidencia.
3. Informe de la Secretaría.
4. \*Presentación del presupuesto para la creación de un directorio electrónico de miembros de AEDEAN.
5. Informe de la Tesorería.
  - a. Presentación y aprobación, si procede, de la gestión económica correspondiente al ejercicio del año 2010.
  - b. Presentación y aprobación, si procede, del presupuesto para el año 2011.
6. Informe de las Vocalías.
  - a. Vocalía Primera.
  - b. Vocalía Segunda.
7. Informe de la Directora de *Atlantis*.
8. Informe y propuestas de la comisión gestora del Fondo Institucional de AEDEAN (FIA).
9. Ratificación de la sede del XXXV Congreso de AEDEAN 2011.
10. Propuestas y elección de sede para el XXXVI Congreso en 2012.
11. Renovación y elección de Coordinadores de Paneles.
12. Renovación y elección de cargos:
  - a. Tesorería.
  - b. Vocalía Primera.
13. Ruegos y preguntas.

\* Nuevo punto establecido en el orden del día

---

### **0. Petición de introducción de un nuevo punto en el orden del día por parte de la Presidencia.**

La Presidenta de la Asociación, la profesora Socorro Suárez Lafuente, solicita a la Asamblea la inclusión de un nuevo punto (punto número 4) en el orden del día con la finalidad de comentar el presupuesto solicitado para la creación de un directorio electrónico de miembros de AEDEAN y estudiar su aprobación en el presupuesto del próximo año 2011.

Se aprueba la introducción del nuevo punto.

## **1. Aprobación, si procede, del acta de la sesión anterior publicada en el *Nexus AEDEAN 2010.2*.**

El acta se aprueba por unanimidad.

## **2. Informe de la Presidencia.**

La Presidenta remite a los contenidos del “Informe de la Presidencia” publicado en el *Nexus AEDEAN 2010.2* de octubre. A continuación, se refiere a los temas de mayor relevancia suscitados desde la celebración de la última Asamblea:

- Se atiende al ruego realizado en la última Asamblea sobre la posibilidad de presentación de trabajos en los Congresos de AEDEAN por parte de miembros no-socios. La Presidenta informa que, después de haber estudiado dicha propuesta cuidadosamente, la Junta Directiva no considera oportuno introducir ninguna modificación y opta por continuar con el procedimiento utilizado hasta ahora. No se observan comentarios.
- Se comenta la inclusión del nuevo punto (punto número 4) en el orden del día para atender a la petición realizada por la profesora Sara Martín en la última Asamblea sobre la creación de un directorio electrónico de miembros de AEDEAN.
- Se comunica que en el Congreso de este año se ha presentado un volumen de ponencias, mesas redondas y talleres semejante al de otras ediciones. La Presidenta aprovecha para dar las gracias a los organizadores del Congreso, así como a todas las personas involucradas en el proceso de evaluación de propuestas, funcionamiento de los jurados y premios y ayudas de la Asociación. No obstante, incide en la tendencia que se observa en algunos Paneles (dos en concreto en esta última edición) en los que se ha registrado una asistencia escasa o nula por parte de los socios. La Presidenta comenta que éste es un tema de difícil solución debido a factores diversos, entre otros, el hecho de que los “proceedings” no son baremables por las Agencias Estatales de Calidad.
- Finalmente, expresa, en nombre propio y en el de todos los socios su agradecimiento a los profesores y escritores invitados del Congreso: Moira Crone, Aída Díaz Bild, Toby Litt, Juana I. Marín Arrese y David Britain.

## **3. Informe de la Secretaría.**

La Secretaria, la profesora Marian Amengual, remite al “Informe de la Secretaría” publicado en el *Nexus AEDEAN 2010.2*. Agradece el apoyo recibido por parte del Secretario anterior, el profesor Ignacio Palacios, los socios de la Asociación y, por supuesto, el de la Junta Directiva durante el primer año al frente de la Secretaría. Comenta brevemente la labor cotidiana de la Secretaría en cuanto a la expedición de certificados de diversa índole, atención a los socios y repuesta a solicitudes de naturaleza diversa. Dado el considerable número de petición de certificados, explica que algunos de estos últimos han empezado a enviarse en formato .pdf. Asimismo, ruega que las

peticiones se hagan con un plazo de antelación suficiente para que puedan ser atendidas debidamente y disponiendo de un margen de tiempo razonable.

Da cuenta de la edición del primer número del *Nexus AEDEAN 2010.1* dedicado a la figura del sociolingüista norteamericano Dell Hathaway Hymes y aprovecha la ocasión para expresar su gratitud a los profesores Ignacio Palacios, Juan Manuel Hernández Campoy y la profesora M<sup>a</sup> Pilar Safont por sus colaboraciones especiales en la edición de dicho volumen.

Explica que desde la Secretaría se coordinaron las solicitudes presentadas para concurrir a las convocatorias de ayudas a la investigación “Patricia Shaw” y de estudios estadounidenses “Margaret Fuller”. Asimismo, con fecha de 23 de julio, y en colaboración con la Tesorería, se presentó ante el Ministerio de Hacienda y Seguridad Social un extracto de cuentas de la Asociación con el fin de cumplir con la normativa fiscal vigente.

#### **4. Presentación del presupuesto para la creación de un directorio electrónico de miembros de AEDEAN.**

La Presidenta presenta a la Asamblea el presupuesto realizado sobre la creación de un directorio electrónico de miembros de AEDEAN. Se explican los aspectos principales de la aplicación, su diseño, el acceso privado con contraseña encriptada y otros detalles menores relativos a la aplicación. Se da cuenta del presupuesto total (2.230,20€), el cual entra dentro del margen establecido inicialmente para este propósito.

Se aprueba este punto y se da paso a la aprobación del presupuesto de 2010 y 2011 a comentar en el siguiente punto del orden del día.

#### **5. Informe de la Tesorería.**

El Tesorero, el profesor Alberto Lázaro, empieza su intervención resaltando la enorme participación de miembros españoles de AEDEAN en el X Congreso de ESSE celebrado en Turín, Italia, antes de dar paso a la discusión de la gestión económica de la Asociación. Asimismo, recuerda que el próximo congreso de ESSE tendrá lugar en Estambul en 2012 y que convendría mantener tanto la elevada participación como el alto nivel de los trabajos presentados.

*a. Presentación y aprobación, si procede, de la gestión económica correspondiente al ejercicio del año 2010.*

A continuación, se remite al “Informe de Tesorería” publicado en el *Nexus AEDEAN 2010.2*. Se resumen los puntos principales del informe. Se realiza el balance de la gestión de cobros de las cuotas y de la evolución del número de socios que ha aumentado ligeramente, de 1.171 en 2009 a 1.181 en 2010. Por otra parte, el número de cuotas devueltas durante el 2010 es similar al de las registradas estos últimos cinco años, por lo que se mantiene una tónica estable en este sentido. En general se hace un balance global positivo. A continuación, se presenta el informe.

- En la gestión económica del ejercicio 2010, destaca la elevada cifra procedente del superávit del Congreso de Cádiz, el más alto obtenido hasta la fecha. Asimismo, se da cuenta del buen comportamiento del concepto denominado



“Otros ingresos”, cuyos beneficios se deben fundamentalmente a los ingresos procedentes de los convenios suscritos entre la revista *Atlantis* y varias firmas americanas, como ‘H. W. Wilson Company’, ‘EBSCO Industries’ y ‘Gale Cengage Learning’.

- Se felicita a la directora de la revista *Atlantis*, Angela Downing, por la gestión de la revista, cuya edición del primer volumen se mantuvo dentro del presupuesto estipulado. Se halla pendiente el pago del volumen número dos de la revista.
- Se comentan los gastos de edición del *Nexus AEDEAN 2010.1*, que se mantuvo también dentro del presupuesto previsto. Se detallan el resto de partidas económicas destinadas a premios y ayudas, representaciones en el extranjero y gastos de la Junta, material de oficina y gastos por la gestión bancaria. El Tesorero presenta a continuación unas gráficas sobre la evolución de la Tesorería durante los últimos años (2005-2010) y explica que el total de ingresos ha ido aumentando y que se tiende a la estabilidad de los gastos. Se destaca, además, la buena salud financiera de la Asociación. El profesor Alberto Lázaro resume el balance especialmente óptimo de la Organización e indica su satisfacción por despedirse de su cargo como Tesorero con unas cifras tan positivas.

b. *Presentación y aprobación, si procede, del presupuesto para el año 2011.*

- Se presenta seguidamente para su aprobación el presupuesto para el 2011 en los términos siguientes:

	<i>Ingresos</i>
▪ Cuotas socios	48.000
▪ Congreso Almería	3.000
▪ Otros/Intereses	2.000
<b>Total Ingresos</b>	<b>53.000</b>
	 <i>Gastos</i>
▪ <i>Atlantis</i>	18.500
▪ Coordinadores de panel	3.800
▪ Premios	1.800
▪ Representación en el extranjero	5.000
▪ Gastos Junta Directiva	4.500
▪ Material fungible y de oficina	3.000
▪ Comunicaciones y envíos a socios	1.000
▪ Gastos bancarios y de gestión	1.500
▪ Cuotas ESSE	10.600
▪ Cuotas EAAS	3.300
<b>Total Gastos</b>	<b>53.000</b>

El Tesorero explica que en el próximo año 2011, como novedad, se atenderá a la sugerencia realizada el año pasado en la Asamblea de Cádiz de editar el primer número del *Nexus* en formato electrónico en lugar de hacerlo en papel como hasta ahora. Ello permitirá crear el directorio electrónico de miembros de AEDEAN e incrementar los premios de investigación y traducción que doblan su cuantía (pasan de 300 a 600 euros). Cabe señalar que se mantienen las cuotas de los socios.

Seguidamente, la directora de *Atlantis*, la profesora Angela Downing, pide la palabra y solicita la posibilidad de disponer de cierta cantidad de dinero por anticipado para hacer frente a los gastos de envío de la revista que requiere la editorial JSTOR, los cuales se devolverán a posteriori a la Organización. El Tesorero no ve inconveniente en realizar este pago anticipado.

Se aprueba el presupuesto para el año 2011.

El profesor Alberto Lázaro concluye su intervención despidiéndose de su cargo al frente de la Tesorería. Agradece a los socios de la Asociación y a los miembros de la Junta Directiva su confianza y apoyo durante su mandato y recuerda finalmente a sus compañeros predecesores en las diferentes Juntas: Maite Turell, Jesús Benito, Marta Falces e Ignacio Palacios.

## **6. Informe de las Vocalías.**

### *a. Vocalía Primera.*

El Vocal 1º, profesor David Río, remite al “Informe del primer Vocal” publicado en el *Nexus AEDEAN 2010.2* y destaca cuatro puntos principales dentro de su gestión:

- 1. Mantenimiento de la página web de la Asociación. Se ha procedido a su consolidación y se pide la participación activa de los socios para que notifiquen sus publicaciones (sección de “Recent Publications”) y envíen información de interés sobre los distintos “Call for Papers” de los congresos. El Vocal 1º agradece a la Vocal 2ª, la profesora María Losada, su ayuda en la incorporación de ciertas novedades en la sección de “Next Conference” y aconseja anunciar los distintos congresos en la página electrónica de la Asociación. Asimismo, destaca el incremento significativo y la notable aportación realizada en algunas secciones como la de “Proyectos de Investigación” o la de “Programas Oficiales de Postgrado”. La participación ha sido más moderada en la sección de “Programas de Grado en Estudios Ingleses” alojada en la página electrónica y por ello se anima a los socios a enviar sus aportaciones para que la página electrónica se convierta en una herramienta útil de intercambio de información y difusión de trabajos.
- 2. Se comunican los resultados obtenidos en la encuesta electrónica realizada a los socios relativos a la revista *Atlantis* y las distintas propuestas que se realizaron en la última Asamblea a petición de la editora, la profesora Angela Downing. Se ofrecen los resultados de la encuesta:

2.1. Mantener la publicación de dos números al año que recojan artículos de diferentes temas relacionados con los estudios ingleses: 64 VOTOS.

- 2.2. Dividir uno de los números anuales en dos volúmenes de pequeño tamaño, uno dedicado a temas de lingüística y otro sobre aspectos literarios/culturales. Al sumar los dos volúmenes una cantidad de páginas similar a un número de los de ahora, no se encarecería el coste de la publicación: 70 VOTOS.
- 2.3. Publicar cada año un número monográfico (sobre temas lingüísticos o literarios/culturales) y otro de carácter general, como los de ahora. Se iría alternando cada año el tema del número monográfico; un año estaría dedicado a aspectos lingüísticos y al siguiente a temas literarios/culturales. Publicar cada año un número: 39 VOTOS.
- 2.4. Otros: 7 VOTOS.

TOTAL: 180 VOTOS

Los resultados, publicados previamente en el *Nexus AEDEAN 2010.2*, no muestran diferencias significativas entre las dos primeras opciones.

- 3. Se comenta la elaboración y edición del boletín *Nexus AEDEAN 2010.2* que rinde homenaje al escritor norteamericano de Mark Twain del que se cumplía el centenario de su fallecimiento. Se agradece especialmente la colaboración generosa y desinteresada de los profesores que contribuyeron con sus trabajos en la edición del boletín: Aitor Ibarrola Armendáriz y Carmen Manuel Cuenca.
- 4. Se comunican las labores de representación realizadas. La asistencia al XXXI Congreso de la Asociación Portuguesa de Estudios Anglo-Americanos (APEAA) en la Universidade Aberta, Lisboa (15-17 abril 2010) en el que se agradece el trato dispensado al vocal 1º representante de la Asociación y sobre todo la participación destacada de distintas universidades españolas. Asimismo, se informa sobre la reunión anual de la directiva de EAAS (European Association for American Studies) celebrada en Dublín. Se informa de la participación de 14 universidades españolas y del balance positivo del Congreso. Finalmente, se proporcionan datos de interés sobre el próximo congreso de esta Asociación que tendrá lugar del 30 de marzo al 2 de abril de 2012 en Esmirna, Turquía. Se anima a todos los socios a participar con sus trabajos.

#### b. *Vocalía Segunda.*

La Vocal 2ª, la profesora María Losada Friend, remite nuevamente al “Informe del segundo Vocal” publicado en el *Nexus AEDEAN 2010.2*. Asimismo, informa sobre su representación oficial en el *Anglistentag*, congreso anual de la Asociación *Deutscher Anglistenverband* celebrado en la Universidad de Saarland (Saarbrücken, Alemania) del 19 al 22 de septiembre de 2010. La vocal 2ª destaca aspectos de interés relativos a asuntos diversos tales como la cuantía de los premios, la organización de los paneles, la celebración de talleres para estudiantes de postgrado, etc. Se recuerda la sede del próximo congreso de 2011 en la ciudad alemana de Friburgo (18-21 de 2011). Dado que no hubo participación española en este último congreso, se anima a los socios a participar en su próxima edición. La profesora María Losada se refiere seguidamente a su gestión de

coordinación de propuestas para los distintos paneles del Congreso de AEDEAN mostrando su agradecimiento a todos los coordinadores y evaluadores, así como al Vocal 1º, el profesor David Río, por la relación de “abstracts”. También se notifica el número total de comunicaciones recibidas (150) así como el de comunicaciones aceptadas (115) y rechazadas (35) para el congreso de 2010. Por otra parte, se solicita que, en la medida de lo posible, se eviten paneles simultáneos en la organización de los Congresos, sobre todo, si los paneles pertenecen a una misma disciplina o área temática (la de Lingüística especialmente) dado que al coincidir en el tiempo se han detectado diversas sesiones vacías en el último Congreso. Ello debiera evitarse en lo sucesivo. Seguidamente, se da la bienvenida a los nuevos responsables de varios paneles que actuaron como coordinadores por primera vez en esta edición: Nila Vázquez González (Universidad de Murcia) en el Panel de *Sociolinguistics and Dialectology*, Antonio Ballesteros González (Universidad Nacional de Educación a Distancia, UNED) en *Comparative Literature* y Santiago Guerrero-Strachan (Universidad de Valladolid) en *Short Story*.

Igualmente, se anima a los socios a presentar trabajos para el próximo Congreso. Por último, la profesora María Losada finaliza su intervención destacando la excelente labor de la Tesorería llevada a cabo por el profesor Alberto Lázaro y pide que conste en acta su magnífico trabajo, el cual ha permitido sanear las cuentas de la Asociación. Por lo que respecta a su trabajo como Tesorero dentro de la Junta Directiva, cabe decir que el profesor Alberto Lázaro nos ha enseñado a gastar de manera inteligente y que, sin duda, dejará mucha huella en todos nosotros.

## **7. Informe de la Directora de *Atlantis*.**

La profesora Angela Downing, editora de *Atlantis*, explica que éste ha sido un buen año por lo que respecta a la recepción de artículos para la revista. La tendencia actual de la revista parece centrarse en la publicación de artículos que tratan aspectos culturales o aspectos literarios y culturales conjuntamente. Desafortunadamente, no se reciben artículos vinculados al ámbito de la lingüística, quizás debido a que los lingüistas prefieren publicar en revistas especializadas o a otras causas desconocidas y diversas. Por todo ello, la editora de *Atlantis* explica que resulta inviable en este momento editar un número extra de la revista dedicado exclusivamente a temas lingüísticos tal y como se propuso el año pasado en la Asamblea de Cádiz. Una opción posible sería la producción de artículos de lingüística que trataran al mismo tiempo aspectos culturales tal y como ha sucedido en otras ocasiones de manera exitosa. La profesora Angela Downing destaca además el creciente interés que despierta la revista en investigadores de países extranjeros. Se ha recibido un mayor número de artículos de procedencia extranjera (Roma, Gales, Berlín o Países Árabes entre otros). Por otra parte, la firma editorial JSTOR se muestra especialmente interesada en la revista y se halla a la espera de recibir los primeros números de la revista en formato papel, dado que no trabajan con copias electrónicas. Asimismo, la editora de *Atlantis* explica que la revista no cuenta con suscripciones en fondos bibliotecarios y tampoco dispone de un depósito apropiado para poder guardar los distintos números de la misma. Varias universidades podrían estar interesadas en hacerse responsables de este último asunto. Menciona su participación en el X Congreso de ESSE (en el que fue invitada para dar una conferencia semi-plenaria en nombre de AEDEAN) celebrado en Turín, Italia y felicita, a continuación, a los dos jóvenes investigadores españoles galardonados en este congreso, Lucía Loureiro y Jorge

Bravo. Finaliza lamentando la falta de ofertas por parte de los socios para escribir reseñas sobre las últimas publicaciones de libros debido a que éstas tienen escaso peso en los baremos que aplican las Agencias Estatales de Calidad. Finalmente, la editora de *Atlantis* agradece la labor de los evaluadores expertos y del equipo editorial de la revista así como la desarrollada por la Junta Directiva.

#### **8. Informe de la Comisión gestora del Fondo Institucional de AEDEAN (FIA).**

El profesor José Antonio Álvarez Amorós toma la palabra en nombre de todos los miembros de la Comisión y disculpa la ausencia de sus compañeros Andrew Monnikendam y Maria Teresa Turell por no poder asistir al Congreso. Seguidamente explica que se han revisado las cuentas en colaboración con la Tesorería y que parte del Fondo se ha destinado a financiar las ayudas a la investigación “Patricia Shaw” que ha otorgado tres ayudas este año. El Fondo institucional permanece estable. El profesor José Antonio Álvarez Amorós anuncia su cese como miembro de la Comisión gestora del FIA y propone a la profesora Aída Díaz Bild como miembro suplente de la Comisión dada su gran experiencia y amplia trayectoria. La profesora Aída Díaz acepta la propuesta y entra a formar parte de dicha Comisión en la que figuran como miembros titulares los profesores: Andrew Monnikendam, Maria Teresa Turell Julià y Román Álvarez Rodríguez. El profesor José Antonio Álvarez Amorós concluye su intervención dedicando unas palabras de agradecimiento al Tesorero de la Asociación, el profesor Alberto Lázaro, al que agradece su ayuda y su destacable trabajo al frente de la Tesorería.

#### **9. Ratificación de la sede del XXXV Congreso de 2011.**

La profesora Sara Martín interviene para reiterar la voluntad de su Departamento de organizar la edición del próximo Congreso en la Universidad Autónoma de Barcelona y anima a los socios a participar y asistir al mismo.

La propuesta queda ratificada por asentimiento.

#### **10. Propuestas y elección de sede para el XXXVI Congreso en 2012.**

No se hace pública ninguna propuesta. No obstante, la Presidenta de la Asociación, la profesora M<sup>a</sup> Socorro Suárez Lafuente, explica que se han recibido varias propuestas, todavía no públicas, que se estudiarán debidamente.

#### **11. Renovación y elección de Coordinadores de Panel.**

La Vocal 2<sup>a</sup>, la profesora María Losada Friend, comunica que se ha de proceder al cambio de los siguientes coordinadores de Panel cuyo cargo cesaba en 2010: *Phonetics and Phonology*, *New Technologies*, *Feminist and Gender Studies* y *Medieval and Renaissance Studies*. Se proponen respectivamente a los profesores: Lucrecia Rallo (Universitat de les Illes Balears), Pascual Cantos (Universidad de Murcia), Sonia Villegas (Universidad de Huelva) y Rafael Vélez (Universidad de Cádiz). Las propuestas son aprobadas por asentimiento.

Por otra parte, aceptan renovar su cargo 7 coordinadores de los siguientes Paneles: *Historical Linguistics* (Elena Seoane, Universidad de Santiago de Compostela), *Language Teaching and Acquisition* (Amparo Lázaro Ibarrola, Universidad Pública del País Vasco),

*Pragmatics and Discourse Analysis* (Fiona MacArthur, Universidad de Extremadura), *Film Studies* (María del Mar Azcona Montoliú, Universidad de Zaragoza), *Modern and Contemporary Literature* (Juan Carlos Hidalgo Ciudad, Universidad de Sevilla), *Postcolonial Studies* (Paloma Fresno Calleja, Universitat de les Illes Balears) y *U.S. Studies* (Patricia Fra López, Universidad de Santiago de Compostela).

## **12. Renovación y elección de cargos.**

### *a. Tesorería*

La Presidenta de la Asociación, la profesora Socorro Suárez Lafuente, pide un aplauso para el Tesorero, el profesor Alberto Lázaro, que ha cumplido los tres años del segundo período al frente de la Tesorería de la Asociación, por lo que se hace necesario nombrar a un nuevo responsable al frente de la misma. El profesor Ignacio Palacios propone a la profesora Belén Méndez Naya de la Universidad de Santiago de Compostela para que continúe con este cometido, dada su amplia experiencia y dilatada formación académica en el ámbito de la Lingüística Inglesa. La propuesta es ratificada por asentimiento, procediéndose a la renovación correspondiente en la Tesorería. A continuación, el profesor Alberto Lázaro, al que nuevamente se agradece su magnífica labor durante los últimos seis años, deja su lugar en la mesa presidencial, lugar que pasa a ocupar la profesora Belén Méndez Naya.

### *b. Vocalía 1ª*

Se procede a la renovación de la Vocalía 1ª al terminar el profesor David Río el primer período de dos años estipulado por los estatutos al frente de la misma. La Presidenta procede a preguntarle a éste último si estaría interesado en continuar en el cargo durante los próximos dos años. El profesor David Río acepta la propuesta con lo que se renueva esta Vocalía 1ª.

## **13. Ruegos y preguntas.**

La profesora Esther Álvarez pide la palabra y plantea reconsiderar la entrega de los trabajos en mayo. Propone ampliar el plazo de entrega o considerar otras opciones tales como la posibilidad de enviar el “abstract” del trabajo en lugar del trabajo completo. También estima oportuno estudiar la organización de los paneles de modo que se reduzca su número para que éstos no resulten tan compartimentados y puedan atraer más público. Asimismo, solicita que se estudie la organización de paneles en otras Asociaciones que puedan servirnos de ejemplo. La Vocal 1ª, la profesora María Losada, justifica el plazo de entrega de los trabajos completos en mayo explicando que ello permite el margen de tiempo necesario y razonable para el proceso de evaluación y coordinación entre evaluadores y coordinadores de Paneles. Apunta que en general los informes recibidos suelen ser muy completos, y aseguran la calidad de los trabajos presentados, lo que resultaría difícil sólo a partir de un simple “abstract”. No obstante, se compromete a estudiar la línea de actuación que siguen otras asociaciones para la recepción de propuestas.

La profesora Sara Martín explica la necesidad de que en las actas se especifique que los trabajos han superado un proceso de evaluación por parte de evaluadores expertos para que éstos se consideren debidamente por las Agencias Estatales de Calidad.

El profesor Fernando Galván toma la palabra para agradecer el gran trabajo del Tesorero saliente, el profesor Alberto Lázaro. Destaca igualmente la labor modélica del Tesorero elogiada por los dos tesoreros de ESSE con los que el profesor Alberto Lázaro ha trabajado. Asimismo, el profesor Fernando Galván recuerda que próximamente se recibirá el último número del *Messenger* así como el “Call for Papers” del próximo Congreso de ESSE que se celebrará en Estambul.

El profesor Ignacio Palacios llama la atención sobre la escasa participación de los socios vinculados al ámbito de la lingüística inglesa en las últimas ediciones de los Congresos de AEDEAN. Entiende que se trata de un problema de difícil solución y propone realizar una lluvia de ideas entre todos los socios que nos ayude a pensar en posibles soluciones para animar y fortalecer la participación de los lingüistas.

La Presidenta, la profesora Socorro Suárez, finaliza el punto de “ruegos y preguntas” recordando la utilidad de la lista de distribución de la Asociación y anima a los socios a que se den de alta en la misma y actualicen sus datos.

No habiendo más asuntos que tratar, se levanta la sesión a las 14 horas.

Almería, 13 de noviembre de 2010.

La Secretaria  
Fdo.: Marian Amengual Pizarro

## **SALUDO DESDE LA PRESIDENCIA DE AEDEAN**

A todos los socios y socias de AEDEAN:

Este año nos trasladamos a Barcelona, ya que celebramos nuestro Congreso, el XXXV, en la Universidad Autónoma. Habréis notado cambios significativos en el programa, ya que, creo que por primera vez en nuestra historia de congresos, nos reuniremos miércoles, jueves y viernes, dejando el sábado libre. Este cambio, que fue motivado por las necesidades derivadas de que el Campus de la UAB está fuera de la ciudad y el sábado es inoperante, podría ser un buen ensayo para congresos futuros, por lo que os agradeceríamos que viniérais a la Asamblea con una opinión formada sobre la oportunidad de seguir o no con esta estructura. El programa figura en este *Nexus Aedean online* y en nuestra página web tenéis el enlace con la página del Congreso con toda la información necesaria. El hecho de que Barcelona sea una gran ciudad condiciona varias de las actividades acostumbradas en *venues* más manejables, pero también nos ofrece ventajas muy significativas a la hora del ocio y el entretenimiento cultural. La Comisión Organizadora del Congreso está trabajando arduamente para que todo esté a punto y para que quienes asistan al Congreso tengan toda la información pertinente y se muevan con facilidad.

No puedo dejar de mencionar que este es mi último *Saluda* como Presidenta: por eso, desde aquí, quiero daros las gracias por vuestra cooperación a lo largo de estos seis años, que han sido fáciles y agradables porque socios y socias lo habéis hecho posible. Siempre habéis estado ahí cuando os he pedido ayuda para formar parte de comisiones, jurados, paneles, etc., y vuestras opiniones en las sucesivas asambleas siempre fueron constructivas y planteadas en positivo. Gracias también a todas las personas que constituyeron las diferentes Juntas Directivas que tuve el honor de presidir, porque sin su ayuda, y no es un tópico, mi labor hubiera sido nula. AEDEAN constituyó un faro en mi carrera, por eso he vivido como un gran honor el poder ser, durante un tiempo, la “lighthouse keeper”.

Nos vemos dentro de poco en la UAB.

Un saludo cordial,

M. Socorro Suárez Lafuente  
Presidenta de AEDEAN



# **ACTIVIDADES DE LA JUNTA DIRECTIVA**

## **1) INFORME DE LA PRESIDENCIA**

### **PROF. SOCORRO SUAREZ LAFUENTE (UNIVERSIDAD DE OVIEDO)**

Como de costumbre, desde la fecha de nuestra última Asamblea, en noviembre de 2010 en Almería, hemos cerrado, a satisfacción de nuestra tesorería, de la Junta Directiva y del Comité Organizador, el XXXIV Congreso, y hemos trabajado en la organización del siguiente, el XXXV, en la Universidad Autónoma de Barcelona. Hemos apoyado a la Dra Angela Downing en todo lo que concierne a nuestra revista, *Atlantis*, que, como su directora explicará, acaba de ser digitalizada en su totalidad e incluida en la plataforma JSTOR y en el “Arts and Humanities Citation Index”, lo que consideramos un gran paso hacia delante en nuestra visibilización en el mundo académico. Hemos mantenido, así mismo, la comunicación con otras asociaciones europeas de Filología Inglesa, asistiendo, en representación de AEDEAN, a los congresos nacionales de Alemania, Francia y Portugal, de EAAS y ESSE, e intercambiando ponentes e información.

Este año, debido a las circunstancias físicas del Campus de la UAB, hemos cambiado las fechas acostumbradas para la celebración de nuestros congresos, iniciando este un miércoles para tener el sábado libre. Pensamos que es interesante hacer esta prueba por ver si es preferible mantenerla y prescindir del sábado, que resultaba incómodo para ponentes y asistentes después de la cena de la Asociación. Agradeceremos vuestra opinión en este punto. También se ha subido ligeramente la cuota de inscripción para equilibrar, en lo posible, los ingresos con los gastos, habida cuenta de que cada vez hay menos subvenciones y las que quedan son más escasas. Queremos dar las gracias desde aquí al Instituto Británico, que ha hecho coincidir en el tiempo una visita pendiente del autor Jonathan Coe para que éste pudiera hablar en nuestro Congreso con financiación británica.

Desde primeros de año funciona el “Gestor de Asociados” *online*, en la página web de nuestra Asociación. Cada persona puede y debe gestionar su propia ficha, por lo que os rogamos encarecidamente que entréis en dicho apartado e inscribáis los datos que queréis que figuren en vuestro perfil. Es un proceso sumamente fácil y rápido, que permite no sólo el cambio o ampliación de datos, sino la recuperación de listados por campos de especialización.

Haciendo uso de las facilidades que Internet nos ofrece, queremos proponeros en la Asamblea que las Actas no solamente no vayan en papel, sino que ni siquiera sean distribuidas en un CD, sino que aparezcan como libro electrónico, con su correspondiente ISBN, en la página web de AEDEAN. Creemos que esto no solamente será considerablemente más económico, sino que de más fácil acceso y más duradero. De aprobarse en Asamblea, sería el patrón para congresos sucesivos. En la Asamblea de Almería se trató el problema de las Actas de los Congresos, ya que puntúan muy poco para las acreditaciones de nuestra profesión. El tema lo estudiamos con detenimiento a lo largo de

estos meses, sin que llegáramos a una solución satisfactoria. Lo más adecuado parece ser poner en lugar visible un recuadro que diga que las Actas son ponencias ya presentadas y que fueron seleccionadas previamente por un comité especializado, claramente "peer reviewed".

Otras informaciones y todas las gestiones realizadas a lo largo de 2011 serán cumplidamente enumeradas en la Asamblea General, en la UAB, por los diferentes miembros de la Junta y por la directora de *Atlantis*.

Para terminar, y con gran pesar por mi parte, tengo que despedirme como Presidenta, que no como miembro de AEDEAN. Estos seis años en la presidencia me han permitido vivir muy de cerca todos los problemas y todas las glorias de nuestra especialidad y de nuestra universidad, y he tenido la oportunidad de conocerlos desde otra perspectiva. Han sido años de mucho trabajo y de cambios radicales, pero, precisamente por eso, han sido interesantes e intensos. Gracias, porque sois quienes lo habéis hecho posible; gracias por vuestro apoyo, por vuestra colaboración y por vuestra amistad y amabilidad. Y gracias a mis "junteros y junteras", no sólo por arrimar el hombro en todo y por todo el mundo, sino por poner siempre una buena dosis de humor, que convirtió las reuniones interminables y los mails en cadena en una sucesión de trabajo eficaz y en una piña de sonrisas. Marta Falces, Jesús Benito, Ignacio Palacios, Alberto Lázaro, María Losada, David Río, Marian Amengual y Belén Méndez, gracias. Y no quiero olvidar a Angela Downing, compañera, estos años, de innumerables fatigas, ni la ayuda y los buenos consejos de Maite Turell, que me precedió en la presidencia, y de Fernando Galván, contemporáneo presidente de la Asociación Europea.

Como siempre, un cordial saludo de,

Socorro Suárez Lafuente  
Presidenta de AEDEAN  
[lafuente@uniovi.es](mailto:lafuente@uniovi.es)

## 2. INFORME DE LA SECRETARÍA

### PROF. MARIAN AMENGUAL PIZARRO (UNIVERSITAT DE LES ILLES BALEARS)

En las siguientes líneas menciono brevemente las principales actividades de la Secretaría de AEDEAN llevadas a cabo durante el año 2011:

Al igual que en años anteriores, desde esta Secretaría se atendió toda la correspondencia de los socios y socias concernientes a la expedición de certificados de diversa índole, solicitud de información sobre las actividades de la Asociación, premios y ayudas a la investigación, inclusión de información y publicidad en el boletín *NEXUS.I* y en la lista de distribución, etc.

Asimismo, se ha mantenido contacto con miembros y representantes de diversas asociaciones de anglistas nacionales y europeos que han solicitado información y mostrado su interés por la labor de la Asociación y la de los socios y socias.

A mediados de marzo, la Secretaría editó el primer número del Boletín *NEXUS.I-AEDEAN* 2011 en formato electrónico, el cual sirvió para rendir un homenaje a la figura de la renombrada lingüista Ruqaiya Hasan, actualmente profesora emérita de la *Macquarie University* en la ciudad de Sydney, Australia. Además de los contenidos y secciones habituales del boletín, contamos en esta ocasión con las colaboraciones especiales del profesor Michael O'Donnell y la profesora Rachel Whitakker que destacaron la magnífica labor investigadora de Hasan y su enriquecedora aportación al ámbito de la lingüística, así como algunos aspectos relevantes sobre su faceta más personal. A ambos quisiera reiterarles mi agradecimiento por su gran ayuda y colaboración.

Desde esta Secretaría se coordinaron y canalizaron también las solicitudes presentadas para concurrir a la segunda convocatoria de ayuda a la investigación para socios jubilados "Enrique Alcaraz" así como a las ayudas a la investigación "Patricia Shaw" y a la investigación en estudios Estadounidenses "Margaret Fuller".

Del 12 al 14 de mayo, asistí en representación de AEDEAN, a la XXXII Reunión anual de la Asociación Portuguesa de Estudios Anglo-Norteamericanos (APEAA, *Associação Portuguesa de Estudos Anglo-Americanos*) que tuvo lugar en la Facultad de Letras de la Universidad de Coimbra. El Congreso llevaba por título: "Current Debates in English and American Studies" y contó con participaciones y propuestas muy interesantes que permitieron intercambiar impresiones y examinar el estado de la cuestión en torno a diversos temas, entre otros, el balance de las nuevas titulaciones de acuerdo con las directrices marcadas por el Espacio Europeo de Educación Superior (EEES). La organización general del Congreso es similar a la nuestra y cuenta con las siguientes Paneles temáticos: "Language and Linguistics", "Studies of Culture", "Comparative literature and Culture", "Women's Studies", "Translation Studies", "Post-colonial Studies", "Visual Culture", "Medieval and Renaissance Studies", "Eighteenth-Century Studies", "Nineteenth-Century Studies" and "Modernism and Postmodernism". Se realizaron 4 conferencias plenarias a cargo de: Catherine Belsey (University of Swansea, UK), Rui Carvalho Homem (*Universidade do*

Porto), Jean Pfaelzer (*University of Delaware, USA*) y Maria Irene Ramalho (*Universidade de Coimbra, Portugal*). El número total de comunicaciones presentadas fue de 80 de las cuales 9 corrieron a cargo de profesores pertenecientes a las universidades españolas de Barcelona, Complutense de Madrid, Educación Nacional a Distancia, Jaén, Oviedo, Salamanca y Valladolid. Asimismo, en calidad de invitados, estuvieron presentes la profesora Anne-Florence Gillard-Estrada de las SAES (*Société des Anglicistes de L'Enseignement Supérieur*) de Francia y el profesor Fernando Galván como Presidente de ESSE (*The European Society for the Study of English*). Se puede obtener más información sobre el próximo Congreso en la página electrónica de la Asociación: <<http://www.apeaa.uevora.pt/>>

Asimismo, del 20 al 22 de mayo de presente año asistí, en representación de nuestra Asociación, al 51 Congreso anual SAES (*Société des Anglicistes de L'Enseignement Supérieur*) en la ciudad de París organizado conjuntamente por las Universidades de la *Sorbonne Nouvelle – Paris 3 et de Paris Diderot – Paris 7*. El formato del Congreso incluye sesiones dedicadas a estudiantes de postgrado, 29 en concreto en la presente edición, que están realizando una tesis doctoral. En dichas sesiones, los doctorandos presentan sus proyectos públicamente y los discuten con otros estudiantes y académicos presentes. Este año el tema general de los trabajos llevaba por título: “The Local and the Global”. El programa no incluye conferencias plenarias pero cuenta con una elevada participación, mayoritariamente francesa, que ascendió a 339 comunicaciones en la presente edición, repartidas en 29 Paneles temáticos: *Moyen-Âge (AMAES), XVIe-XVIIe siècles, XVIIIe siècle, Etudes victoriennes et édouardiennes, Nouvelle (SEAC), Histoire des idées, Civilisation britannique (CRECIB), Ecosse et Pays de Galles, Etudes irlandaises (SOFEIR), Etudes nord-américaines, Art(s) anglais et américains, Lectures critiques / SAIT, Stylistique, 'Poets and Poetry', Théâtre (RADAC), Récit de voyage (SELVA) et Anglorient, Nouvelles littératures (SEPC), Civilisations du Commonwealth (SEPC), Cinéma, Psychanalyse et écriture, Linguistique (ALAES), Traductologie, Anglais de spécialité (GERAS), Didactique et acquisition des langues, Etudes sur les femmes, le genre et le sexe, Société d'études du romantisme anglais (SERA), Musique, Scènes anglophones: histoire et théorie, Langue orale (ALOES)*. El Congreso no contó con participación española pero sí con la de otros países o ciudades extranjeras como Australia, Dublín o Manchester. Asimismo, en calidad de invitados, se contó con la presencia del profesor Tim Caudery, Tesorero de ESSE (*European Society for the Study of English*) y Rita Queirós de Barros en representación de la Asociación Portuguesa de Estudios Anglo-Norteamericanos (APEAA). El próximo Congreso se celebrará del 8-10 de junio de 2012 en la Universidad de Limoges bajo el título: “La transparence”. Se puede obtener más información en la página electrónica de la Asociación: <<http://sha.univ-poitiers.fr/saesfrance/spip.php?breve35>>

Ya, por último, con fecha de 24 de julio del presente año y, de acuerdo con la normativa fiscal vigente, se presentó ante el Ministerio de Hacienda y Seguridad Social un extracto del estado actual de cuentas de la Asociación en el que participó de manera activa la Tesorería incluyendo y ofreciendo los detalles económicos correspondientes al asesor fiscal.

No quisiera concluir este breve informe sin expresar mi agradecimiento a todos los socios y socias de la Asociación por su colaboración en este segundo año al frente de la Secretaría de AEDEAN. Quisiera hacer una mención especial para nuestra Presidenta, la profesora Socorro Suárez Lafuente, que finaliza este año su mandato al frente de la Presidencia de forma sumamente admirable y ejemplar. Me gustaría expresarle mi más

profundo agradecimiento por su amabilidad y apoyo profesional y humano en todo momento. Quisiera también hacer extensiva mi más sincera gratitud a la vocal 2ª, la profesora María Losada Friend, compañera y amiga, que ha llevado a cabo las tareas propias de la vocalía con entusiasmo, tesón y suma eficacia. Y, por último, aunque no por ello menos merecedora, desearía reiterar mis felicitaciones a la Editora de *Atlantis*, la profesora Angela Downing, que finaliza su excelente labor al frente de la Revista y a la que debemos en gran parte el éxito, proyección y reconocimiento internacional de la misma. A todas ellas mis mas sinceras felicitaciones por su magnífica labor.

Como siempre, os envío un cordial saludo y quedo a vuestra disposición para todo aquello que estiméis oportuno. ¡Nos vemos en el próximo Congreso de AEDAN en Barcelona!

Marian Amengual  
Secretaría AEDEAN

### 3) INFORME DE LA TESORERÍA

#### PROF. BELÉN MÉNDEZ NAYA (UNIVERSIDADE DE SANTIAGO DE COMPOSTELA)

Antes de empezar el informe de mis actividades como Tesorera de AEDEAN en este primer año de gestión, me gustaría expresar mi sincero agradecimiento a los miembros de la Junta Directiva de AEDEAN, por su cálida acogida, por su apoyo y compañerismo. Mi agradecimiento también a mi predecesor en el cargo, el Prof. Alberto Lázaro; sin su inestimable ayuda y su infinita paciencia estos meses habrían sido realmente arduos para mí. Tengo como meta la difícil tarea de acercarme al nivel de eficiencia de mi predecesor. Mientras tanto, apelo a vuestra colaboración y comprensión.

El traspaso oficial de responsabilidades en la Tesorería se realizó en el mes de diciembre, cuando me desplazé a la Universidad de Alcalá para reunirme con el Prof. Lázaro. En un seminario intensivo me explicó con gran detenimiento el funcionamiento de las diversas bases de datos, de la lista de distribución, las facturas y la gestión de cuotas, y durante los meses siguientes, continuó asesorándome en las diversas tareas de las que se ocupa la Tesorería.

A principios de año realizamos en Santiago y en Alcalá una serie de fructíferas negociaciones con los bancos que se tradujeron en una rebaja en las comisiones bancarias que tenemos que abonar, en especial por el cobro de las cuotas. Finalmente no fue necesario cambiar de entidad, y hemos continuado como clientes de IberCaja, si bien en unas condiciones mucho más ventajosas para nosotros.

En el momento de escribir estas líneas el número de socios de AEDEAN asciende a 1204. He de destacar el elevado número de inscripciones (49) que tuvieron lugar en los meses de marzo y abril, antes de la fecha límite para la presentación de propuestas para el congreso de la UAB, sin duda causado por el creciente tirón de la Asociación y del congreso de AEDEAN. Las bajas, por su parte, se han mantenido en la tónica de los años precedentes. En este sentido, y para una mejor gestión de las cuotas, agradecería a los socios que comunicasen siempre su solicitud de baja a la Tesorería, y, para que su ésta sea efectiva en el año en curso, lo hagan antes del paso del recibo a cobro, en el mes de junio. He de enfatizar también que el número de devoluciones bancarias se ha reducido ligeramente, lo que es debido a la colaboración de los socios que han comunicado con la suficiente antelación los cambios en sus datos bancarios, hecho que desde aquí quisiera agradecer. Rogaría también a los socios que hiciesen llegar todos los cambios en dirección postal y electrónica a la Tesorería, de modo que no haya disfunciones en la distribución de *Atlantis* y *The European Messenger*, y que todos los que lo deseen estén debidamente suscritos a nuestra lista de distribución. Animo a los socios también desde aquí a actualizar y a hacer uso de nuestro directorio (<http://www.aedean.org/aedean/>).

A continuación paso a exponer las partidas correspondientes a los ingresos y gastos de la propuesta de presupuesto para el año 2012, que será presentada para su aprobación en la Asamblea General de Socios durante el próximo congreso de Barcelona (UAB).

#### **Ingresos**

Cuotas socios	49.000
---------------	--------

Congreso UAB	3.000
Otros/ Intereses	1.500
Total	53.500

#### **Gastos**

Atlantis	18.500
Coordinadores	3.800
Premios	2.400
Representación	4.600
Gastos Junta	6.000
Material de oficina	200
Comunicaciones a socios	1.500
Gastos de gestión	2.500
Cuotas ESSE	10.700
Cuotas EAAS	3.300
Total	53.500

Este presupuesto mantiene la misma estructura de conceptos y unas partidas parecidas a las del año anterior. En cuanto a los ingresos, el concepto que genera mayores ingresos es el de cuotas de los socios. Se mantienen las cuotas de años precedentes, 39 € para AEDEAN/ESSE y 45 € para los socios de AEDEAN/ESSE/EAAS. El concepto OTROS engloba los ingresos por royalties de la revista *Atlantis*, que percibimos de las plataformas distribuidoras como GALE y EBSCO. Se contempla también una partida de 3.000 € por el superávit del congreso del año 2011.

En cuanto al capítulo de gastos, hay tres novedades fundamentales que afectan a las partidas destinadas a Premios, Gastos de la Junta Directiva y Gastos de Gestión. La partida destinada a Premios contempla la dotación de tres nuevas ayudas (una por modalidad: literatura, lingüística y estudios culturales) de 200 € a la mejor ponencia presentada en el congreso AEDEAN por parte de un alumno de postgrado, iniciativa que se presentará a la asamblea para su aprobación y que esperamos contribuya a fomentar la investigación entre nuestros asociados más jóvenes.

Sube también la partida correspondiente a Gastos de la Junta Directiva para poder así cubrir el alojamiento de la Junta durante el Congreso de AEDEAN 2012. Como sabéis, este gasto era normalmente asumido por el Comité Organizador del Congreso, pero dado el momento de crisis actual y la cada vez mayor dificultad para la captación de fondos, proponemos que sea la Asociación la que se haga cargo de dicha partida.

Este presupuesto contempla también una subida en los gastos de gestión que irá destinada a la contratación de una asesoría contable, fiscal y jurídica, cada vez más necesaria para una asociación de la entidad de la nuestra, con más de 1.200 socios. Esto nos permitiría hacer frente a la cada vez mayor complejidad del sistema fiscal y tener una buena cobertura jurídica en caso de que fuera necesario.

Finalmente se sube también la partida de comunicaciones a socios para hacer frente a gastos de mantenimiento de la página web, y gastos de correo postal de la Junta Directiva, en especial de la Secretaría y la Tesorería, que tienen que emitir y enviar certificados de diverso tipo a aquellos socios que así lo requieren.

#### **4) INFORME DE LA VOCALÍA PRIMERA**

##### **PROF. DAVID RÍO RAIGADAS, UNIVERSIDAD DEL PAÍS VASCO / EUSKAL HERRIKO UNIBERTSITATEA**

Durante el presente año como Vocal 1º de la Junta Directiva de AEDEAN, las principales actividades que he llevado a cabo han estado centradas en el mantenimiento de la página web de la Asociación, la creación de un Directorio de soci@s de AEDEAN, la elaboración del *Nexus AEDEAN 2011.2* y la representación de AEDEAN en el Comité Directivo de EAAS (European Association for American Studies). El resto de las actividades han sido las habituales de los miembros de la Junta Directiva, tales como las visitas a Barcelona para reunirnos con el comité organizador local o el estudio y solución de diversas cuestiones puntuales relativas al funcionamiento de AEDEAN.

A lo largo del año se ha procedido a la consolidación de la página web de la asociación, actualizando los principales apartados de la misma, con las generosas aportaciones de los socios, especialmente en secciones tales como “Call for Papers”, “Recent Publications” o “Research Projects”. Asimismo, y con la inestimable colaboración de la Vocal Segunda de la Junta, la Dra. María Losada, se han incorporado algunas novedades en la sección de “Next Conference” para clarificar y agilizar el modo de envío de propuestas a los congresos de AEDEAN. También se han añadido los últimos números publicados del *Nexus AEDEAN* a la sección correspondiente, consolidando la utilización de la p. web como archivo histórico de AEDEAN.

Por otra parte, siguiendo el mandato de la Junta Directiva, desde esta vocalía primera se ha procedido a realizar las gestiones pertinentes con la empresa Envista Cultura Visual para la elaboración de un directorio de soci@s de AEDEAN, que desde finales de Abril se encuentra disponible en la p.web de la Asociación. Desde esta vocalía primera se anima a los miembros de la AEDEAN a registrarse en dicho directorio y a hacer uso del mismo para contactar con otros socios y socias: <http://www.aedean.org/aedean>

Desde la vocalía primera también me he hecho cargo de la edición del presente boletín *Nexus AEDEAN 2011.2*. Como pueden ver los lectores del boletín, el *Nexus 2011.2* rinde homenaje al escritor británico William Golding en el centenario de su nacimiento. Para glosar su figura y su carrera literaria se ha contado con la inestimable colaboración de Fernando Galván Reula y Marita Nadal Blasco, reconocidos expertos en la obra de Golding, que generosamente han aportado sus conocimientos de la misma a la presente publicación.

Por otro lado, desde esta Vocalía 1ª también se ha asistido a la reunión anual del Comité Directivo de EAAS (European Association for American Studies), que este año tuvo lugar en Roma. De los pormenores de esta reunión se ofrece, como es habitual, detallada cuenta en un posterior apartado.

Finalmente, sólo me queda transmitir a los socios y socias, y en particular, a los miembros de la Junta Directiva (con un recuerdo muy especial para las Prof. Socorro Suárez



Lafuente, Presidenta de AEDEAN, y María Losada Friend, Vocal Segunda, quienes cumplen ahora su mandato, tras haber sido un apoyo fundamental para los que llevamos menos tiempo en estas lides), mi agradecimiento por su colaboración en las diferentes actividades desempeñadas hasta la fecha, quedando a vuestra entera disposición para aquellas cuestiones relacionadas con esta Vocalía que puedan surgir a lo largo del próximo año. Nos vemos en Barcelona.

Un saludo muy cordial.

David Río  
[david.rio@ehu.es](mailto:david.rio@ehu.es)

## 5) INFORME DE LA VOCALÍA SEGUNDA

### PROF. MARÍA LOSADA FRIEND, UNIVERSIDAD DE HUELVA

Este informe cubre las actividades y gestiones de la vocalía 2ª desde el Congreso *AEDEAN XXXIV* en Almería en noviembre 2010, hasta el mes de septiembre 2011. Ello incluye las dos reuniones preparatorias para el Congreso *AEDEAN XXXV* en la Autónoma de Barcelona en las que se planificaron las pautas y preparación del evento con el Comité local, al que se agradece su cordial acogida y eficacia.

Como otro cometido de la vocalía 2ª, se coordinó el envío, evaluación y aceptación/rechazo de propuestas para *AEDEAN 2011*. La base de datos recibió este año las propuestas por el sistema habitual y obligatorio de envío a través de la página web *AEDEAN*. Gracias al esfuerzo del grupo de coordinadores de paneles, la ayuda de los evaluadores anónimos, y la experiencia de David Río, la lista de propuestas aceptadas estuvo disponible en la página web en las primeras semanas de julio. Un total de 151 propuestas fueron aceptadas. Desglosadas por paneles, son las siguientes (no se incluyen los posibles cambios que desde julio se hayan ido efectuando. Las actualizaciones se han ido recogiendo puntualmente en la página web del Congreso):

#### **Theoretical Linguistics (24 propuestas)**

*Historical Linguistics*: 9

*Lexis*: 6

*Phonetics and Phonology*: 5

*Syntax*: 4

#### **Applied Linguistics (34 propuestas)**

*New Technologies*: 7

*Language Teaching and Acquisition*: 9

*Pragmatics and Discourse Analysis*: 4

*Sociolinguistics and Dialectology*: 12

*Translation Studies*: 2

#### **Literature and Historical and Cultural Studies (93 propuestas)**

*Comparative Literature*: 6

*Critical Theory*: 5

*Cultural Studies*: 12

*Feminist and Gender Studies*: 12

*Film Studies*: 7

*Medieval and Renaissance Studies*: 6

*Modern and Contemporary Literature*: 12

*Postcolonial Studies*: 11

*Short Story*: 8

*US Studies*: 14

Doy la bienvenida a los nuevos coordinadores de paneles, que ya han ejercido su cargo en este proceso de recogida y evaluación de propuestas: Mireia Llinas Grau (U.

Autónoma Barcelona) en el panel *Syntax*, Roberto Torre Alonso (U. La Rioja) en *Lexis*, Lucrecia Rallo Fabre (U. Islas Baleares) en *Phonetics and Phonology*, Pascual Cantos Gómez, (U. Murcia) en *New Technologies*, Sonia Villegas López (U. de Huelva) en *Feminist and Gender Studies*, y Rafael Vélez (U. de Cádiz) en *Medieval and Renaissance Studies*. Como es habitual, se informa también que en la próxima Asamblea se renovarán o cambiarán los cargos de coordinadores que cumplan ya 2 años en su cometido. Asimismo, se propondrán nuevos coordinadores para sustituir a los que cesan en su cargo después de los 4 años permitidos (Roberto Valdeón de la U. Oviedo del panel *Translation Studies*, Jorge Sacido de la U. Santiago de Compostela del panel *Critical Theory*, y José Manuel Estévez Saá de la U. de A Coruña, del panel *Cultural Studies*). A todos ellos agradezco su trabajo y esfuerzo de todos estos años. Envío para finalizar mi saludo en el que es mi último año como vocal 2ª a todos los miembros *AEDEAN*. Sigo animándoles a participar y disfrutar de las actividades preparadas cuidadosamente por el Comité local de la Universidad Autónoma de Barcelona, y a empezar a pensar en sus propuestas académicas con vistas al próximo *AEDEAN* 2012. Nos vemos antes, en este noviembre 2011, en *AEDEAN XXXV* en la Universidad Autónoma de Barcelona.

Un saludo muy cordial,

María Losada Friend  
Universidad de Huelva

## **INFORMES DE LAS REPRESENTACIONES DE AEDEAN EN OTROS FOROS ACADÉMICOS**

### **1) ESSE: EUROPEAN SOCIETY FOR THE STUDY OF ENGLISH**

#### **PROF. ALBERTO LÁZARO LAFUENTE (UNIVERSIDAD DE ALCALÁ)**

La reunión anual del “Board” de ESSE se celebró durante los días 30 y 31 del pasado mes de agosto en la Universidad Carolina de Praga, bajo la presidencia del profesor Fernando Galván, y contó con la asistencia de 24 representantes de diferentes asociaciones nacionales europeas. Asimismo, en calidad de invitados, estuvieron presentes la Directora del *Messenger* (Marina Dossena) y el encargado de la página electrónica de ESSE (Jaques Ramel). El orden del día incluía 17 puntos con los habituales informes, nombramientos de comisiones, aprobaciones de presupuestos y propuestas sobre la organización del próximo congreso en Estambul. A pesar de lo denso que podía parecer el programa, la reunión transcurrió con fluidez y en un ambiente muy cordial.

Tras la aprobación del acta de la reunión anterior, el Presidente, Fernando Galván, presentó su informe anual en el que dio cuenta de las múltiples gestiones realizadas por el Ejecutivo de ESSE durante el último año, los contactos que había mantenido con las diferentes asociaciones europeas y sus visitas a los congresos de estas asociaciones. Destacó el hecho de que la revista *EJES* se hubiera incluido en el índice de citas de Thomson Reuters, tanto en el Arts and Humanities Citation Index como en el Social Sciences Citation Index. Por otro lado, el Presidente lamentó que no hubiera constancia de que la asociación holandesa volviera a funcionar y a incorporarse a ESSE. Por su parte, el Tesorero, Tim Caudery, presentó el informe correspondiente a las cuentas de 2010, que reflejan una situación financiera satisfactoria, debido entre otras razones al superávit conseguido en el último congreso de ESSE celebrado en Turín. Entre los datos aportados por el Tesorero figuraba un leve descenso en el número de socios de algunas asociaciones, como la británica, la irlandesa y la italiana, aunque otras asociaciones habían aumentado ligeramente sus cifras. En agosto de 2011 el número de socios de ESSE ascendía a 7.245, procedentes de 33 países diferentes. De esta cifra, 1.181 socios pertenecían a AEDEAN, que continua siendo la segunda asociación nacional más numerosa. Tim Caudery también informó sobre la creación de una base de datos que contendrá información de todos departamentos universitarios europeos que imparten docencia en estudios ingleses; esta base de datos se publicará próximamente en la página electrónica de la organización.

En el informe de la Directora del *Messenger*, Marina Dossena, se detallaron las gestiones realizadas en relación con la edición del último número y anunció que no continuaría con su labor un segundo periodo por razones de trabajo que habían surgido en su propia Universidad. Por su parte, el responsable de la página electrónica de ESSE, Jacques Ramel, recordó la importancia que tiene la sección “Calls for papers”, mientras que el apartado dedicado a plazas vacantes en universidades sigue recibiendo muy pocas

contribuciones. En cuanto al foro que se había creado para discutir cuestiones relacionadas con la especialidad, se reveló que fue un fracaso por la escasa participación que había habido, por lo que propuso utilizar Facebook para cubrir los mismos objetivos. Esta iniciativa se aprobó, de tal forma que los que ya estén utilizando Facebook podrán enviar mensajes directamente a la sección de ESSE y los que no estén dados de alta podrán enviar a Jacques Ramel el mensaje para que él lo publique. Posteriormente, se trató el tema de la base de datos “ESSE Journals Database”, con información sobre revistas de la especialidad, cuestionándose su operatividad, puesto que no se había actualizado recientemente. Se pidió que se consultara esa base de datos para comprobar su utilidad y enviar opiniones sobre la posibilidad actualizarla o abandonar el proyecto.

En relación con el congreso ESSE-11, que tendrá lugar en Estambul del 4 al 8 de septiembre de 2012, la representante de la asociación nacional turca, Işıl Baş, ofreció información sobre las propuestas de seminarios y mesas redondas que se habían recibido. Aunque no había muchas propuestas de mesas redondas, se habían aceptado un total de 68 seminarios que cubrían un amplio espectro de temas culturales, literarios y lingüísticos. El programa también incluiría tres conferencias plenarias, habiendo confirmado ya su presencia Linda Hutcheon (University of Toronto) y Jonathan Culpeper (Lancaster University). A la vista de todas las propuestas presentadas, el “Board” aprobó el programa académico del congreso, que incluye las conferencias paralelas que impartirán tres compañeros nuestros: Teresa Gibert Maceda (UNED), Celestino Deleyto Alcalá (Universidad de Zaragoza) y Javier Pérez Guerra (Universidad de Vigo). Asimismo se aprobaron las cuotas de inscripción y las fechas para el envío de resúmenes y trabajos. Es importante tener en cuenta que la fecha límite para el envío de propuestas a los coordinadores de los seminarios, los pósters y las sesiones de doctorado es el 31 de enero de 2012. Desde aquí os animo a que participéis y enviéis propuestas para que, como otros años, la representación española sea significativa. Toda la información estará disponible en la página electrónica de ESSE - <http://www.essenglish.org> – y en la propia página del congreso.

## **2) EAAS: EUROPEAN ASSOCIATION FOR AMERICAN STUDIES**

### **PROF. DAVID RÍO (UNIVERSIDAD DEL PAÍS VASCO / EUSKAL HERRIKO UNIBERTSITATEA)**

Del 8 al 9 de Abril del presente año tuvo lugar en el Centro de Estudios Norteamericanos de Roma la reunión del Board de la European Association for American Studies (EAAS). Al encuentro asistieron los representantes de 20 de las 21 asociaciones constituyentes, registrándose únicamente la ausencia de la representación escandinava (ASANOR). Asimismo, excusó su asistencia el Presidente de EAAS, el Prof. Hans-Jürgen Grabbe, quien además envió un escrito expresando su renuncia al cargo. Por ello, se decidió de forma unánime que la presidencia de esta reunión recaería en la Vice-Presidente de EAAS, Dra. Meldan Tarrisal, y que se incluiría en el orden del día de la misma la elección de un nuevo Presidente de EAAS,

Tras la aprobación del acta de la anterior reunión del Board, celebrada en Dublín en 2010, y debido a la ausencia del Presidente de EAAS, se remitió a los asistentes al informe de las actividades de la Presidencia publicado previamente en el “Newsletter, nº 63”. Sobre la publicación de dicho “Newsletter” también informó ampliamente la Vice-Presidente de EAAS y editora del mismo, la Prof. Meldan Tarrisal.

El siguiente punto del orden del día fue la situación de la tesorería de EAAS, sobre la que informó el Dr. Dr. Stephen Matterson (Tesorero de EAAS). Sus diversos informes económicos revelaron un positivo balance de las cuentas de la EAAS, a pesar del impacto de la crisis bancaria en las mismas.

Tras el informe de Tesorería, la Secretaria General de EAAS, Prof. Jenel Virden, explicó su labor como coordinadora de las propuestas enviadas para el Congreso de EAAS en Izmir (2012), advirtiendo del elevado número de propuestas presentadas (43 propuestas de “workshops” y 9 de “parallel lectures”) y de la necesidad de crear un formato de envío común para facilitar el procesamiento de estas propuestas de cara a futuros congresos. Su propuesta fue aprobada por unanimidad.

A continuación, el administrador de la p.web de EAAS, el Prof. Jacques Pothier, informó sobre las diversas mejoras introducidas en la misma, planteándose posteriormente la posibilidad de crear un directorio de miembros y de enviar de forma electrónica las propuestas de “workshops” para los congresos de EAAS. Se acordó estudiar la viabilidad técnica y económica de ambos aspectos.

Después de este punto, y tras una breve nota informativa del Prof. Matterson sobre los beneficiarios de las bolsas de viaje de EAAS y la necesidad de fomentar la divulgación de la convocatoria de las mismas a través de las diversas asociaciones nacionales, se procedió a la aprobación de las cuentas de la Asociación, previo visto bueno de los auditores de la misma, los Dres. Marcel Arbeit y Philip Davies. Asimismo, se informó sobre la inminente publicación del volumen con los principales trabajos presentados en el Congreso de EAAS en Oslo y sobre el progreso del volumen con las contribuciones más destacadas del Congreso de Dublín.

A continuación, se confirmó la elección de Moscú como sede de la próxima reunión del Board de EAAS en Abril de 2013 y se acordó las sedes de los dos próximos congresos de EAAS: La Haya, Holanda (2014) y Constanza, Rumanía (2016). Posteriormente, la Prof. Meldan Tanrisal informó sobre el proceso organizativo del próximo Congreso de Izmir (30 Marzo-2 Abril 2011). Tras conocer los pormenores del mismo, se procedió a la elección de las 5 conferencias paralelas y de los 24 paneles que conforman el Congreso. La elección resultó especialmente complicada, particularmente en el apartado de los paneles, ya que el número de propuestas recibidas prácticamente doblaba al de finalmente aceptadas. También se acordó revisar el modo en el que se presentan actualmente las propuestas de paneles, y especialmente de las conferencias paralelas, de forma tal que se clarifiquen los criterios para la presentación y elección de las mismas.

Posteriormente, se examinó la petición de admisión en EAAS por parte de la SEAAS (Southeastern European Association for American Studies), cuyo representante, Dr. Peter Penda, informó sobre los pasos dados por la misma para su constitución. Ante la existencia de otra asociación de estudios norteamericanos en la región interesada en formar parte de EAAS, se acordó aplazar cualquier decisión al respecto a la espera de una posible candidatura conjunta de ambas asociaciones.

Seguidamente, se ratificó la modificación de los artículos 16 y 17 de los Estatutos de EAAS, referidos al proceso a seguir en el hipotético y no deseable caso de disolución futura de la asociación, para ajustarse a lo dispuesto por la legislación alemana para la liquidación de asociaciones con sede en dicho país. De este modo, se decidió que la Fundación Leucorea, entidad depositaria de los archivos de EAAS, fuese el destinatario de los fondos de la asociación en el hipotético caso de disolución de la misma, con la obligación de destinar los mismos al fomento de los estudios americanos en Europa.

Tras este cambio de los estatutos por imperativo legal, el editor de *EJAS (European Journal of American Studies)*, el profesor Pawel Frelik, informó de la consolidación de esta revista electrónica de EAAS en el ámbito de los estudios norteamericanos, tal y como lo reflejan aspectos tales como el número de artículos recibidos, el sustancial incremento en el número de visitas a su página web o su inclusión en diferentes índices bibliográficos de prestigio. Asimismo, recordó la necesidad de renovar su panel de editores y los miembros del Consejo Editorial.

En la parte final de la reunión se incluyeron los siguientes cuatro puntos:

- la reelección de la Prof. Meldan Tanrisal como Vice-Presidente de EAAS
- la elección del Prof. Philip Davies, representante de la Asociación Británica de Estudios Norteamericanos, como Presidente de EAAS .
- la elección del Prof. Gert Buelens, representante de la Asociación Belga de Estudios Norteamericanos, como Secretario General de EAAS.
- el envío de una carta de agradecimiento al anterior Presidente de EAAS, Prof. Hans-Jürgen Grabbe, por la labor realizada durante estos últimos años.

Para obtener una información más detallada sobre esta reunión puede consultarse el Newsletter nº 64 de EAAS:

[http://www.eaas.eu/images/stories/newsletter/eaas\\_nl\\_64\\_web.pdf](http://www.eaas.eu/images/stories/newsletter/eaas_nl_64_web.pdf)

Un cordial saludo,

David Río  
david.rio@ehu.es



**EAAS Board members at the Center for American Studies, Rome (Photograph by David Río)**





**EAAS Board members during the meeting (Photograph by David Rio)**

## **ATLANTIS: GENERAL EDITOR'S REPORT AUTUMN 2011**

Happily, this year has seen the international recognition of *Atlantis* as a serious scholarly journal. As was announced in the previous issue of NEXUS, *Atlantis* was accepted early this year for indexing in Thomson-Reuters' Web of Science, in particular the prestigious Arts and Humanities Citation Index. Starting from the June 2009 edition (Vol. 31.1), both articles and reviews are being indexed. The connection has been set up and is functioning well. In addition, *Atlantis* is indexed in another four of Thomson-Reuters' services: Current Contents/Arts and Humanities, Social Sciences Citation Index, Journal Citation Reports/Social Sciences Edition, Current Contents/ Social and Behavioral Sciences. All this will surely have a positive effect on the journal's impact factor.

Following shortly on this announcement the European Reference Index for the Humanities, (ERIH), jointly sponsored by the European Science Foundation (ESF) and the European Commission ERA-Net project "Humanities in the European Research Area" (HERA), included *Atlantis* on its revised list for Linguistics. We trust that the Literature list, when it comes out, will similarly welcome the journal.

*Atlantis* is also regularly submitted to two further repositories for indexing: JSTOR and SCOPUS.

The forthcoming edition (33.2) for December 2011 is well under way and we are nearing the formatting stage. This edition will mark the end of my six-year term as General Editor. It has been a great experience and also a great challenge. Without the constant support and dedication of my editorial team at all stages of the editing process, it would have been difficult, if not impossible, to maintain punctuality of publication twice a year. Similarly, our peer-review referees, who mostly send in their reports punctually, have demonstrated the expertise and dedication which have laid a bedrock of quality on which to build up each edition. Our Advisors have likewise promptly advised when consulted. I thank you all for your invaluable help. Finally I thank our contributors, whether members of AEDEAN or from other countries, for your willingness and enthusiasm in submitting your research ideas and good writing, and for patiently going along with my requests for revision. I have immensely enjoyed working with you all. I wish my successor the same good luck on the road ahead.

September 2011  
Angela Downing

## **XXXV CONGRESO DE AEDEAN**

### **UNIVERSITAT AUTÒNOMA DE BARCELONA, 16-18 DE NOVIEMBRE DE 2011**

#### **1) PROGRAMME (FINAL VERSION)**

Please click on the following link to download the conference programme:

[www.aedean2011uab.com/Conference/Programme & Events files/Programme AEDEAN 2011.pdf](http://www.aedean2011uab.com/Conference/Programme & Events files/Programme AEDEAN 2011.pdf)

#### **2) PLENARY SPEAKERS**

We are delighted to announce the following plenary lectures from our distinguished speakers:

**Prof. Jonathan Coe**

<http://www.jonathancoewriter.com/>

In conversation with Prof. José Ramón Prado Pérez.

**Prof. Celia Roberts**

<http://www.kcl.ac.uk/sspp/departments/education/people/academic/robertsc.aspx>

“Institutions and Linguistic Penalties”.

**Prof. Alberto Lázaro**

<http://www2.uah.es/albertolazaro/>

“George Orwell and Claud Cockburn: Parallel Lives, Divergent Thinking”.

**Prof. Antonio Barcelona**

<http://www.aedean2011uab.com/Conference/Programme & Events files/AEDEAN%202011 Antonio Barcelona.pdf>

“Metonymy in, under and above the lexicon”.

### 3) ASAMBLEA GENERAL ORDINARIA

Se convoca a todos los socios y socias de AEDEAN a la Asamblea General ordinaria que se celebrará el próximo 18 de noviembre, en primera convocatoria a las 17:45 horas, y en segunda a las 18:00 horas, en el Auditorio de la Facultat de Lletres de la Universitat Autònoma de Barcelona con el siguiente orden del día:

1. Aprobación, si procede, del acta de la sesión anterior publicada en el *Nexus AEDEAN* 2011.2.
2. Informe de la Presidencia.
3. Informe de la Secretaría.
4. Informe de las Vocalías.
  - a. Vocalía Primera.
  - b. Vocalía Segunda.
2. Informe de la Directora de *Atlantis*.
3. Informe y propuestas de la comisión gestora del Fondo Institucional de AEDEAN (FIA).
4. Propuesta y aprobación, si procede, de financiación para asesoría contable, fiscal y jurídica.
5. Propuesta y aprobación, si procede, del premio “Catalina Montes” a la mejor ponencia.
6. Informe de la Tesorería.
  - a. Presentación y aprobación, si procede, de la gestión económica correspondiente al ejercicio del año 2011.
  - b. Presentación y aprobación, si procede, del presupuesto para el año 2012.
7. Propuesta y aprobación, si procede, de publicar las actas de los congresos *on line*.
8. Ratificación de la sede del XXXV Congreso de AEDEAN 2012.
9. Propuestas y elección de sede para el XXXVI Congreso en 2013.
10. Renovación y elección de Coordinadores de Paneles.
11. Renovación y elección de cargos:
  - a. Dirección *Atlantis*
  - b. Vocalía Segunda
  - c. Presidencia
12. Ruegos y preguntas.

## **OTROS CONGRESOS, SEMINARIOS, REVISTAS Y VOLÚMENES EN PREPARACIÓN**

### **1) CONGRESOS Y SEMINARIOS**

#### **III INTERNATIONAL SEMINAR ON ENGLISH AND ESP LEXICOLOGY AND LEXICOGRAPHY UNIVERSIDAD DE ALICANTE 24-26 DE NOVIEMBRE DE 2011**

Breve resumen sobre sus objetivos: Entre los objetivos del seminario se encuentran, por una parte, reunir a especialistas del ámbito de la Lexicología y la Lexicografía, a lexicógrafos profesionales e investigadores interesados en la Lexicografía y Lexicología del inglés y de los lenguajes profesionales y académicos. Por otra, ofrecer formación complementaria de carácter especializado, abordando las últimas tendencias en Lexicografía y Lexicología del inglés y de los lenguajes profesionales y académicos, desde una perspectiva novedosa y fundamentalmente orientada a la práctica, fomentando, a través de talleres, la interacción entre estudiantes y profesores, utilizando como vehículo de comunicación la lengua inglesa.

Dirección o página web donde se puede obtener más información:

<http://web.ua.es/en/lexesp/iii-seminar/call-for-papers.html>

#### **READING NATURE INTERNATIONAL CONFERENCE FACULTAD DE FILOLOGÍA, UNIVERSIDAD COMPLUTENSE DE MADRID (UCM) 14-16 DECEMBER 2011**

Environmental disciplines have recently gained prominence due to the potentially devastating consequences of climate change: increasing natural disasters, the greenhouse effect, temperature variations, changing sea levels, etc. Such issues have raised awareness on the necessity for a drastic change in thinking. Ecocriticism—along with other green disciplines dealing with the relationship between society and the environment—places nature as the center of the intellectual debate. As Kate Rigby states, "culture constructs the prism through which we know nature." **Reading Nature Conference** aims to explore from a critical perspective how such a prism is constructed. International reputed experts, along with young scholars will examine the way in which different notions on nature and the environment are conveyed in cultural manifestations.

The following **keynote speakers** will participate in the conference:

[Carmen Flys Junquera](#) (Universidad de Alcalá de Henares)

[Bill McKibben](#) (Middlebury College), videoconferencing

[María Novo](#) (Universidad Nacional de Educación a Distancia)  
[Mario Petrucci](#) (British artist and poet)  
[José B. Ruiz](#) (Wildlife photographer)  
[Philip Terrie](#) (Bowling Green State University)  
[Paul Waldau](#) (Harvard University, Yale University, Tufts University)

**Organizing Institutions:**

Departamento de Filología Inglesa II (UCM)  
Friends of Thoreau (Instituto Franklin - UAH)

**Supported by:**

the British Council

More information can be found at our website [Reading Nature Conference](#).

**"RELATO DIGITAL STORYTELLING"**  
**FACULTAD DE FILOLOGÍA, TRADUCCIÓN Y COMUNICACIÓN,**  
**UNIVERSIDAD DE VALENCIA.**  
**21-23 MARZO 2012**

**Objetivos:**

El relato digital es la expresión moderna del antiguo arte de contar historias combinando música, narrativa y elementos multimedia con la voz del propio autor. El relato digital se ha convertido en un impactante fenómeno educativo y cultural que se ha extendido a más de 80 países con aplicaciones variadas (en campos tan diversos como la educación, el turismo, el marketing, la historia, y el testimonio social y/o personal, entre otros. En este congreso esperamos intercambiar experiencias sobre el uso y aplicaciones del relato digital y reunir propuestas didácticas y metodológicas innovadoras que fomenten su uso en cualquier ámbito.

Envío de resúmenes para comunicaciones y video-pósters: **15 OCTUBRE 2011**

FECHA LÍMITE DE ENTREGA del TEXTO COMPLETO: **30 ENERO 2012**

Todos los artículos y video-pósters serán publicados en el CD-Rom del congreso. Los artículos mejor considerados serán publicados en una editorial de prestigio.

Nos gustaría animaros a participar mediante el envío de propuestas para comunicaciones orales y video pósters (ver instrucciones y ejemplos en la web [www.uv.es/digitalstory](http://www.uv.es/digitalstory)) que traten aspectos relacionados con los siguientes temas:

1. Relato digital en al ámbito educativo (educación primaria, secundaria, universitaria, educación para adultos)
2. Relato digital y enseñanza de lenguas modernas
3. Relato digital y sociedad
4. Relato digital y cultura
5. Relato digital científico-técnico
6. Historias de vida y/o comunidad
7. Aspectos técnicos, herramientas innovadoras en la producción de relatos digitales
8. Narrativa Digital en Web 2.0 (blogs, redes sociales, wikis, etc.)

Página web del congreso: [www.uv.es/digitalstory](http://www.uv.es/digitalstory)

Dirección de contacto: [relatodigitalstorytelling@gmail.com](mailto:relatodigitalstorytelling@gmail.com)

**INTERNATIONAL SYMPOSIUM: *THE SOCIOLOGY OF WORDS: LEXICAL MEANING, COMBINATORIAL POTENTIAL AND COMPUTATIONAL IMPLEMENTATION* (SDP-11)**

**UNIVERSITY OF MURCIA, SPAIN**

**1-2 DECEMBER, 2011**

[www.um.es/simposio-sdp11](http://www.um.es/simposio-sdp11)

---

The 1st **International Symposium on the *Sociology of Words***, 1 - 2 December 2011, will be hosted by the English Department, La Merced Campus, [Universidad de Murcia](http://www.um.es) (Spain), and organized by the research groups **LACELL** ( [www.um.es/grupolacell](http://www.um.es/grupolacell)), headed by Professor Aquilino Sánchez, and **LEXICOM** ([www.lexicom.es](http://www.lexicom.es)), headed by Professor Ricardo Mairal, from UNED. Both groups have undertaken and are currently developing research projects closely related to the main topic of the symposium.

In addition to plenary lectures, papers and round-table talks, which will be given in English, some 10-minute contributions, either in English or in Spanish, are planned. Furthermore, posters will be displayed during the second day of the symposium.

Proposals for short papers and posters may be submitted **up to 25 October, 2011**, with notification of acceptance by **November 10, 2011**. Proposals may deal with any topic in connection with these areas:

*Structure and organization of lexical meaning*

*Collocates and their basic essentials*

*Lexical cohesion*

*Lexical combinations*

*Lexical units and meaning*

*Theory and structure of lexical meaning*

*Computational processing of lexical meaning*

*Lexical disambiguation and its computational processing*

Contributions to the symposium will be presented by experts on research into lexical meaning and its computational processing. They are in charge of research programs, run specialized centres connected with the symposium topic and undertake research projects intimately related to studies on lexis and meaning.

(a) Professor **Ignacio Bosque** (Universidad Politécnica de Madrid) is a renowned Spanish linguist, not only for his work on grammar, but also for his Spanish dictionary (REDES) and his work on lexis.

(b) Professor **Thomas Herbst** (Universität Erlangen) is the director of the Interdisciplinary Centre for Research on Lexicography, Valency and Collocation at FAU Erlangen-Nuremberg, and has published significant works on collocates and their valencies.

(c) Professor **Ruslan Mitkov** is the director of the Research Institute in Information and Language Processing (University of Wolverhampton), an interdisciplinary centre in which language and social sciences are directed towards the same objectives. At this Institute, there are two groups: the Research Group of Computational Linguistics, and the group centred on Statistical Cybermetrics Research.

(d) **A. Kilgarriff's** research currently focuses on corpus analysis with lexicographical purposes. He has provided and is developing valuable tools for the computational processing of language. His work is widely known through Lexicography MasterClass. His Sketch Engine is a powerful tool for lexis processing.

(e) Professor **Elena de Miguel** (Universidad Autónoma de Madrid) has undertaken outstanding research on lexis and grammar.

(f) Professor **Francisco Ruiz de Mendoza** (Universidad de La Rioja) has focused his research on cognitive linguistics, functional grammar and lexicology. He is currently carrying out several research projects within these areas.

(g) Professor **J. M. García Miguel** (Universidad de Vigo) develops an outstanding line of research, especially within the project ADESSE (Diathesis Alternation and Syntactic-Semantic Structures in Spanish), devoted to syntactic-semantic characterization of verbal constructions in Spanish.

(h) Professors **Pascual Cantos** and **Moisés Almela** (Universidad de Murcia) run and are members of the LACELL group. They extensively research lexicology, specifically with regard to lexical constellations, as well as corpus linguistics and computational applications.

(i) Professor **Willy Martín** is emeritus professor of language and communication at the Free



University of Amsterdam. His research interests focus on the lexicon, frame-based semantics, terminology and lexicography. He has participated in multiple projects, nationally and internationally, to construct bilingual dictionaries and lexical databases.

(j) Professor **Igor Boguslavsky** is a Research Fellow at the Artificial Intelligence Department of the UPM. He centres his research on computational linguistics, automatic translation, formal models of language, syntax, semantics and lexicography.

(k) Professor **Costas Gabrielatos** (University of Lancaster) conducts research on corpus, including theoretical and applied aspects, especially on the relations between 'construction grammar and lexical grammar'. He has also taken part in several research projects focused on discourse analysis.

(l) **Gerd Wotjak** is a Professor of Spanish Linguistics at the Univ. of Leipzig since 1980. He has published extensively and internationally in several research fields, including lexical semantics, translation studies, contrastive linguistics, text linguistics and phraseology. Prof. Wotjak has held several important academic positions such as Head of the Institute for Applied Linguistics and Translation Studies (Univ. of Leipzig), invited professor at the University of Havana, or honorific Chair Juan de Valdés (Univ. of Valladolid), among others. In 2005 he was awarded the Elio Antonio de Nebrija Prize from the University of Salamanca.

(m) Professor **Antonio Moreno** (Universidad Autónoma de Madrid) performs ongoing research for the development of grammar books and computational dictionaries.

Our **Scientific Committee** includes prestigious members at both national and international level:

### **International Members**

Willy Martin, University of Amsterdam  
Gerd Wotjak, University of Leipzig  
Ruslan Mitkov, Wolverhampton University  
Adam Kilgarriff, Lexicography Master Class  
Thomas Herbst, Erlangen University  
Costas Gabrielatos, Lancaster University

### **Spanish Members**

Ignacio Bosque, Universidad Complutense de Madrid  
Ricardo Mairal, UNED  
Aquilino Sánchez, Universidad de Murcia  
M<sup>a</sup> José Luzón, Universidad de Zaragoza  
Pascual Cantos, Universidad de Murcia  
Margarita Alonso Ramos, Universidad de La Coruña  
José María García Miguel, Universidad de Vigo  
Elena de Miguel, Universidad Autónoma de Madrid  
José Manuel Igoa, Universidad Autónoma de Madrid  
Igor Boguslavsky, Universidad Politécnica de Madrid

Antonio Moreno, Universidad Autónoma de Madrid

*Details and information on proposals submission and registration fees are available in the main menu. The 2nd Call for Papers will include further details on accommodation and how to arrive. We look forward to your visit.*

**Organizing Committee:**

Chair: Aquilino Sánchez Pérez

Vice-chair: Ricardo Mairal

Secretary: Pascual Cantos Gómez

Vice-Secretary: Moisés Almela Sánchez

Webmaster & Contact: Nila Vázquez

Members:

Raquel Criado Sánchez

Camino Rea Rizzo

Ángela Almela

Gema Alcaraz Mármol

Irina Keshabyan

**INTERNATIONAL TENNESSEE WILLIAMS CENTENNIAL CONFERENCE:  
EMBRACING THE ISLAND OF HIS SELF  
FACULTY OF ARTS AND LETTERS  
UNIVERSITY OF EXTREMADURA  
(CÁCERES, SPAIN)  
DECEMBER, 1-3, 2011**

The English Department and the Department of Foreign Languages and Comparative Literatures of the University of Extremadura will host an International Conference which will commemorate the life and work of poet, novelist, memoirist, playwright, etc., Tennessee Williams, to mark the centennial of his birth in 1911.

Among the keynote speakers (pending confirmation) who will participate in the conference are three leading Tennessee Williams scholars: Dr. John S. Bak (Professor of American Literature, University of Nancy II, France), Dr. Alessandro Clericuzio (Professor of American Language, Culture and Literature, University of Perugia, Italy), and Dr. Félix Martín Gutiérrez (Professor of American Literature, Complutense University, Spain)

The Organizing Committee invites proposals for 20-minute presentations and/or round table sessions in one of the two official languages of the conference: English and Spanish. The paper and round table proposals can address but are not restricted to the topics suggested below. All proposals should be submitted before the **30<sup>th</sup> of October, 2011**.

**Proposals and round tables are invited in the following subject areas:**

- Tennessee Williams' "Seductive" Influence on his Contemporaries
- Tennessee Williams' Reception Abroad: Influence, Reputation, Affinities and Translations into Other Languages
- Tennessee Williams' Impact in World Literature
- Tennessee Williams in Spain/ the Hispanic Presence in Tennessee Williams
- Influence of European Theater on Williams' Drama
- Psychoanalysis in Tennessee Williams
- Tennessee Williams as a Poet
- Tennessee Williams as a Novelist
- Tennessee Williams as a Playwright
- Tennessee Williams as a Social Critic
- Intertextuality in Tennessee Williams
- Tennessee Williams' "Poetic" Dramatic Style
- Tennessee Williams in Revision: Text, Context and Genre
- Tennessee Williams: Gay, Lesbian and Queer Studies
- New Directions in the Teaching and Scholarship in Tennessee Williams Studies
- Politics and Ideology in Tennessee Williams
- Verbal/Physical Violence in Tennessee Williams' Drama
- Tennessee Williams' Works on Stage and Film
- The Intersections of Race, Class and Gender in Tennessee Williams' Oeuvre
- Innovation and Originality in Tennessee Williams
- The Significance of Place in Tennessee Williams
- Music in Tennessee Williams

**Proposals should be sent via e-mail including the following data:**

- 1) Name, institutional affiliation, academic status, address, phone/fax and email of author.
- 2) Short bio-bibliography (c. 150 words)
- 3) Title of paper
- 4) Abstract: 150-250 words. It should be written in Times New Roman 12 pointfont, single spaced, and be submitted in Word, Word Perfect, or RTF format via attachment.
- 5) Audio-visual equipment needed.

Luis Girón Echevarría  
Departamento de Filología  
Inglesa  
Facultad de Filosofía y  
Letras  
Universidad de  
Extremadura

Bernardo Santano Moreno  
Departamento de Filología  
Inglesa  
Facultad de Filosofía y  
Letras  
Universidad de  
Extremadura

M<sup>a</sup> del Carmen Galván  
Malagón  
Departamento de Filología  
Inglesa  
Facultad de Ciencias  
Económicas y  
Empresariales

10071 Cáceres, Spain  
(34) 927-257400, ext.  
57701  
[luigiron@unex.es](mailto:luigiron@unex.es)

10071 Cáceres, Spain  
(34) 927-257400, ext.  
57513  
[santano@unex.es](mailto:santano@unex.es)

Universidad de Extremadura  
06071 Badajoz, Spain  
(34) 924-289 520 ext.  
86529  
[mcalvan@unex.es](mailto:mcalvan@unex.es)

**Web page under construction:** <http://gexcall.unex.es/twilliamsconference>

## **Guidelines**

- 1) Individual papers should be scheduled for a maximum of 20 minutes, allowing 10 for discussion.
- 2) The languages of the conference will be English and Spanish.
- 3) Acceptance notification will be sent by email by **November 5<sup>th</sup>, 2011**.
- 4) By submitting an abstract, authors give permission to publish it on the conference web site and/or in the printed conference booklet.
- 5) A selection of papers will be published (after revision where appropriate) in a collection of essays by an international publisher.

## **4TH INTERNATIONAL CONFERENCE ON AMERICAN DRAMA AND THEATER UNIVERSITY OF SEVILLE 28-30 MAY 2012**

The Fourth International Conference on American Drama and Theater to be held in Andalucía, Spain, will take place in May 2012, organized by the University of Seville. As many remember, the first and second conferences were hosted by the University of Málaga, and the third, in 2009, by the University of Cadiz.

Seville is one of the most beautiful cities in southern Spain, if not in all Europe; such universal characters as Don Juan or Carmen are among those the city has contributed to universal culture. Given such a Romantic setting, and after devoting the last conference to violence in American theater and drama, we thought that it was perhaps time for something a little lighter, and so, in keeping with the romantic character of Seville, we'll be looking at the long-time romance between the theater, playwrights, professionals, and, hopefully, audiences. In spite of the persistent rumor of crisis which has always surrounded this art, the truth is that it has never quite disappeared, and has surprisingly withstood the impact of new technologies and other vehicles for artistic communication which the digital revolution has brought about. There is something about the theater that continues to enthrall and seduce us. The first thing we would like to explore in our fourth conference is just this: what it is that makes theater, and American theater in particular, so resilient, and what it is that keeps infusing new life into it with each new generation.

An answer we soon came up with was that we all love a story. Storytelling has always been as indispensable to human beings as nourishment or clothing (perhaps even more). And theater always tells stories, or at least it did till Gertrude Stein complained that "Everybody knows so many stories and what is the use of telling another story. What is the use of telling a

story since there are so many and everybody knows so many and tells so many.” And then Bertolt Brecht, and Jerzy Grotowski, and Richard Foreman, and the Open Theater, and the Wooster Group, and other avantgardists went about transforming the traditional ways of telling stories. And yet, upon closer inspection, it is all too easy to realize that storytelling probably was more reluctant to abandon the stage than it proclaimed it was, and American drama continues to tell stories, albeit deploying new formats which reflect the new modes of apprehending reality.

Using both approaches as a starting point, the magic which theater possesses and its ability to captivate audiences, and the complex dynamics between dramatic writing and the desire/refusal to tell stories, we invite American drama and theater scholars to find ways to address these topics from whatever field of inquiry into American drama and theater they happen to work in. We will be receptive to all kinds of proposals that, in one way or another, attempt to shed light on such issues. However, here are some questions which participants might like to use as starting points:

- What kinds of stories has American drama told us? And why those and not others?
- How have such stories been given dramatic form?
- What are the stories surrounding the (hi)story of American drama? And how truthful or otherwise are they?
- What stories have never been told both about American theater and its professionals, performers, directors, playwrights, impresarios...?
- How have 20th century avant-garde European theorists influenced American dramatic craft?
- Is there just one way to tell stories? What other modes have American playwrights come up with? And what artistic/ideological agenda(s) were they meant to serve?
- How are the stories of ethnic groups within the larger culture told by American drama?
- Are stories about canonical playwrights accurate and/or fair? Are there stories about them which have never been told? Why were they kept secret?
- What remains to be said about the silenced (hi/her)story of women in American theater?
- How can we enrich the body of stories which the American theatrical establishment continues to tell us right now?
- Perceiving the theatrical story: cognitive studies applied to the theater.
- How do cinematic and theatrical storytelling in America coalesce, and/or cross-fertilize one another?
- To what extent does dramatic storytelling in America necessitate the participation of the audience? What stories do audiences bring to the theater, and how do they shape what is enacted before them? What is the role of memory in the configuration of past stories, plays, or performances?
- Is there such a thing as storytelling which is specific for highbrow or lowbrow audiences?
- And, why not, what relationships and romances have there been between performers and other practitioners and the theater, or between themselves?
- What are the best-loved productions on the American stage?
- How has American drama dealt with love and romance, and from how many different standpoints?

- What sense can we make of the love/hate relationship between American theater and foreign playwrights and theatrical modes?
- And what can we say of America's longstanding romance with the Broadway musical?

To tell us your story, or, in more academic terms, to submit your proposal, please write a brief e-mail stating its title and including a 5-7 line resume. Then attach a 150 word abstract, and send it to [berceo@gmail.com](mailto:berceo@gmail.com) by **November 10, 2011**. Proposals will be examined carefully, and, within 45 days, we will get back to you concerning acceptance (or otherwise). For updated information on the conference, please check [www.romanceoftheater.com](http://www.romanceoftheater.com)

**XXX AESLA INTERNATIONAL CONFERENCE  
UNIVERSITY OF LLEIDA  
19-21 APRIL 2012.**

The theme of the conference is "Applied linguistics in the age of globalisation". Proposals for papers, round tables or posters must be submitted no later than **25th November 2011**.

More information on the conference website: <http://aesla2012.tucongreso.es/>

**INTERNATIONAL SYMPOSIUM: THE FAILED TEXT  
DEPARTMENT OF ENGLISH AND GERMAN STUDIES, UNIVERSITY OF  
GRANADA  
18, 19 & 20 APRIL 2012**

The International Symposium "The Failed Text" aims to analyze exemplary textual failures in the history of discourses, and their repercussions (or lack thereof) in the textual development of historical, political, philosophical, media-related and literary discourses. We are interested in research that looks into how the trajectory of such discourses up until our days has not exclusively been a succession of successful proposals either by a high proportion of the population or by intellectual, economic or social elites. On the contrary, we want to investigate how the history of discourses emerges out of failed projects, unwelcome innovative attempts and instances of deep personal frustration that, at best, have only been vindicated and praised after the death of their devisors. In other words, the present symposium will make manifest that the history of discourse (including the present time) is abundant in absolute failures that have in some cases found acceptance and gained influence with time. Suggested topics for discussion include (though are not limited to) the following matters:

- disappearance or exhaustion of literary genres

- disastrous incursions of renowned authors into genres other than those in which they gained praise
- unsatisfactory translations eventually replaced
- praiseworthy translations that remained unpublished or generally unknown
- failed attempts to import foreign literary genres through translation
- unfinished or unpublished works
- ill-fated commissioned literary creations
- literary works that remained in the margins of the market due to the peculiarities of their authors
- literary compositions that enjoyed outstanding popularity in their own time and are now forgotten and neglected by the histories of literature
- Pragmatic ‘misunderstandings’ or miscommunication
- Inter- and cross-cultural pragmatic failure
- Unsuccessful public speeches
- Infelicitous texts in advertising discourse
- Flawed discursal transpositions, from literary to filmic forms

The International Symposium “The Failed Text” wishes to gather experts in languages and their literatures as well as specialists in related disciplines (Linguistics, Philosophy, History, Political Science) that approach, from various points of view and applying different methodologies, the history of discourses.

Please submit **250-word** abstracts for **twenty-minute papers** to Rocío G. Sumillera ([sumillera@ugr.es](mailto:sumillera@ugr.es)) by **30 November 2011**.

Other important dates:

- Notification of paper acceptance: 15 January 2012
- Full paper submission (3,500 words, max.): 15 March 2012

The languages of the symposium are **English, Spanish, and French**. The organizers intend to publish an **edited volume** with a selection of papers.

**CONSTRUALS IN LANGUAGE, THOUGHT AND BRAIN: WHAT SHAPES WHAT?  
UNIVERSITY OF ALMERÍA (SPAIN),  
17-18-19 OCTOBER, 2012**

We cordially invite researchers, working within the field of Cognitive Linguistics – though not restricted to it –, to submit paper proposals on theoretical and applied studies on language and cognition. We also encourage workshop proposals.

**INTRODUCTION**

This conference aims to bring in an open floor for discussions, debates, reflection and sharing the features, topics, puzzles, methods, trends, schools and heresies within the field of Cognitive Linguistics. One of the major strands or orientations nowadays in Cognitive

Linguistics refers to research in psycholinguistics and anthropological linguistics. The aim is to create an opportunity for assessing the state of the art today, the pros and the cons of the field, the added values and also the question marks that might strengthen or weaken the new profile of Cognitive Linguistics. As a distinctive field we are led to inquire not only about the relation of grammar (i.e., form-meaning pairing) to mind, but also about the physical embodiment of the linguistic competence in the brain, and to see what shapes what.

#### INVITED SPEAKERS

Laurence W. Barsalou, Emory University

<http://psychology.emory.edu/cognition/barsalou/index.html>

Daniel Casasanto, Max Planck Institute for Psycholinguistics

<http://www.mpi.nl/people/casasanto-daniel>

Chris Sinha, Centre for Cognitive Semiotics, Lund University

<http://www.sol.lu.se/en/person/ChristopherSinha>

Mark Turner, Case Western Reserve University

<http://marktturner.org/>

Iraide Ibarrexe, University of Zaragoza

[http://www.unizar.es/linguisticageneral/index\\_archivos/IbarretxeAntunano.htm](http://www.unizar.es/linguisticageneral/index_archivos/IbarretxeAntunano.htm)

#### ORGANISING COMMITTEE

Coordinator: Bretones Callejas, Carmen M. – University of Almería

Secretary: Cortés de los Ríos, M<sup>a</sup> Enriqueta – University of Almería

Treasurer: Chamizo Domínguez, Pedro – University of Málaga

Cantizano Márquez, Blasina – University of Almería

Coll-Florit, Marta – Open University of Catalonia

Cornillie, Bert – University of Leuven

Criado, Raquel – University of Murcia

Cuenca, María Josep – University of Valencia

Fernández Sánchez, José Francisco – University of Almería

Fuentes Melero, Luis – University of Murcia

García Sánchez, M<sup>a</sup> Elena – University of Almería

Ibáñez Ibáñez, José Ramón – University of Almería

Martínez del Castillo, Jesús – University of Almería

Navarro Ferrando, Ignasi – Jaume I University

Perdú Honeyman, Nobel – University of Almería

Salaberri Ramiro, Sagrario – University of Almería

Sánchez Pérez, Aquilino – University of Murcia

Valenzuela, Javier – University of Murcia

#### SCIENTIFIC COMMITTEE

Amengual, Marian – University of Illes Balears

Barcelona Sánchez, Antonio – University of Córdoba

Bielenia-Grajewska, Magdalena – University of Gdansk

Boas, Hans Christian – University of Texas

Bretones Callejas, Carmen M. – University of Almería

Cantos, Pascual, – University of Murcia

Carreiras, Manuel – Basque Center on Cognition, Brain and Language

Carrió Pastor, Marisa – Polytechnic University of Valencia



Casasanto, Daniel – Max Planck Institute for Psycholinguistics  
Casonato, Marco – University of Milano-Bicocca  
Chamizo Domínguez, Pedro – University of Málaga  
Coll-Florit, Marta – Open University of Catalonia  
Cornillie, Bert – University of Leuven  
Cortés de los Ríos, María Enriqueta – University of Almería  
Criado, Raquel – University of Murcia  
Cuenca, María Josep – University of Valencia  
Delbecque, Nicole – University of Leuven  
Forceville, Charles J. – University of Amsterdam  
Fuentes Melero, Luis – University of Murcia  
Goschler, Juliana – University of Hamburg  
Herrera Soler, Honesto – Complutense University of Madrid  
Ibarretxe Antuñano, Iraide – University of Zaragoza  
Maldonado, Ricardo – National Autonomous University of Mexico  
Marín Arrese, Juana – Autonomous University of Madrid  
Navarro Ferrando, Ignasi – Jaume I University  
Pascual, Esther – University of Goningen  
Piquer Píriz, Ana M<sup>a</sup> – University of Extremadura  
Pérez Vidal, Carmen – Pompeu Fabra University  
Pérez Cañado, María Luisa – University of Jaén  
Rojo, Ana, - University of Murcia  
Ruiz de Mendoza, Francisco – University of La Rioja  
Salaberri Ramiro, Sagrario – University of Almería  
Sánchez Pérez, Aquilino – University of Murcia  
Sinha, Chris – Lund University  
Soriano, Cristina – Swiss Center for Affective Sciences  
Turner, Mark – Case Western Reserve University  
Valenzuela, Javier – University of Murcia  
Zlatev, Jordan – Lund University

#### ABSTRACT SUBMISSION

We invite abstracts for 20-minute presentations, plus 10-minute discussion, and abstracts for posters. They should be written in English or Spanish. Abstracts submitted for consideration should clearly state the problem, objectives, methodology, and possible results/findings. Their length must be between 400 and 500 words, and they should include title, 5 keywords and references – a maximum of 8. No more than a page length, Times New Roman 12, figures included.

Paper, poster and workshop proposals should be sent via email as an attachment (in .doc format) to: [aelco@ual.es](mailto:aelco@ual.es)

The attached files must only include the title of the contribution in boldface and the abstract itself (including keywords and references). Please do NOT include the author's details in the attachment. Please include the following information in the “subject” of the email:

AELCO 2012 – PAPER PROPOSAL  
AELCO 2012 – POSTER PROPOSAL  
AELCO 2012 – WORKSHOP PROPOSAL

And the following information in the “body” of the email:

- \* Type of contribution (Paper, poster or workshop)
- \* Title of the contribution
- \* Author's full name
- \* Affiliation
- \* Address (electronic and postal)
- \* Phone number

## ORGANIZING A WORKSHOP

We encourage workshop proposals. They should contain:

- (i) a 1000 word description of the topic (including the research questions to be addressed) and
- (ii) a list of workshop participants and 300 word abstracts of their papers. Since we want conference participants to be able to attend individual workshop presentations, workshops need to be compatible with the main conference schedule. This means that the format of the workshops must be organized around 30 minute presentations (20 min. + 10 min. discussion). Workshops will contain 10 slots (corresponding to 1 day); each workshop ideally comprises: (a) an introductory paper by the convenor/s or by a key-note speaker, which summarizes previous research, specifies the approach/es to be taken and sets the scope of the papers to be presented; (b) eight papers; (c) a slot for final discussion on the topics covered by the papers, methodological issues and questions for future research.

## POSTERS

There will be a poster session of an hour for both senior and junior researchers. In order to foster interaction, all other sessions will be suspended during the poster session. Posters may remain available during the rest of the conference. The maximum size of the poster is 1.20 m (vertical) x 0.90 m (horizontal). For more information about how to make a good poster see <http://people.eku.edu/ritchisong/posterpres.html>.

## AWARDS

The Spanish Cognitive Linguistics Association, in its biennial international conference, aims to promote the participation of young researchers as follows: AELCO Best Oral Pre-doctoral Presentation Award (for PhD students ) AELCO Best Poster Award For further information visit <http://www.aelco.es/en/premios-aelco>.

## IMPORTANT DATES

Workshop submission deadline: **1 January 2012**

Notification of workshop proposal acceptance/rejection (via email): 1 February 2012

Abstract submission deadline (papers and posters): 1 March 2012  
Notification of proposal acceptance/rejection (via email): 1 April 2012  
Early bird registration deadline: 15 July 2012  
Registration deadline for participants with a paper/poster/workshop: 15 August 2012  
Final registration deadline: 1 October 2012  
On-site registration: 17-18-19 October 2012

#### CONTACT INFORMATION

Prof. Dr. Carmen M. Bretones Callejas  
Dpt. Filología Inglesa y Alemana  
Universidad de Almería  
Carretera de Sacramento, s/n  
04120 Almería (España)  
Tel. (+34) 950 21 44 50  
Fax (+34) 950 01 54 75  
[aelco@ual.es](mailto:aelco@ual.es)  
<http://www.ual.es/Congresos/AELCO>

#### **4TH INTERNATIONAL CONFERENCE ON CORPUS LINGUISTICS. LANGUAGE, CORPORA AND APPLICATIONS: DIVERSITY AND CHANGE (CILC2012)**

<http://www.cilc2012.es>

**DEPARTMENT OF ENGLISH PHILOLOGY, UNIVERSITY OF JAÉN**

**22-24 MARCH 2012**

The Spanish Association of Corpus Linguistics (AELINCO) and the local Organizing Committee are pleased to remind you that the **4th International Conference on Corpus Linguistics (CILC2012)** will be hosted by the University of Jaén from 22 to 24 March 2012.

We invite members of AELINCO and the academic community at large to submit paper and poster proposals (abstracts) dealing with the conference main topic within any of the nine panels established by the Society. Under the theme **Language, corpora and applications: diversity and change**, the fourth edition of this conference welcomes proposals for papers, posters or panel discussions on such issues as corpus-based linguistic evolution, corpus-based genre and register linguistic variation, recently-compiled corpora, minority language corpora, corpora and applied fields (translation, terminology, lexicography, second language teaching and acquisition, etc.), computational advances in corpus-based linguistic research, etc. **CILC2012** will be pleased to welcome the following plenary speakers, all of whom have already confirmed their participation:

- **Prof. Dr. Sebastian Aarts.** University College London, United Kingdom.
- **Prof. Dr. Teresa Fanego.** *Universidade de Santiago de Compostela*, Spain.
- **Prof. Dr. Geoffrey N. Leech.** University of Lancaster, United Kingdom.
- **Prof. Dr. Detmar W. Meurers.** *Universität Eberhard Karls*, Tübingen,

Germany.

• **Prof. Dr. Matti Rissanen.** *Helsingin yliopisto* (University of Helsinki), Finland.

• **Prof. Dr. Paul Thompson.** University of Birmingham, United Kingdom.

As in previous editions, two pre-conference workshops will be held on Wednesday 21 March. The first one will deal with **Spoken Corpora** and the second one with **English historical corpora compiled in Spain**. More detailed information will be provided in the second Call for papers.

**CILC2012** is structured into nine thematic panels:

1. **Corpus design, compilation and types**, chaired by Dr. Francisco Alonso Almeida, *Universidad de las Palmas de Gran Canaria*.
2. **Discourse, literary analysis and corpora**, chaired by Dr. José Luis Oncins, *Universidad de Cáceres*.
3. **Corpus-based grammatical studies**, chaired by Dr. Javier Pérez Guerra, *Universidade de Vigo*.
4. **Corpus-based lexicology and lexicography**, chaired by Dr. Pedro Fuertes Olivera, *Universidad de Valladolid*.
5. **Corpora, contrastive studies and translation**, chaired by Dr. María de los Ángeles Gómez, *Universidad de Santiago de Compostela*.
6. **Corpora and linguistic variation**, chaired by Dr. María José López Couso, *Universidade de Santiago de Compostela*.
7. **Corpus-based computational linguistics**, chaired by Dr. Carlos Subirats, International Computer Science Institute, Berkeley, California.
8. **Corpora, language acquisition and teaching**, chaired by Dr. Raquel Criado Sánchez, *Universidad de Murcia*.
9. **Special uses of corpus linguistics**, chaired by Dr. Isabel de la Cruz Cabanillas, *Universidad de Alcalá de Henares*.

#### **Guidelines and deadline for abstract submissions**

- Paper and poster proposals must be abstracts written in English or Spanish, and should contain between 500 and 550 words (excluding references).
- Abstracts must be in MSWord (*doc or docx*). The file name should contain at least the first six words of the title followed by “\_text” (e.g., *Corpus\_linguistics\_in\_Europe\_text.doc/docx*).
- The author’s name or affiliation must not be included anywhere in this file.
- Abstracts must be submitted through **EasyAbs**:  
<http://linguistlist.org/confcustom/customabssub.cfm?Emeetingid=1002J84658766E5A408040441>.
- When filling out the abstract submission form in EasyAbs, please choose only one panel.
- The deadline for abstract submission is **1 January 2012**.
- Notification of acceptance will be sent out by 25 January 2012.

We look forward to your contributions and to meeting you in Jaén next year!

Jaén, 1st October 2011.

## **THE ORGANIZING COMMITTEE**

Alejandro Alcaraz Sintes (cilc2012@ujaen.es)

Ana Díaz Negrillo

Antonio V. Casas Pedrosa

Salvador Valera Hernández

Javier Díaz Pérez

Jesús Fernández Domínguez

Miguel Á. Benítez Castro

**CULTURE AND POWER 15: “IDENTITY, MIGRATION AND DIASPORA:  
NEW SEXUALITIES AND GENDER IDENTITIES”  
IBACS (IBERIAN ASSOCIATION OF CULTURAL STUDIES) AND SPANISH  
MINISTRY OF SCIENCE RESEARCH PROJECT FEM2010-18142 “NEW  
SEXUALITIES AND GENDER IDENTITIES IN CONTEMPORARY  
ANGLOPHONE CULTURES”.  
ENGLISH DEPARTMENT, UNIVERSITY OF MÁLAGA  
18-20 APRIL 2012.**

### **Organizers:**

**Dr. Silvia Castro Borrego**

[scb@uma.es](mailto:scb@uma.es)

**Dr. María Isabel Romero Ruiz**

[mirr@uma.es](mailto:mirr@uma.es)

The development of new sexualities and gender identities has become a crucial issue in the field of cultural studies in the first years of the twenty-first century. However, this creative process has its origins in the last decades of the nineteenth century and the twentieth century. The Victorian preoccupation about the female body and sexual promiscuity was focused on the regulation of deviant elements in society and the control of venereal disease; homosexuals, lesbians and prostitutes' identities were considered out of the norm and against the moral values of the time.

The relationship between sexuality and gender identity has attracted massive/wide-ranging discussion amongst feminist theorists during the last few decades. According to the methodologies of cultural studies and, in particular, of post-structuralism and post-colonialism, different cultures and different texts can be read and interpreted in various ways. These strengthen the postmodernist concept of identity. They also further post-positivist interpretations of sexual relations, gender, agency, race and identity. As a consequence, an individual's identity is recognised as culturally constructed and the result of power relations. In our contemporary societies these concepts are being questioned, together with dominant representations of gender and sexuality, and issues like human trafficking for the purpose of sexual exploitation, child sexual abuse, sexual violence and AIDS have come to the fore. In particular, the status of prostitutes, homosexuals, lesbians, trans-gendered people, transvestites, etc., as “others” has been questioned. But has all this discussion made the connections between gender and sexual categories, on the one hand, and certain codes of

behaviour, on the other, seem unnecessarily complex? To this, contemporary phenomena like globalization, trans-nationalism and migratory movements have contributed greatly, and the sexual submission of men, women and children under extreme economic and social circumstances is certainly not less than in previous generations and societies, but has mostly shifted out of "sight".

We invite contributions that address the topic of new sexualities and gender identities and their representation in post-colonial and contemporary Anglophone literary, historical, and cultural productions from a transnational, trans-cultural and anti-essentialist perspective. We seek to include the views and concerns of people of colour, of women in the diaspora, in our evermore multiethnic and multicultural societies, and their representation in the media, films, popular culture, subcultures and the Arts.

Themes that could be dealt with include but are not limited to:

- human trafficking, illegal migration and globalization
- child abuse and orphan children
- sexual violence/social violence
- new homosexual and lesbian identities
- the social and medical treatment of venereal disease
- sexual exploitation/social exploitation
- rape and other sexual crimes
- sexual politics/sexual policy
- the plurality of sexuality
- counter(acting) and de(constructing) racist and sexist stereotypes
- representation of post-colonial and contemporary sexualities and gender identities
- the Erotic as Power: representations of queer identities, including the black diaspora
- representations of women's and men's bodies in contemporary hip-hop culture
- sacred sexuality: representations of female sexuality as healing and linked to issues of spirituality, agency and wholeness

Keynote speakers who have already confirmed their attendance to the conference:

Professor Cora Kaplan, School of English and Drama, Queen Mary University of London.

Professor Logie Barrow, University of Bremen, Germany.

Dr. David Glover, University of Southampton.

**PROPOSALS OF 200 – 300 WORDS**

**DEADLINE FOR ABSTRACTS: 15 JANUARY 2012**

**ACCEPTED PAPERS WILL BE NOTIFIED TO AUTHORS BY 15 FEBRUARY 2012**

**REGISTRATION FOR ACCEPTED PAPERS SHOULD BE COMPLETED BY 30 MARCH 2012**

A selection of papers will be published after the conference.

**THE DISCOURSE OF IDENTITY  
UNIVERSITY OF SANTIAGO DE COMPOSTELA  
JUNE 13TH-15TH, 2012**

Discourses frame identity, that is, linguistic processes and other strategies embedded in social practices shape the way individuals and groups (re)create themselves. Language and society are central to identity formation and expression. Our aim is to turn to a multi- and interdisciplinary approach from fields such as linguistics, literature, sociology, psychology, history, and gender studies, among others, in order to render a comprehensive analysis of this complex issue—the drama of identity. Scholars interested in any aspect relating to this theme are invited to submit abstracts for papers. We are particularly interested in papers related to both theoretical and methodological issues, as well as case studies, on the discourse(s) of private and public identities, whether individual or collective, from a linguistic, pragmatic, social, cultural and/or literary perspective, focusing on any kind of texts in English from any period (such as literary works, personal letters, advertising, film, egodocuments, and so on). We invite suggestions for panel sessions.

Plenary speakers will be Ann Banfield (University of California, Berkeley), Irma Taavitsainen (University of Helsinki), Michael Toolan (University of Birmingham), Ruth Wodak (University of Lancaster) and Laura Alba (UNED, Spain)

The deadline for the submission of abstracts is **January 15th 2012**. Notification of acceptance will occur by end-February 2012. Slots for papers will be 30 minutes, including time for questions; the language of the papers will be English.

Detailed suggestions for panel sessions should reach us before **November 15th 2011**, indicating title of session, convenor(s), number of slots needed and possible participants. Acceptance of panels will be notified by December 1st, so that abstracts can reach the convenor(s) by January 15th.

Abstract format: maximum length 350 words or one page A4, using Times New Roman font 12 point, including references. Please send one document (name the WORD file: yourname Discofiden2012) with two versions of the abstract to **congreso.identidad@usc.es**: one version with your name and affiliation appearing below the title, and one version without name and affiliation.

The Organising Committee at the University of Santiago de Compostela:

Teresa Sánchez Roura (Coordinator)  
Susana Jiménez Placer (Coordinator)  
Elsa González Alvarez (Coordinator)  
Laura Lojo Rodríguez (Secretary)  
Susana Doval Suárez (Secretary)

**5TH EASLCE INTERNATIONAL CONFERENCE ON “NATURA LOQUENS:”  
ERUPTIVE DIALOGUES, DISRUPTIVE DISCOURSES  
TENERIFE, CANARIES, SPAIN  
27-30 JUNE 2012  
<http://www.easlce.eu>**

This event is organised on behalf of EASLCE (the European Association for the Study of Literature, Culture and Environment) by the University of La Laguna, Faculty of Philology, and the Department of English and German Studies, in the island of Tenerife, Canary Islands, Spain.

There is an ongoing debate nowadays over the agency of Nature and the necessity of reopening the definition of what counts as speech. One would need to differentiate between new insights about animal communication and the idea that non-animal and inanimate nature “signify,” or the suggestion of biosemiotics that life itself is a process of signification. Thus, Nature often presents articulated reactions which can be both eruptive and disruptive. We expect to bring to the arena of this academic meeting, placed at the very foot of Mount Teide (Spain’s highest volcanic peak, with an altitude of 3718 m.), as manifold eruptive dialogues as possible. Attention will focus on the contrasting relationship between Nature and humankind, ever in perpetual and delicate interrelationship since the history of humankind and especially after the emergence of the so-called Anthropocene Era (P. Crutzen). In effect, the ability to speak and communicate made it possible to detach this *Homo sapiens* genus from other animal species, establishing thus a hierarchy that has been working until present day. Such Aristotelian human “loquacity” is based on a “great chain of being” (A.O. Lovejoy) that places this *Homo loquens* in a superior position, being able to structure and articulate the universe. If we were able to deconstruct and reverse this idea in order to acknowledge Nature’s ability to speak out (Christopher Manes, David Abrams), then multiple and creative conversations could be established, so as to reconstruct the natural order of things. While environmental concerns grow louder and more frequently today, traditional disruptive discourses that posit the idea of nature as an impediment to human progress do continue to emerge and spread out. The main purpose of this conference is then to reenact, rethink and fluidize the dialogic balance between Nature and human knowledge, engaging in an intellectually fairer and more empathetic communication.

Proposals for papers (EITHER standard papers 2500 words/20 minutes OR contributions to paper jam sessions 1250 words/12 minutes) and panels (3 papers OR 5 jam session papers) are now invited.

Topics will include but not be restricted to:



- Ideological, philosophical, political and cultural uses and/or misuses of the concept of Nature as the material reality of the sum of all organic and inorganic phenomena, including human beings.
- Description of Nature's "agency" in cultural, artistic, literary and filmic representations of the anthropocentric canon in diachronic and synchronic historical periods.
- Dialogues and discourses regarding either subalternity or supremacy of Nature in historical, sociological, economic and artistic documents and other media.
- The interaction of Nature and Humankind in the creation/destruction of the world, as depicted in sci-fi, catastrophe literature, and trans- and post-human utopias/dystopias.
- Lead metaphors and metonymies, and other semantic tropes, structuring our perception and comprehension of the natural world, and the human capacity to transform the environment.
- Material/spiritual approaches to the natural world and their political and ethical contestations.
- The "retaliation" of Nature, especially in the 21st century: climate change, the ozone hole, "nukes" and quakes, eruptive ash clouds and other "apocalyptic" signs.
- The mirage/miracle of Nature: biodiversity & homogenization, global and local phenomena, human-made/destroyed landscapes, eruptions and erosions...
- The seemingly "pathetic fallacy": Speaking animals, plants or inanimate objects in literature and the arts.
- Theoretical & critical approaches to Nature, and discussion of their frailties and strengths in contemporary debate: postcolonialism, environmentalism, ecological feminism, material ecocriticism, toxicity and discourse, biosemiotics, ecopedagogy, eco-translatology, and others.

The primary conference languages will be English and Spanish, but (following our practice at previous EASLCE conferences) proposals for panels in other European languages are also welcome.

**Please submit proposals for panels or individual papers (title plus 250 words), together with a brief bionote (4-5 lines), and complete contact data, to Professor Juan Ignacio Oliva <jioliva@ull.es> by 31 January 2012, indicating your IT requirements.**

## 2) REVISTAS Y VOLÚMENES EN PREPARACIÓN

### YEARBOOK OF THE SPANISH AND PORTUGUESE SOCIETY FOR ENGLISH RENAISSANCE STUDIES: *SEDERI* 22

*SEDERI* welcomes contributions for its next issue (n° 22) to be published in autumn 2012. *SEDERI*, Yearbook of the Spanish and Portuguese Society for English Renaissance Studies, is an annual publication devoted to current criticism and scholarship on English Renaissance Studies. It is peer-reviewed by external referees, following a double-blind policy.

*SEDERI* has been recently included in the *WEB OF SCIENCE AND THE ARTS & HUMANITIES CITATION INDEX*. It is short-listed among the top-quality journals published in all scientific areas by the FECYT (Spanish

Repository for Science and Technology). It meets 100% of the scientific requirements established by LATINDEX and DICE-CINDOC and is officially recognised for the Spanish research assessment.

**Submissions** should be emailed to the editors in Word/RTF format no later than **31 October 2011**.

Authors will receive notice of acceptance by the end of January 2012. Please omit any personal information in the file of your paper. Send the following details in a separate file or in the text of the email: name, affiliation, title of contribution, postal and email address and telephone number.

*SEDERI* publishes ARTICLES, NOTES and REVIEWS on topics related to the language, literature, and culture of sixteenth and seventeenth-century England.

#### **Recommended length** of contributions:

- Articles: 6000–8000 words (including footnotes and references).
- Notes: 3000–5000 words (including footnotes and references). Notes should be pieces of research focusing on a specific point, not needing a broad theoretical or contextual elaboration.
- Reviews: 1000–2000 words. Books, plays, or films reviewed should have been released in the last two years.

**Note** that all the submitted articles and notes should include an **abstract** (length: 100-150 words) and at least 5 **keywords**. Both the abstract and the keywords should convey the essential aspects of your contribution. They will be published in English, Spanish and Portuguese.

Email **articles** and **notes** to Berta Cano & Ana Sáez: [sederiyearbook@yahoo.es](mailto:sederiyearbook@yahoo.es)

Email **reviews** to Francisco José Borge López: [borgefrancisco@uniovi.es](mailto:borgefrancisco@uniovi.es)

All the texts submitted must follow the **STYLE SHEET** for this call for papers.

We do not consider articles that have been published elsewhere (either in print or internet) or are under simultaneous consideration with another publisher. Only original research pieces are published by *SEDERI*, please do not submit translations.

Berta Cano-Echevarría Dpto. de Filología Inglesa

Ana Sáez-Hidalgo Universidad de Valladolid

Francisco José Borge López Pza. del Campus s/n  
Editors of SEDERI Yearbook 47011 Valladolid (Spain)  
www.sederi.org [sederiyearbook@yahoo.es](mailto:sederiyearbook@yahoo.es)

## STYLE SHEET AND NOTES FOR CONTRIBUTORS

Submissions should be sent via email attachments in Word or Rich Text Format. Please omit any personal information in the file of your paper. Send your details in a separate file or in the text of the email.

**Recommended length** of contributions:

- Articles: 6000–8000 words (including footnotes and references).
- Notes: 3000–5000 words (including footnotes and references). Notes should be pieces of research focusing on a specific point, not needing a broad theoretical or contextual elaboration.
- Reviews: 1000–2000 words. Books, plays, or films reviewed should have been released in the last two years.

**Note** that all the submissions should include an **abstract** (length: 100-150 words) and at least **5 keywords**. Both the abstract and the keywords should convey the essential aspects of your contribution and should be bilingual, English/Spanish or English/Portuguese.

Non-standard ASCII characters or unusual fonts, particularly special characters in Old and Middle English, Phonetics or Greek, illustrations, graphics, tables, pictures, etc. must be consulted with the editors.

Authors should request for permission to reprint or reuse the copyrighted material they wish to include in their articles.

### FORMAT

MARGINS: 2,5 cm for all the margins.

FONT: Times New Roman 12 throughout the whole text (including title, subtitles, notes, quotations, etc.)

HEADINGS AND SUBHEADINGS should be capitalized in the same font and size. LINE SPACING: 1'5.

Use FOOTNOTES instead of endnotes. Please avoid HEADERS, FOOTERS, PAGE NUMBERS.

### QUOTATIONS:

- Short quotations (up to 40 words) should be incorporated into the text, using quotation marks (“ ”).
- Longer quotations should be indented without quotation marks and no italics.

### BIBLIOGRAPHY

1. References within the text and in footnotes

- Abbreviated format should be used, i.e., author + publication year + page number(s).

Example: (Owen 1996: 27)

- If the author's name is used in the text, there is no need to repeat it in the citation.

**Yearbook of the Spanish and Portuguese Society for English Renaissance Studies**

Example: ... Owen (1996:27), has downplayed the importance of personal satire...

2. List of bibliographical references: a list should be provided at the end of the paper under the heading “References”.

Please, stick to the following CITATION FORMAT:

- Books*: Author's surname, full name year: *Title of the Book*. Place of publication: Publisher. Example: Barber, Charles 1997 (1976). *Early Modern English*. Edinburgh: Edinburgh University Press.

□ *Edited books*: Author's surname, full name year of modern edition (original edition). *Title of the Book*. Ed. Name of Editor. Place of publication: Publisher. Example: Sidney, Philip 1992 (1591). *Astrophil y Stella*. Ed. Fernando Galván Reula. Madrid: Cátedra.

□ *Journal articles*: Author's surname, full name year. "Title of the Article." *Journal* volume/issue: pages.

Example: Nevalainen, Terttu 2000a. "Gender Differences in the Evolution of Standard English: Evidence from the Corpus of Early English Correspondence." *Journal of English Linguistics* 28/1: 38-59.

□ *Book sections*: Author's surname, full name year. "Title of Book Section." Ed. Name of editor. *Title of the Book*. Place of publication: Publisher: Pages.

Example: Snyder, Susan 2001. "The Genres of Shakespeare's Plays." Eds. Margreta de Grazia and Stanley Wells. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge University Press: 83-97.

□ *Websites*: Author's surname, full name year. "Title." *Website* <url: >. Date of last access. Example: Shaw Fairman, Patricia 2004. "'Witts, fittes and fancies:' Spanish 'ingenio' in Renaissance England." *Estudios ingleses de la Universidad Complutense* 12: 131-148. <url: [http://revistas.ucm.es/fl/11330392/articulos/EIUC04\\_04110131A.PDF](http://revistas.ucm.es/fl/11330392/articulos/EIUC04_04110131A.PDF)>. Last accessed 10/05/2010.

## **REVISTA DE ESTUDIOS NORTEAMERICANOS**

Contributions are requested for the 15<sup>th</sup> volume (2011) of *Revista de Estudios Norteamericanos*. *Revista de Estudios Norteamericanos* is an international journal which publishes papers and contributions on diverse aspects of American Studies, mainly literary, cultural, historical, artistic or critical. The journal is published by the University of Seville and the Spanish Association for American Studies and welcomes papers from scholars whose research meets the scientific requirements established by its Director and by the Board of Editors and Advisors. The journal has been instrumental in fostering publications in American Studies since 1992. Evaluation of the contributions is done anonymously by two different advisors. *Revista de Estudios Norteamericanos* is indexed in LATINDEX, CINDOC (IEDCYT), and MLA, and can be accessed at:

[http://www.publius.us.es/estudios\\_norteamERICANOS](http://www.publius.us.es/estudios_norteamERICANOS) (open access)

Contributions for this volume of the journal (essays and reviews) should be submitted before **November 30<sup>th</sup>, 2011**, and should follow the guidelines specified at the site of the electronic version:

[http://www.publius.us.es/estudios\\_norteamERICANOS/normas\\_publicacion](http://www.publius.us.es/estudios_norteamERICANOS/normas_publicacion)

All correspondence should be addressed to [ren@us.es](mailto:ren@us.es)

## **ES: REVISTA DE FILOLOGÍA INGLESA**

*ES. Revista de Filología Inglesa* is an annual journal that has been published by the Department of English (University of Valladolid) since 1971. Its aim is to disseminate empirical and theoretical research related to English Studies by publishing contributions on a variety of research topics on all aspects of English Studies, including history, culture, literature, linguistics, language, teaching and learning, and translation. It is internationally peer-reviewed (double blind) by external referees, all of them international experts on each of the fields covered by the journal. It is one of the most reputed journals of English Studies in Spain, and it has been assessed by a group of specialists of different Spanish universities and members of the CSIC with a mark of 7.66 out of 10. It also meets most of the scientific requirements established by *Latindex*. It is currently indexed by the ISOCCINDOC, Latindex, DICE, Linguistics and Language Behaviour Database (Cambridge), and IBZ Online. For further enquiries, please contact: [esreview@fyl.uva.es](mailto:esreview@fyl.uva.es)

### **GUIDELINES FOR SUBMISSION ES 33 (Winter 2012)**

*ES. Revista de Filología Inglesa* will be pleased to receive contributions **preferably in English**. Send your submission by email ([esreview@fyl.uva.es](mailto:esreview@fyl.uva.es)).

**Recommended length** of contributions:

- Articles: 6000–8000 words (including footnotes and references).
- Reviews: 2000–3000 words. Books reviewed should have been released in the last two years (i.e., 2010 and 2011).

Contributions should be accompanied by a 150-words **summary** and by **key words** (between 5 and 10) in English and Spanish. Both the abstract and the keywords should convey the essential aspects of your contribution. No **personal details** should appear neither in the text of the article nor in the properties of the file, please include these data only in your email:

NAME(S): AFFILIATION:

TITLE OF CONTRIBUTION:

MAILING ADDRESS:

**Format:** articles should be in RTF or Word format. All the contributions should follow **ES STYLE SHEET** (below); authors will be required to adapt the format of their articles if they have not done so beforehand.

Please do not submit contributions under consideration by another editor or published elsewhere (either in print or internet). Only **original** research pieces are published by *ES. Revista de Filología Inglesa*, either as articles or as reviews. Please do not submit translations.

**Illustrations, tables and figures** (gif/jpg) are welcome and should be sent in a separate file, indicating the order and position in the body of the article as well as their foot. Authors are responsible for obtaining permission for the use of copyright material.

### **DEADLINES**

Submission of originals: **1 December 2011**

Acceptance of originals: **March 2012**

### **STYLE SHEET**

PAGE SIZE: A4

MARGINS: 2,5 cm for all the margins

FONT: Times New Roman 11 throughout the whole text (including title, subtitles, notes, quotations, etc.)

Avoid using bold and underlined types, use italics instead.

For titles of sections or subsections, use only capitals

Please do not include **headers**, **footers** or **page number**.

LINE SPACING: single.

FOOTNOTES are preferred to endnotes.

QUOTATIONS:

□ Short quotations (up to 40 words) should be incorporated into the text, using inverted commas (“ ”).

□ Longer quotations should be indented without quotation marks and no italics.

BIBLIOGRAPHY

1. References **within the text** and in footnotes

□ **Abbreviated format** should be used, i.e., author + publication year + page number(s).

Example: Hightet 1949:36

□ If the author’s name is used in the text of the paper, there is no need to repeat it in the citation.

Example: ... according to Hightet (1949:36), this was not a unidirectional process...

2. **List of bibliographical references**: a list of bibliographical references should be provided at the end of the paper under the heading **References**.

Please, stick to the following CITATION STYLE (MLA):

□ *Books*: Author’s surname, full name. *Title of the Book*. Place of publication: Publisher, year of publication.

Example: Hightet, Gilbert. *Greek and Roman Influences on Western Literature*. Oxford: Oxford University Press, 1949.

□ *Edited books*: Author’s surname, full name, ed(s). *Title of the Book*.

Place of publication: Publisher, year.

Example: Grazia, Margreta de, and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge University Press, 2001.

□ *Journal articles*: Author’s surname, full name. “Title of the Article”. *Journal* volume (year): pages.

Example: Stevens, Martin. "The Royal Stanza in Early English Literature." *PMLA* 94 (1979): 62-76.

□ *Book sections*: Author’s surname, full name. “Title of Book Section”.

*Title of the Book*. Ed. Editor’s name. Place of publication: Publisher, year: pages.

Example: Snyder, Susan. "The Genres of Shakespeare's Plays." *The Cambridge Companion to Shakespeare*. Eds. Margreta de Grazia and Stanley Wells. Cambridge: Cambridge University Press, 2001: 83-97.

□ *Websites and articles on websites*: Author’s surname, full name (if available). “Title of the web page.” *Name of the entire website* (or organization that posted it), date of creation/last update. URL: [http://....](http://...) Date when it was last accessed.

Example: Dr. Jaya Lakshmi Rao. V. “Ice-Candy-Man and The God of Small Things: Some Interesting Parallels.” *The Postcolonial Web*, 4/08/2001. URL: <http://www.usp.nus.edu.sg/post/india/roy/rao1.html>. 28/06/2008.

## ***WOMAN ON TRIAL: THE CONSTRUCTION OF GENDER IN PLAYS ABOUT WOMEN ACCUSED OF CRIME***

Playwrights since the ancient Greeks have used the device of a trial to frame and highlight constructions of gender. This collection of essays will consider a diverse range of plays about accused women, from the *Antigone* of Sophocles to contemporary plays such as Caryl Churchill's *Vinegar Tom*, to identify the ways they expose gender construction. Essays will consider the type of accusation that prompts the trial, the perspectives of accused and accuser(s), the form of the trial, the type of evidence admitted, the outcome of the trial, and the position of the playwright regarding the outcome. Essays considering plays in English or available in English translation, of any time period, by dramatists of any nationality or gender, will be welcomed.

Please send proposals to co-editors Amelia Howe Kritzer ([ahkritzer@stthomas.edu](mailto:ahkritzer@stthomas.edu)) or Miriam López Rodríguez ([miriam@uma.es](mailto:miriam@uma.es)) by **December 15, 2011**.

## ***REVISTA DE LINGÜÍSTICA Y LENGUAS APLICADAS***

El volumen 6 de la *Revista de Lingüística y Lenguas Aplicadas* se ha publicado en la web de la Revista [http://www.upv.es/dla\\_revista/](http://www.upv.es/dla_revista/), pero a partir de este volumen se utilizará la plataforma OJS para ofrecer un acceso abierto a sus artículos e incrementar su divulgación. La nueva dirección de la Revista es <http://ojs.upv.es/index.php/rdlyla/index>.

Para el próximo número se pueden enviar artículos a la Revista, a través de esta plataforma, hasta el próximo **20 de diciembre** de 2011, siguiendo las normas de edición de la Revista.

## ***JOURNAL OF ENGLISH STUDIES (JES)***

The *Journal of English Studies (JES)* invites submissions for issue n. 10 on all areas of research within the domain of English Studies (linguistics, literature, literary theory, film studies, cultural studies, etc.). The *Journal of English Studies* is published by the Modern Languages Department at the University of La Rioja. All articles must be written in English. For further information about the guidelines for publication, please, visit: <http://www.unirioja.es/servicios/sp/revistas/jes.shtml>

Deadline for submissions: **February 15<sup>th</sup>, 2012**

Manuscripts should be sent via e-mail directly to: [jes@unirioja.es](mailto:jes@unirioja.es)

For further information, contact the Secretary of *JES*:

Dr. M<sup>a</sup> Pilar Agustín Llach

E-mail: [maria-del-pilar.agustin@unirioja.es](mailto:maria-del-pilar.agustin@unirioja.es)

Tel. 941 299 435

Fax: 941 299 419

For further information, contact the Editor of *JES*:  
Dr. Melania Terrazas Gallego  
E-mail: melania.terrazas@unirioja.es  
Tel. 941 299 420  
Fax: 941 299 419



## **PUBLICACIONES RECIENTES DE SOCIOS/AS**

**Arroyo Vázquez María Luz y María Eugenia Sánchez Suárez. *English for Art and Humanities: A Dynamic Course for Professional and Personal Development*. La Coruña: Netbiblo, 2010. (ISBN: 978 84 9745 529 9; 184 pages + CD).**

*English for Art and Humanities* has been especially designed for university students or professionals who would like to use and improve their English in fields such as History, Art History, Literature, Film and Media, and Language. This book integrates practice on the four language skills (reading, listening, speaking and writing) and aims at offering the opportunity to benefit not only professionally but also at a social and emotional level. An important aspect that has been emphasized is acquiring intercultural competence in a globalized world.

The approach is a very practical one, based on the different tasks that professionals may encounter in their various specialized contexts: teaching, research, dealing with artistic and multimedia projects, art galleries, museums, conservation, libraries, etc. Among the tasks students have to develop are commenting on a work of art, writing a book or a film review, advertising products or services, writing a CV, etc. Topics include “The Great Black Migration”, “Segregation in American Schools”, “History, Art and Everyday Life in the USA during the Great Depression”, “How to Care for your Collections”, “First World War poems”, “Newspaper Headlines”, “Multiculturalism in Great Britain”, etc.

There is a complementary CD in which students can listen to a range of authentic material. Specialized glossaries and grammar information and exercises are also included.

**Baelo Allué, Sonia. *Bret Easton Ellis's Controversial Fiction: Writing Between High and Low Culture*. London and New York: Continuum, 2011. ISBN :9781441107916.**

This title offers a textual and contextual analysis of Bret Easton Ellis's most important works, focusing on their reception, popular culture influences, and literary style. Both literary author and celebrity, Bret Easton Ellis represents a type of contemporary writer who draws from both high and the low culture, using popular culture references, styles and subject matters in a literary fiction that goes beyond mere entertainment. His fiction, arousing the interest of the academia, mass media and general public, has fuelled heated controversy over his work. This controversy has often prevented serious analysis of his fiction, and this book is the first monograph to fill in this gap by offering a comprehensive textual and contextual analysis of his most important works up to the latest novel *Imperial Bedrooms*. Offering a study of the reception of each novel, the influence of popular, mass and consumer culture in them, and the analysis of their literary style, it takes into account the controversies surrounding the novels and the changes produced in the shifty terrain of the literary marketplace. It offers anyone studying contemporary American fiction a thorough and unique analysis of Ellis' work and his own place in the literary and cultural panorama.

**Barros-Grela, Eduardo and José Liste-Noya, eds. *American Secrets: The Politics and Poetics of Secrecy in the Literature and Culture of the United States*. Lanham, Maryland: Farleigh Dickinson UP, 2011. ISBN: 978-1-61147-007-9; 265 páginas).**

Predicated upon the principles of political freedom, cultural openness, religious tolerance, individual self-reliance, and ethnic diversity, the United States of America has been tempted recurrently by the lures of the secret. *American Secrets* explores this political, historical, and cultural phenomenon from many, often surprisingly, overlapping angles in these analyses of the literary and cultural uses and abuses of secrecy within a democratic culture. Through analyses of diverse literary works and cultural manifestations—from Mark Twain's anti-imperialist prophecies to 9/11 conspiracy theories, from the traumas of the Vietnam war to the homophobia of the American military establishment, from the unresolved dilemmas of nuclear politics to the secret ecologies shunted aside by the exploitation of the environment, from the questionings of national identity on the ethnic and (trans)sexual margins to the confessional modes of poetry and the poetics of the unspeakable and unrepresentable—these essays reveal the politics within the poetics and, indissociably, the poetics fueling the politics of secrecy in its ambivalent deployment.

Secrecy often seems to be a question without an answer or an answer that either seems to beg the question or to be a question itself. These essays address this paradox with their own questioning explorations. In answering such questions, the volume as a whole provides an illuminating overview of the pervasiveness of the secret and its modalities in American culture while also dealing specifically with the poetics of the secret in its various, historically recurrent literary manifestations.

The chapters are contributed by: José Liste-Noya, Shelley Fisher Fishkin, Carmen Méndez García, Esther Pérez Villalba, David Río, Boris Vejdovsky, Robert Vorlicky, Marie C. Bouchet, Carmen Induráin Eraso, Inmaculada Lara Bonilla, Steve Schessler, Paul Scott Derrick, Jefferey Simons, Carmen Flys Junquera, Christian Hummelsund Voie, Aitor Ibarrola-Armendáriz, and María Frías.

**Bhatia, Vijay, Purificación Sánchez Hernández and Pascual Pérez-Paredes, eds. *Researching Specialized Languages*. Amsterdam: John Benjamins Publishing, 2011. (ISBN: 978 90 272 0352 6; E-book ISBN: 978 90 272 8505 8; 238 pp.)**

The present collection of articles represents research efforts in the field of specialised languages, including the analysis of research articles in disciplines as diverse as Biomedicine and Computing, on the one hand, and overlapping disciplines such as in Social Sciences, on the other, all with high relevance to English for Academic Purposes, and English for specific Purposes. The volume offers empirical evidence obtained from corpus-based analyses of language, both from diachronic as well as synchronic perspectives, on topics such as the role of mother tongue in professional writing, the analysis of conference abstracts as a genre, or the analysis of visual data transfer. This collection addresses issues such as the implementation of lexicons for specialised language learning, and the development of ontologies to research language patterns. The volume thus provides a rich repertoire of

research methodologies, in-depth analyses of specialised discourses, and the identification and discussion of relevant pedagogic issues.

**Castro-Borrego, Silvia, ed. *The Search for Wholeness and Diaspora Literacy in Contemporary African American Literature*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2011. (ISBN 978-1-4438-2837-6; 214 pages)**

This volume has as a cohesive argument the exploration of the different manifestations of the search for wholeness and spirituality in the writings of contemporary African American and African women writers, covering different literary genres such as fiction (both novels and short stories), drama and poetry. Together with the issue of spirituality, the African American search for wholeness is analyzed as a source of creativity and agency. As expressed in the contemporary literature of black women writers, starting in the 1980s, the search for wholeness reflects a beauty realized through the healing of the spirit and the body, and is a process that takes on dimensions of reconciling the past and the present, the mythic and the real, the spiritual and the physical—all in the context of an emerging world view that welcomes synthesis and expects both synthesis and generative contradictions.

#### TABLE OF CONTENTS

Johnnella E. Butler

Introduction: From Fragmentation to Wholeness, An Exploration (Silvia Pilar Castro-Borrego)

#### PART I : The Healing Narratives of Black Women Writers

Womanism, Sexual Healing and the Suture of Eco-spirituality in Alice Walker's Novels: From *Meridian* to *Now Is the Time to Open Your Heart* (Isabelle Van-Peteghem Tréard)

Loves the Self ... Regardless: Womanist Wholeness in Gayl Jones's *The Healing* (Tru Leverette)

African American Women Writers as Medicine Women (Denise Martin)

Troublesome Tricksters: Memory, *objet a*, Foreignness, Abjection and Healing in Morrison's *Beloved* and *Love* (Lily Wang Lei)

#### PART II: Confronting the Past: Recovery and Revision

Quilting Sculptural Knots: Lucille Clifton's Revisionary Rewriting (Carme Manuel Cuenca)

A Celebration of Female Ancestors in Gloria Naylor's *Mama Day* (Inmaculada Pineda Hernández)

#### PART III: Wholeness and Spiritual Pilgrimages

Examining the Spirit of Wholeness and Feminism in the Fiction of Toni Cade Bambara  
(Thabiti Lewis)

Enacting History, Defining Wholeness: Suzan-Lori Parks's *The America Play*  
and *Topdog/Underdog* (Konstantinos Blatanis)

Praisesong for the Widow as Narrative of Restoration: Reading Black Women's Search for  
Spiritual Wholeness (Silvia Castro-Borrego)

**Castro Borrego, Silvia and Maria Isabel Romero Ruiz, eds.: *Cultural Migrations and Gendered Subjects: Colonial and Postcolonial Representations of the Female Body*. Cambridge Scholars Publishing, Newcastle upon Tyne, 2011. (ISBN 978-1-4438-2646-4; 160 pages).**

The present volume explores through cultural and literary representations the contributions of women to the construction of knowledge in an ever changing, global world as migrant subjects. The essays contained in this book will also focus on the female body as a site of physical violence and abuse, fighting prevalent stereotypes about women's representations and identities. This collection intends to enter a forum of discussion in which the colonial past serves as a point of reference for the analysis of contemporary issues. Women's strategies for building possible identities are seen to be based on their own experiences, seeking the ways in which the public marking and marketing of the female body within the western male imaginary contributes to the making of women's social and personal identities.

The different articles contained in this volume will examine issues of gender and boundaries, the realities of women as colonial and postcolonial subjects, and darker realities such as alienation and discrimination as a result of migration, racism, and colonization analysed through a variety of critical perspectives. The gendered, raced, classed dimensions and mixed heritages not only of white women but also of women of the African Diaspora are important issues for the construction of knowledge and identity in our present multicultural societies, and can potentially change the ways we conceptualize, situate and engage the humanities in our scholarly work and in our social and cultural policies. These women and their presumed sexuality and their capacity to produce hybrid subjects, as well as their supposed irrationality make them a singularly disruptive figure in our contemporary world; this interpretation has also its roots in the treatment of women in colonial times, especially when they were out of the margins of respectable society.

## TABLE OF CONTENTS

Preface (David Glover)

Introduction: Repossessing Our Bodies and Ourselves (Silvia Pilar Castro Borrego and Maria Isabel Romero Ruiz)

Toni Morrison's *Love*: The Celestial Whore and Other Female "Outlaws" (Justine Tally)

Women's Identity and Migration: Stead's Articles in the *Pall Mall Gazette* on Prostitution and White Slavery (Maria Isabel Romero Ruiz)

Black Bodies in History: Bernardine Evaristo's Fiction (Pilar Cuder Domínguez)

Gender, Migration and Identity: Agnès Agboton's *Canciones del Poblado y del Exilio* (Mar Gallego Durán)

Migrations of the Self: The Search for Identity and Wholeness in Bebe Moore Campbell's Novel *What You Owe Me* (Silvia Pilar Castro Borrego)  
About Face, or, What Is This "Back" in B(l)ack Popular Culture?: From Venus Hottentot to Video Hottie  
(Mae G. Henderson)

**Ciocia, Stefania and Jesús A. González, eds. *The Invention of Illusions: International Perspectives on Paul Auster*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2011. ISBN: (10): 1-4438-2580-8. ISBN: (13): 978-1-4438-2580-1**

*The Invention of Illusions: International Perspectives on Paul Auster* is a collection of essays on Auster's recent novels and films. Following the example of *Beyond the Red Notebook* (1995), STEFANIA CIOCIA and JESÚS A. GONZÁLEZ have assembled an international group of scholars to provide a rich and insightful examination of Auster's twenty-first-century output and draw connections between the author's early and later production.

Adopting various (inter)disciplinary approaches, the contributors-Michelle Banks, Alan Bilton, Mark Brown, Stefania Ciocia, Anita Durkin, Ginevra Geraci, Jesús A. González, François Hugonnier, Ulrich Meurer, James Peacock, Paolo Simonetti, and Alikí Varvogli-contextualize Auster's position not only in the American canon, but also on the global artistic scene.

This volume invites us to take another look at Auster as an inventor of illusions in the most positive sense of the word: not as short-lived, deceitful gimmickry, but rather as an imaginative testing of possibilities, a wilful establishment of real bonds between people, even when these bonds are rooted in the world of storytelling.

*The Invention of Illusions: International Perspectives on Paul Auster* will be of interest to students and scholars of contemporary literature as well as the general reader willing to learn more about Paul Auster's world.

**Cuder-Domínguez, P., B. Martín-Lucas, and S. Villegas-López. *Transnational Poetics: Asian Canadian Women's Fiction of the 1990s*. Toronto: TSAR, 2011. ISBN: 978-1894770682.**

This substantial book examines the fiction of Asian Canadian women writers-Indian, Chinese, and Japanese-of the 1990s, specifically how their work reveals their self-perception as members of minority subcultures. By close readings of the fiction and related texts, the authors consider to what extent and in what manner these authors-Evelyn Lau, Larissa Lai, Hiromi Goto, Shauna Singh Baldwin, Anita Rau Badami, and others-feel at ease or at odds in

the cultural climate of Canada. A variety of subjects are covered: feminist anti-racism, resistance to Indo-Chic, feminist fictions, the racialization of bodies, the trauma of Canadian Japanese internment, etc.

**Demetriou, Eroulla and José Ruiz Mas. *Get Thee to a Playhouse! An Introduction to Elizabethan and Shakespearean Drama for Young Students of Literature*. Jaén: Servicio de Publicaciones de la Universidad de Jaén. ISBN: 978-84-8439-461-7; 238 pages).**

This book invites young students of English drama to enjoy the world of the Elizabethan and Shakespearean stage from a thorough but nonetheless dynamic and playful perspective. Both Dr Demetriou and Dr Ruiz Mas are lecturers at the University of Jaén, where they have put their innovative approaches to drama into practice both at Secondary and Bachillerato and University levels. Its six chapters, full of linguistic and literary activities on English drama before Shakespeare, Shakespeare's contemporary playwrights such as Marlowe, Jonson, Fletcher, aspects about the Bard's life, *Romeo and Juliet*, *Macbeth*, *Hamlet*, *Henry V*, *Much Ado About Nothing*, etc, are complemented by three appendices: one on tips for teachers on how to use drama in the classroom, another on the recommended bibliography that could be of use to those teachers that are brave enough to use Shakespeare's drama as a means to teach English, and the last one a glossary (English-Spanish/Spanish-English) of the most widely used theatrical terms for young students. Indeed, playwrights such as Shakespeare, Marlowe, the University Wits, etc, have never been nearer to our classrooms. The characters of Prince Hamlet, Dr Faustus, Macbeth, Romeo and Juliet, or Tamburlaine, amongst others, await to be brought to life in class. Hit the floor ... and break a leg!

**Demetriou, Eroulla and José Ruiz Mas. *Child's Play. An Introduction to Children's Literature for Teachers of English as a Foreign Language*. Granada: GEU Editorial, 2009. (ISBN: 978-84-9915-111-3; 128 pages.)**

In this book the authors endeavour to introduce Primary and Secondary School teachers of English as a foreign language into the teaching of children's literature in a simple, entertaining but thorough way. Young students of English will learn the language through its literature and teachers of English will update their knowledge of children's and young adults' literature too. Teachers will certainly benefit from the playful suggestions that they offer. Students are encouraged to join a wonderland of activities destined to improve their acquisition of both linguistic and cultural competences in English. The book also provides plenty of material (including samples of complete didactic units) for teachers to promote the practice of the four skills and the introduction of social values in the classroom. The book consists of six chapters: general considerations on English children's literature, genres, a brief panoramic history of children's literature, how to exploit it in the classroom, a bibliography, and a chapter on self-assessment for the very teachers' use on themselves.

**Fuertes-Olivera, Pedro A. and Henning Bergenholtz (eds.) (2011): *eLexicography. The Internet. Digital Initiatives and Lexicography*. London & New York: Continuum**

## Abstract

This book looks at current research and future directions in e-lexicography. Online dictionaries and reference tools are increasingly prevalent in a digitized and internet-led era in language study that has embraced computational linguistics. This book responds with theoretical and practical analysis of key topics, from a global range of contributors. □□ Since COBUILD in the 1980s, lexicographers have found it essential to engage with and utilize electronic computational tools. Internet dictionaries, online reference tools and even search engine optimization demand a knowledge of electronic lexicography and force a reassessment of the field. This volume looks at, amongst other topics: □• Polyfunctional versus monofunctional dictionary tools □• Developing theories of lexicography for electronic mediums □• Distinguishing between the database and the dictionary □• Online dictionaries not as data repositories but as sophisticated search engines □□ This volume will appeal to scholars in lexicography and to practicing lexicographers.

## Table of Contents

Preface \ Introduction: The Construction of Internet Dictionaries, *Pedro A. Fuertes-Olivera & Henning Bergenholtz* \ 1. Learning, Unlearning and Innovation in the Planning of Electronic Dictionaries, *Rufus H. Gouws* \ 2. Access to and Presentation of Needs-adapted Data in Monofunctional Internet Dictionaries, *Henning Bergenholtz* \ 3. Lexicographical and Other e-Tools for Consultation Purposes: Towards the Individualization of Needs Satisfaction, *Sven Tarp* \ 4. Filtering and Adapting Data and Information in the Online Environment in Response to User Needs, *Theo Bothma* \ 5. A Multi-layer Architecture for "Pluri-monofunctional" Dictionaries, *Dennis Spohr* \ 6 Change of Paradigm: From Linguistics to Information Science and from Dictionaries to Lexicographic Information Tools, *Patrick Leroyer* \ 7. From Data to Dictionary, *Sandro Nielsen & Richard Almind* \ 8. Internet Dictionaries for Cognitive and Communicative Functions: El Diccionario Inglés-Español de Contabilidad, *Pedro A. Fuertes-Olivera & Marta Niño-Amo* \ 9 A Dictionary is a Tool, a Good Dictionary is a Monofunctional Tool, *Henning Bergenholtz & Inger Bergenholtz* \ 10. The Technical Realization of Three Monofunctional Phrasal Verb Dictionaries, *Birger Andersen & Richard Almind* \ 11 Online Dictionaries of English, *Robert Lew* \ 12 E-Dictionaries in the Information Age: The Lexical Constellation Model (LCM) and the Definitional Construct, *Aquilino Sánchez & Pascual Cantos* \ 13. Modeling Interactive Reading, Translation and Writing Assistants, *Serge Verlinde* \ 14. Electronic Dictionaries as Tools: Towards an Assessment of Usability, *Ulrich Heid* \ 15. Conclusions: 10 Key Issues in e-Lxicography for the Future, *Eva Samaniego Fernández & Beatriz Pérez Cabello de Alba* \ References \ Index \ Notes on Contributors

**Herrero, M. Dolores and Sonia Baelo Allué (eds.). 2011. *The Splintered Glass: Facets of Trauma in the Post-Colony and Beyond*. Amsterdam and New York: Rodopi. ISBN: 9789042033887.**

These essays discuss trauma studies as refracted through literature, focusing on the many ways in which the terms ‘cultural trauma’ and ‘personal trauma’ intertwine in postcolonial fiction. In a catastrophic age such as the present, trauma itself may serve to provide linkage through cross-cultural understanding and new forms of community. Western colonization needs to be theorized in terms of the infliction of collective trauma, and the postcolonial process is itself a post-traumatic cultural formation and condition. Moreover, the West’s claim on trauma studies (via the Holocaust) needs to be put in a perspective recuperating other, non-Western experiences. Geo-historical areas covered include Africa (genital alteration) and, more specifically, South Africa (apartheid), the Caribbean (racial and gendered violence in Trinidad; the trauma of Haiti), and Asia (total war in the Philippines; ethnic violence in India compared to 9/11). Special attention is devoted to Australia (Aboriginal and multicultural aspects of traumatic experience) and New Zealand (the Maori Battalion). Writers treated include J.M. Coetzee, Shani Mootoo, Edwidge Danticat, Richard Flanagan, Janette Turner Hospital, Andrew McGahan, Tim Winton, and Patricia Grace. Illuminating insights are provided by creative writers (Merlinda Bobis and Meena Alexander).

**Herrero, M. Dolores and Sonia Baelo Allué (eds.). 2011. *Between the Urge to Know and the Need to Deny: Trauma and Ethics in Contemporary British and American Literature*. Heidelberg: Universitätsverlag Winter. ISBN: 9783825358846.**

Trauma and ethics are two terms inextricably linked. This book is concerned with trauma and its representations in contemporary British and American literature within the wider context of the ethics of writing, reading, and interpreting trauma and trauma narratives. More particularly, it analyses the connections between trauma, gender, identity, and genre issues. The contributors to this volume study the various modes of writing, genres, and generic conventions which have been used and/or subverted to represent traumas of different kinds in a selection of contemporary British and American novels. This collection consequently deals with one of the most important concerns of contemporary academic criticism, namely, the ethical implications of the representation of trauma. Moreover, gender issues are also given special attention, since many contemporary novels in English focus on the articulation of traumas resulting from the inequalities and abuses connected with identity and gender.

**Losada Friend, María, José María Tejedor Cabrera, José Manuel Estévez-Saá & Werner Huber, eds. *Dreaming the Future: New Horizons/Old Barriers in 21st-Century Ireland* (Irish Studies in Europe, Vol. 3) Trier, Germany: WVT Wissenschaftlicher Verlag Trier, 2011. (ISBN 978-3-86821-327-0; 122 pp)**



## CONTENTS:

María Losada Friend (Huelva), José María Tejedor Cabrera (Sevilla), José Manuel Estévez-Saá (A Coruña), Werner Huber (Vienna): Introduction -- Declan Kiberd (Dublin/Notre Dame, IN): Old Testament and New: Joyce and Messianic Time -- Benigno Del Río Molina (Sevilla): Geography of Desire and Guilt: Joyce's "Circe" in the Tradition of The Temptation of Saint Anthony -- Anne MacCarthy† (Santiago de Compostela): Denis Florence MacCarthy's Translations of Calderón de la Barca -- Alberto Lázaro (Madrid): Reading Oscar Wilde in Postwar Spain: The Picture of Dorian Gray under the Microscope -- Juan Ignacio Oliva (Tenerife): Wilde's Shadow in Jamie O'Neill's New Epic Narrative -- José Francisco Fernández (Almería): Spanish Beckett -- Estelle Epinoux (Limoges): Irish Cinema and Europe Throughout the Twentieth Century: An Overview -- Sophie Ollivier (Bordeaux): Connolly and His Legacy -- Marie-Claire Considère-Charon (Strasbourg): New Horizons for the Border Areas: From Good Intentions to Good Practice in Cross-Border Cooperation -- Rita Ann Higgins (Galway): Three Poems

**Hernando Real, Noelia. *Self and Space in the Theater of Susan Glaspell*. Jefferson, NC: McFarland, 2011. (Print ISBN: 978-0-7864-6394-7; eBook ISBN: 978-0-7864-8832-2; 214 pp.)**

Click on the link below for further details.

<http://www.mcfarlandpub.com/book-2.php?id=978-0-7864-6394-7>

Founding member of the Provincetown Players, Pulitzer Prize-winning playwright, best-selling novelist, and short story writer, Susan Glaspell (1876-1948) was a great contributor to American literature. An exploration of eleven plays written between the years 1915 and 1943, this critical study focuses on one of Glaspell's central themes, the interplay between place and identity. This study examines the means Glaspell employs to engage her characters in proxemical and verbal dialectics with the forces of place that turn them into victims of location. Of particular interest are her characters' attempts to escape the influence of territoriality and shape identities of their own.

**Manzanas, Ana & Jesús Benito, *Cities, Borders and Spaces in Intercultural American Literature and Film*, New York: Routledge, 2011 (ISBN-13: 9780415887212. ISBN: 0415887216; 164 pages).**

This book examines the spatial morphologies represented in a wide range of contemporary ethnic American literary and cinematic works. Drawing from Henri Lefebvre's theorization of space as a living organism, Edward Soja's writings on the postmetropolis, Marc Augé's notion of the non-place, Manuel Castells' space of flows, and Michel de Certeau's theories of walking as a practice, the volume extends previous theorizations by examining how spatial uses, appropriations, strictures, ruptures, and reconfigurations function in literary texts and films that represent inhabitants of racial-ethnic borderlands and migrational U.S. cities. The authors argue for the necessity of an alternative poetics of place that makes room for those who move beyond the spaces of traditional visibility—displaced and homeless people, undocumented workers, hybrid and/or marginalized populations rendered invisible by the cultural elite, yet often disciplined by agents of surveillance. Building upon Doreen Massey's conceptualization of liminal space as a sphere in which narratives intersect, clash, or cooperate, this study recasts spatial paradigms to insert an array of emergent geographies of invisibility that the volume traverses via the analysis of works by Chuck Palahniuk, Helena Viramontes, Karen Tei Yamashita, Gloria Anzaldúa, Alejandro Morales, and Li-Young Lee, among others, and films such as Thomas McCarthy's *The Visitor*, Steven Spielberg's *The Terminal*, and Alejandro Gonzalez Iñárritu's *Babel*.

**Medina Casado, Carmelo and José Ruiz Mas (eds). 2010. *Las cosas de Richard Ford. Estampas varias sobre la vida y obra de un hispanista inglés en la España del siglo XIX*. Jaén: Servicio de Publicaciones de la Universidad de Jaén. (ISBN 978-84-8439-540-9; 308 pages).**

This book is a compilation of chapters written on different aspects of the life and works of the renowned English traveller and hispanist Richard Ford (1796-1858) in commemoration of his death 150 years ago. As the author of *A Handbook of Travellers in Spain, and Readers at Home* (1845, followed by numerous reeditions and updatings throughout the 19th and 20th centuries) and *Gatherings from Spain* (1846), of no less fame, among other "Spanish" works, he is considered to be one of the most prominent and influential of the "curiosos impertinentes" who set foot in our country in the 19th century. It is no coincidence that his contemporary fellowmen considered him to be the "Rerum Hispaniae Indagator Acerrimus" of his age. The editors (both lecturers at the University of Jaén) have made sure that the contributors, from a wide number of universities both home and abroad, are all well known researchers and specialists on travel literature in Spain of the 19th century. They all open up new routes in the studies of English hispanism in such a turbulent century of Spain's history. The approaches are varied and daring: aspects such as Ford's views on women, his visits to Extremadura and Burgos; his artistic activities and his collections of Spanish art, his relationship with another key figure of the age, George Borrow; the image of bandits as seen in the Ford-Addington correspondence; the influence of his books on later travel accounts, his legal background and how this affected his observations on all things Spanish, and his opinions on the Spanish Guardia Civil, are relevant issues dealt with in this kaleidoscopic book.

**Onega, Susana and Jean-Michel Ganeau, eds, *Ethics and Trauma in Contemporary British Fiction*. DQR Studies in Literature series. Rodopi: Amsterdam and New York. 2011 (ISBN: 978-90-420-3326-9; 330 pp)**

This volume is the first book of criticism to provide a systematic analysis of a corpus of emblematic contemporary British fictions from the combined perspective of trauma theory and ethics. Although the fictional work of writers such as Graham Swift has already been approached from this perspective, none of the individual works or authors under analysis in the 12 essays collected in this volume has been given such a systematic and in-depth scrutiny to date. This study, which is addressed to academics and university students of British literature and culture, focuses on the literary representation of trauma in key works by Martin Amis, J. G. Ballard, Pat Barker, John Boyne, Angela Carter, Eva Figes, Alan Hollinghurst, Delia Jarrett-Macauley, A.L. Kennedy, Ian McEwan, Michael Moorcock, Fay Weldon and Jeanette Winterson, within the context of the “ethical turn” in the related fields of literary theory and moral philosophy that has influenced literary criticism over the last three decades, with a special focus on the ethics of alterity, the ethics of truths, and deconstructive ethics.

**Rigal Aragón, Margarita y González Moreno, Beatriz (eds): *Edgar Allan Poe (1809-2009). Doscientos años después*. Cuenca: Servicio de Publicaciones de la UCLM, 2010.**

Este volumen, que se gestó mientras se conmemoraba en multitud de lugares del globo el bicentenario del nacimiento de Edgar Allan Poe, es mucho más que un homenaje al maestro del relato corto y al padre del relato policíaco, pues en sus páginas el lector encontrará ensayos que cubren una gran variedad de aspectos de la vida y obra del bostoniano. Así, el volumen se abre con pormenorizado e interesante estudio de los escritos y eventos que, desde la muerte de Poe y hasta hoy, se han ido sucediendo con el fin de conmemorar y reivindicar su persona y su obra. A continuación, se suceden una serie de artículos que van desde lo gótico, lo sobrenatural y la ciencia ficción, hasta interpretaciones al amparo de la Estética, la Filosofía y la Lingüística. Por último, también se presta especial atención a la influencia que Poe ha tenido en diversos autores europeos y a la presencia de sus obras en el cine y la televisión.

**Rigal Aragón, Margarita (ed): *Los legados de Poe*. Madrid: Síntesis. Letras Universitarias, 2011.**

*Los legados de Poe* intenta cubrir un vacío existente en el ámbito académico español: un volumen en el que se recojan estudios rigurosos y actualizados en nuestra propia lengua en relación a la obra de Edgar Allan Poe. El libro se configura en torno a dos partes fundamentales; la primera parte consta de nueve capítulos en los que se analizan, teniendo en cuenta las últimas investigaciones en la materia, los más destacados legados de Poe (lo gótico y lo cómico, la narración policíaca, la ciencia ficción) y la lectura que de él se ha hecho desde distintos ámbitos (la cultura de masas, el arte gráfico, algunos escritores españoles y franceses, y la traductología). La segunda parte contiene cuatro capítulos de gran utilidad para aquel que desee acercarse a la obra de Poe: (I) una biografía con datos constatables, (II) un estudio descriptivo con información relevante sobre las obras de Poe, (III) un ensayo

comentado sobre la biografía selecta en torno a Poe y su obra, y (IV) la bibliografía empleada para componer estos últimos cuatro apartados. Para su preparación hemos contado con figuras de reconocido prestigio en el ámbito académico, profesores de universidad, especialistas en los campos de la literatura norteamericana (Félix Martín, Francisco Javier Castillo o Santiago Rodríguez), la literatura comparada (Juan Bravo o Ricardo Marín), la historia del arte (Fernando González) o la traductología (Silvia Molina).

**Rio, David and Oyunn Hestetun, eds. Special Issue on “Postfrontier Writing Issue,”** *European Journal of American Studies*, 2011. Electronic ISSN 1991-9336 <http://ejas.revues.org/9245>

Table of Contents

David Rio and Øyunn Hestetun: [Introduction : Storying the West in Postfrontier Literature](#)

Neil Campbell: [“The compass of possibilities”: Re-Mapping the Suburbs of Los Angeles in the Writings of D.J. Waldie](#)

Michael J. Prince: [The Master Film is a Western : The Mythology of the American West in the Cities of the Red Night Trilogy](#)

Susan H. Swetnam: [“Here on the Verge of Town . . . I Am Myself” : Selective Western Exceptionalism in the Work of Six Contemporary Idaho Writers](#)

Fredrik Chr. Brøgger: [Wallace Stegner and the Western Environment: Hydraulics, Placelessness, and \(Lack of\) Identity](#)

Eva-Sabine Zehelein: [“A good deal about California does not, on its own preferred terms, add up”: Joan Didion between Dawning Apocalypse and Retrogressive Utopia](#)

Aitor Ibarrola-Armentariz: [Cormac McCarthy’s The Road : Rewriting the Myth of the American West](#)

**Ruiz Mas, José. 2010. *Guardias civiles, bandoleros, gitanos, guerrilleros, contrabandistas, carabineros y turistas en la literatura inglesa contemporánea (1844-1994)*. Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Oxford, Wien: Peter Lang. Spanish Perspectives on English and American Literature, Communication and Culture. Vol. 5. Edited by María José Álvarez-Faedo, Manuel Brito, Andrew Monnickendam and Beatriz Penas-Ibáñez. (ISBN: 978-3-0343-0506-8; 395 pages).**

Several recurrent human types in Spain in the 19<sup>th</sup> and 20<sup>th</sup> centuries appear uninterruptedly in the English literature of the time, especially in British, Irish and American travellers’ accounts. These Spanish characters are depicted with specific literary profiles, which are far from being stereotypical or monolithic. This book concentrates on the literary image of the Guardia Civil and of other frequent Spanish types that frequently come into view in the English travel books written between 1844 (the year when the Guardia Civil was created) and 1994 (the year commemorating the 150<sup>th</sup> anniversary of its creation). Thanks to the in-depth analysis of a corpus of travel literature consisting of more than five hundred primary sources, the author (U. of Jaén) has managed to portray a chock-a-block image of the guardia civil in the Anglophone world in unavoidable comparison with other Spanish characters of the different historical periods of Spanish history such as the bandit, the gipsy, the smuggler, the

guerrilla, the carabineer and the tourist. The foreign visitor's opinions and descriptions of the different characters of the Spanish scene is very much determined by elements such as his/her own personal, national or ideological prejudices against Spain, his/her social class and economic situation and by his/her level of knowledge of the Spanish language and culture.

**Sánchez Montañés, Emma y María Eugenia Sánchez Suárez (eds.). *Norteamérica y España: percepciones y relaciones históricas. Una aproximación interdisciplinar*. Málaga: Sepha. 2010. (ISBN: 978 84 96764 79 8; 291 páginas).**

Esta colección de ensayos pretende brindarle al lector la ocasión de reflexionar sobre las relaciones hispano-norteamericanas, lastradas a menudo por imágenes estereotípicas y sentimientos encontrados. Sus autores forman parte del grupo de investigación "Historia y cultura de los Estados Unidos" de la UCM y abordan su análisis desde diversas disciplinas, como la antropología cultural, la historia política, la historia diplomática, la historia del arte, la de la comunicación social, etc.

A la variedad de enfoques y planteamientos se añade la diversidad de contenidos, que abarcan, cronológicamente, desde las culturas tradicionales del Pacífico norteamericano del siglo XVIII a distintos aspectos de la presidencia de Barack H. Obama, incluyendo también, por ejemplo, el peso de los asuntos cubanos en las relaciones entre España y Estados Unidos, cómo fueron descritas dichas relaciones en la prensa norteamericana entre 1947 y 1952 o la recepción en España del arte y los artistas de Estados Unidos en la segunda mitad del siglo XX. Importantes líneas argumentales son las del "viaje", el "exilio interior" y la interconexión existente en documentos tales como la correspondencia de Soledad Carrasco Urgoiti o la autobiografía seriada de Maya Angelou entre una "micro narración" y una "macro visión", una interconexión que permite considerar a las personas en su dimensión de actores sociales.

**Simal, Begoña, ed. *Selves in Dialogue: A Transethnic Approach to American Life Writing*. Amsterdam/New York: Rodopi, NY 2011. *Critical Approaches to Ethnic American Literature* 5. (ISBN: 978-90-420-3398-6 Paper, ISBN: 978-94-012-0685-3 E-Book; 256 pp.).**

*Selves in Dialogue: A Transethnic Approach to American Life Writing* constitutes an explicit answer to the urgent call for a comparative study of American autobiography. This collection of essays ostensibly intends to cut across cultural, "racial" and/or "ethnic" boundaries, introducing the concept of "transethnicity" and arguing for its increasing validity in the ever-changing field of American Studies. Accordingly, the comparative analysis in *Selves in Dialogue* is implemented not by juxtaposing essays that pay "separate but equal" attention to specific "monoethnic" or "monocultural" traditions—as has been the usual strategy in book-length publications of this sort—, but by critically engaging with two or more different traditions in every single essay. Mixing rather than segregating. The transethnic approach proposed in this collection does not imply erasing the very difference and diversity that makes American autobiographies all the more thrilling to read and study. Group-specific research of an "intra-ethnic" nature should and will continue to thrive. And yet, the field of

American Studies is now ready to indulge more freely, and more knowledgeably, in transethnic explorations of life writing, in an attempt to delineate both the divergences and the similarities between the different autobiographies written in the US. Because of its unusual perspective, *Selves in Dialogue* can be of interest not only for specialists in life writing, but also for those working in the larger fields of American Literature, Ethnic Studies or American Studies.

## Table of Contents

Begoña Simal: Selves in Dialogue: An Introduction

Jeffrey Gray: Identity Cards: Autobiography and Critical Practice

Ana M<sup>a</sup> Manzananas: Self and Nation in Franklin's *Autobiography* and Maxine Hong Kingston's *The Woman Warrior*

Rachel Ihara and Jaime Cleland: Ethnic Authorship and the Autobiographical Act: Zitkala-Å a, Sui Sin Far, and the Crafting of Authorial Identity

Brenda R. Smith: "We, Too, Sing America": The Construction of American Subjectivity in African American Migration and European Immigrant Autobiographies

Anna M. Brígido-Corachán: Native Journeys of Self-Figuration: N. Scott Momaday's *The Way to Rainy Mountain* and Gloria Anzaldúa's *Borderlands / La Frontera*

José Liste Noya: Memory in Motion: The "Double Narratives" of Paul Auster's *The Invention of Solitude* and Samuel R. Delany's *The Motion of Light in Water*

David Río: Autobiographical Writing on Politics in the Sin State: Latina and Basque American Perspectives

Aitor Ibarrola-Armendáriz: Puerto Rican and Dominican Self-Portraits and their Frames: The "Autobiographical" Fiction of Esmeralda Santiago, Junot Díaz, and Julia Álvarez

Paula Torreiro Pazo: Living in the Taste of Things: Food, Self and Family in Diana Abu-Jaber's *The Language of Baklava* and Leslie Li's *Daughter of Heaven*

## BIBLIOTECA JAVIER COY D'ESTUDIS NORD-AMERICANS

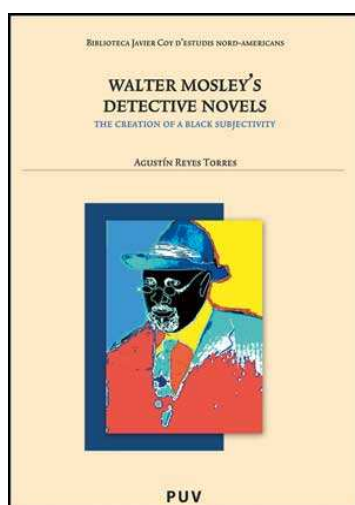
PUV (Publicacions Universitat de València)

[publicacions@uv.es](mailto:publicacions@uv.es)

<https://www.uv.es/bibjcoy>

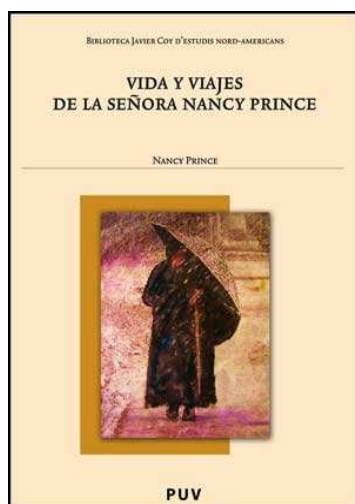
### 61. Agustín Reyes Torres,

*Walter Mosley's Detective Novels: The Creation of a Black Subjectivity*



Based on the perspective on identity, consciousness, and subjectivity of black scholars such as Stuart Hall, bell hooks, Cornel West, Henry Louis Gates, Jr. and W.E.B. Du Bois, along with the post-colonial approach of critics such as Bill Ashcroft, Gareth Griffiths, Helen Tiffin, Robert Young, and Homi Bhabha among others, this book provides the necessary theoretical framework to discuss Walter Mosley's Easy Rawlins novels from a postcolonial angle. Mosley reappropriates the conventions of the detective novel to represent the American society of the 1950s and 1960s from a marginal perspective. He creates a black private eye whose profile mirrors that of his white counterparts but also subverts it. Ultimately, Easy Rawlins's subjectivity is thus determined by his role as a detective, his post-colonial consciousness as a black man raised in a society dominated by whites, and finally, his attachment and defense of a strong African American culture.

### 62. Nancy Prince, *Vida y viajes de la señora Nancy Prince*, trad. Sergio Saiz; ed. Carme Manuel

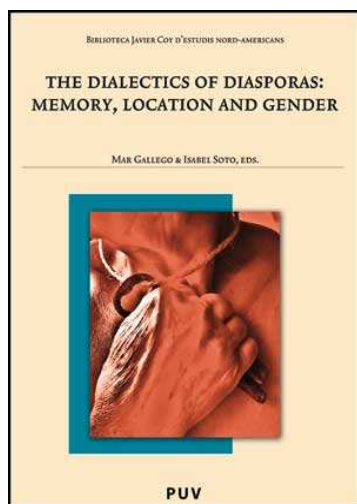


**A Narrative of the Life and Travels of Mrs. Nancy Prince** (1850), traducido aquí por primera vez al castellano, es un relato enigmático no por lo que cuenta su autora, una afroamericana libre, sino por todo aquello que deja sin narrar. A lo largo de sus páginas se llega a apreciar que la experiencia de la mujer negra libre en los Estados Unidos del período anterior a la Guerra Civil se circunscribe a un ámbito más extenso que el dibujado por la doctrina de la domesticidad imperante del momento. El periplo vital que Nancy Prince traza en el texto abarca desde su infancia, su residencia en la Rusia imperial de 1824 a 1833 y su regreso a Boston hasta sus dos visitas a la exótica Jamaica. El retrato que dibuja de sí misma como viajera la aleja del estereotipo victimista tan apreciado en la época, y la acerca al de una mujer

audaz y autosuficiente, capaz de cruzar océanos y mares en busca de una identidad difícil de hallar en la Norteamérica de las primeras décadas del siglo XIX.

**64. Mar Gallego and Isabel Soto, eds.**

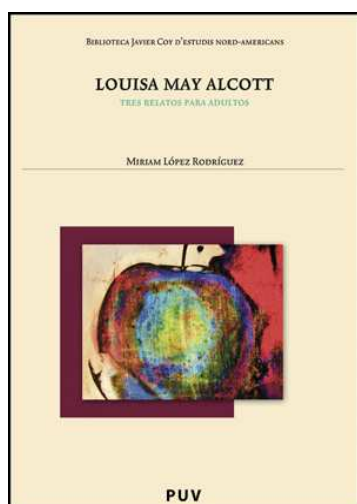
***The Dialectics of Diasporas: Memory, Location and Gender***



This volume reflects the evolution in the field of diasporic studies. The essays have been grouped into two sections. The first, *Articulating the African Diaspora*, takes as its object the experience(s) of Afro-diasporic individuals; the second, entitled *Diasporic Encounters Elsewhere*, casts a wider net and focuses on literary representations of diaspora ranging from that of Asian-Americans, Puerto Ricans and white Anglo-Europeans. Likewise, not the least interesting aspect of this volume is the manifold ways in which Paul Gilroy has been re-theorized and applied to a variety of writings—from canonical African American texts such as Paule Marshall's *Praise Song for the Widow*, to texts of a broader diasporic family: Bharati Mukherjee's *Jasmine* and Nathaniel Hawthorne's *The Scarlet Letter*, among others. Indeed, the essays bear testimony to

diaspora as an experience which potentially can—and does—affect all peoples, so much so that diaspora becomes metonymically representative of lived experience itself.

**68. Louisa May Alcott, *Louisa May Alcott: tres relatos de adultos*, trad. y ed. Miriam López Rodríguez**

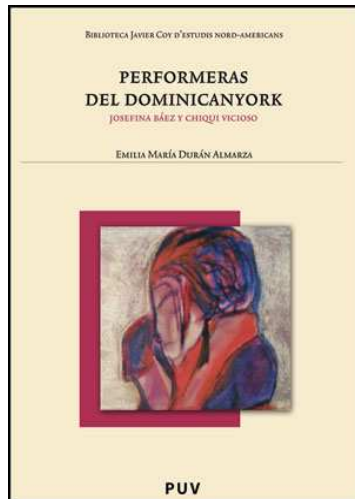


Desde la publicación de *Mujercitas* en 1868, Louisa May Alcott ha sido considerada una escritora conservadora de novelas románticas para adolescentes. Sin embargo, durante las últimas tres décadas numerosas investigadoras han trabajado para modificar esta imagen almibarada e incompleta de la autora y han mostrado la amplitud y complejidad de su producción literaria. Esta labor de recuperación de la obra alcottiana se ha visto lamentablemente limitada casi en su totalidad a estudios en lengua inglesa. Este volumen es un intento de paliar esta carencia de publicaciones en español con la presentación de tres relatos hasta ahora inéditos en nuestra lengua: el relato gótico *Tras la máscara*, el cuento *La doma del tártaro* y la sátira *Semillas trascendentalistas*, escritos todos ellos para un público adulto.

**69. Emilia María Durán Almarza,**

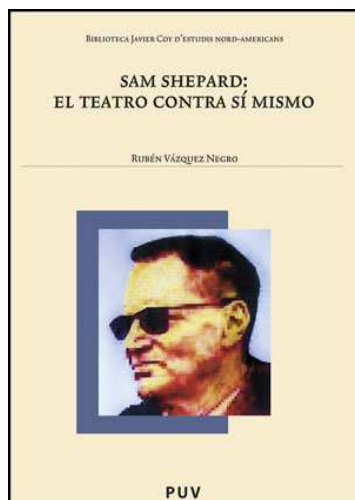
***Performeras del Dominicanyork: Josefina Báez y Chiqui Vicioso***





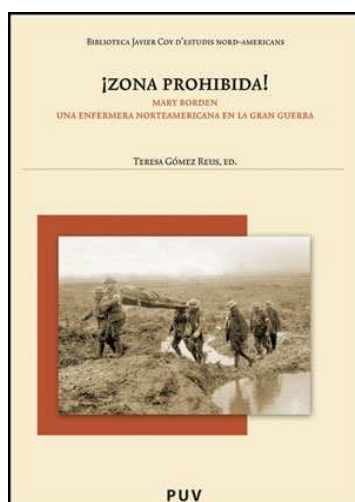
*Performeras del Dominicanyork* ahonda en el análisis de la formación de la identidad cultural en el marco de las experiencias diaspóricas y su representación en el teatro contemporáneo. Partiendo del análisis de las obras de Josefina Báez y Chiqui Vicioso, dos artistas que comparten la experiencia de la migración a la ciudad de Nueva York, se estudia las diferentes formas en que el género, la raza, la etnicidad y la localización geográfica interactúan en la formación de identidades transculturales. Al centrarse en la producción de discursos étnicos en dos áreas geográficas distintas pero interconectadas — el Caribe y Nueva York— se revelan convergencias y divergencias en las producciones culturales caribeñas y latinas, así como la presencia simultánea de modernismos y post-modernismos en el mundo post-colonial.

## 71. Rubén Vázquez Negro, *Sam Shepard: el teatro contra sí mismo*



Además de *enfant terrible* de la cultura norteamericana, Sam Shepard (1943) es el creador de algunas de las obras más influyentes de la historia reciente del teatro de su país. Todas ellas manifiestan una vocación experimental, que se concreta en un lenguaje hipnótico, unos personajes y unas tramas casi impredecibles y una escenografía alejada del realismo convencional. *Sam Shepard: el teatro contra sí mismo* es el primer libro sobre el dramaturgo en España, y en él se analizan detalladamente los antecedentes de su producción, las exigencias que ésta plantea a los actores y al espectador, y el reflejo de todo ello en sus títulos más importantes. Junto a lo puramente formal, el autor explora también el alcance y las limitaciones ideológicas de un teatro que rescata los valores más arraigados del imaginario norteamericano, como el apego al mundo rural, el espíritu de aventura y la búsqueda incesante de una identidad personal y colectiva.

## 77. Teresa Gómez Reus, ed. *¡Zona prohibida! Mary Borden, una enfermera norteamericana en la Gran Guerra*



Cuando en febrero de 1915 Mary Borden cruza las puertas de un hospital militar, siente que ha entrado “en un lugar de pesadilla”. Trabajando de enfermera en los sectores de Ypres y el Somme, esta joven voluntaria de Chicago se convertirá en un testigo valioso de los estragos sin precedentes producidos por la Gran Guerra. De sus experiencias desgarradoras detrás de la línea de

fuego nace uno de los testimonios más impresionantes escritos por mujeres sobre la Primera Guerra Mundial: *La zona prohibida* (1929). Recientemente redescubierto por la crítica anglosajona, este insólito y turbador libro, de tono impertérrito y estilo lapidario, recoge el paso de su autora por un mundo que ha perdido toda semblanza de cordura. Esta edición presenta por primera vez en España una selección de relatos y estampas procedentes de *La zona prohibida*. La edición va acompañada de un estudio pormenorizado de la obra y desvela documentación sobre Mary Borden en el frente que nunca ha sido publicada hasta ahora.

**78. Víctor Junco, Cristina Garrigós, Daniel Fyfe, Manuel Broncano, eds.**  
***El 11 de septiembre y la tradición disidente en Estados Unidos***



Las voces disidentes se han dejado sentir en cada fase de la historia norteamericana, generando siempre instancias de resistencia al poder y poniendo en cuestión definiciones interesadas y hegemónicas de la identidad nacional. Este volumen pretende explorar el pasado, presente y futuro de la disidencia —fundamentalmente a partir de sus representaciones culturales— a fin de entender lo que el pasado puede decirnos acerca de la realidad estadounidense del siglo XXI y, a su vez, cómo esa realidad nos ayuda a desvelar las raíces de su historia nacional.

## RESEÑA DE PUBLICACIÓN DE SOCIAS

### *Identidad, migración y cuerpo femenino*

Edited by Silvia del Pilar Castro Borrego and María Isabel Romero Ruiz

(Oviedo: KRK, 2009)

ISBN 978-84-8367-213-6 (289 pages)

Reviewed by Justine Tally  
Universidad de La Laguna

*Identidad, migración y cuerpo femenino* is a nicely edited, compiled volume of essays, a product of the contributions of a group of international academics who participated in the first international conference on 'Identity, Migration and the Female Body,' organized by the editors at the University of Malaga in December of 2008. Its English title, however, is perhaps more revealing as to the specific thrust of the essays, *Identity, Migration and Women's Bodies as Sites of Knowledge and Transgression*, taken in fact from the full title of the original conference (In accordance with the use of two official languages at the conference, both English and Spanish contributions are included in the volume). It is this focus on the intersection of the physical, the psychological and the geographical that distinguishes it from other volumes on 'Gender Studies' and is perhaps most eloquently illustrative of the move away from essentialist views in which women, by nature of their gender, are somehow inseparably linked independently of their specific contexts. These essays demonstrate that the incredible variety of experience in the movement of *femaleness* across borders more accurately reflects a post-positivist realist approach to gender studies and thereby broadens the scope of our understanding of 'women.' In the words of Karina Valle Olsen in the last essay in the book, entitled 'La Interseccionalidad a debate desde la teoría crítica feminista': "[...] la interseccionalidad habría de producir no solo conocimiento nuevo, sino nuevas formas de pensar sobre ese conocimiento," helping us to "construir argumentos de equidad"; and providing "una herramienta que ha de usarse en pro de la justicia social" (286). But as Grace Kyungwon Hong has written, while the concept of intersectionality (a term coined and popularized later by Kimberé Crenshaw) is well-known, "the epistemological implications are too infrequently theorized."<sup>1</sup> Valle-Olsen not only theorizes but here she is also quite adept here at relating the theoretical to the practical. As a review of the postulations as well as the critique of 'intersectionality' within a methodology of research, this essay might have been productively situated at the beginning rather than the end of the volume (although I do understand that because Dr. Valle-Olsen is based at the University of Málaga the editors possibly did not wish to open with the home front). On the other hand, coming at the end of five different sections, this final essay certainly ties together the multiple testimonies to a wide array of experiences that might be usefully incorporated into intersectional research, or which at least should serve as a compass to guide our further study. So much is suggested and discussed that the spectrum of possibilities for further research is daunting, not to mention the challenges for developing a theoretical approach which would meaningfully encompass and yet allow for and respect such variety.

---

<sup>1</sup> Grace Kyungwon Hong, 'The Ghost of Transnational American Studies: A Response to the Presidential Address,' The American Studies Association, 2007. P. 35.

Although all participants in the conference were invited to submit their contributions for publication, this quite heterogeneous volume is in fact a selection of twenty-nine essays. The grouping of these (nine of which [in addition to the 'Introduction'] are written in Spanish, the remaining twenty in English) under five seemingly arbitrary headings helps to break up the volume into manageable reading. Although some of the subtitles seem so similar that they are distinguishable only after a bit of thought, all insist on the issues of identity in a complicated world of transition. Not all of the essays are 'cutting edge' to a seasoned reader, but perhaps fulfill their mission of introducing the novice in gender studies to the manifold possibilities of the field as well as to historical moments that are too often forgotten (or at least taken for granted) in contemporary discussion. And from those contributions in which the discussion is more informative than analytical, there is much to be learned (or to be reminded of), even by those of us who have been around for a while. It is obviously impossible to enter into a detailed discussion of each of the twenty-nine essays, so I wish here group certain contributions who engage similar approaches or themes, and to select (obviously according to my own preferences) certain representative pieces, either because of exceptionally perceptive analysis, clarity of writing, or because the content itself is an innovative addition to the field.

Castro and Romero open the discussion in a thoughtful 'Introduction' which explains the *raison d'être* and the genesis of this volume as an attempt to "[...] examinar factores determinantes para la construcción de una identidad femenina como sujeto colonial y poscolonial, como son el género, la liminalidad y la frontera, así como las realidades más oscuras de la alienación, la discriminación, el trauma, el desequilibrio mental y espiritual" (15). It is important to note that the position of the physical body is foregrounded in particular in the first section, entitled 'Body, Identity and Female Sexuality,' in which the essays address not only the abuse of the female body (through rape or appropriation) but also resistance (in film and in performance art, as in Noemí Acedo Alonso's 'Las palabras de los cuerpos heridos') and even health (Romano Maggi examines the benefits of Shiatsu for women specifically). Daniela Corona illustrates the 'Mediterranean Crossings in the Fiction of Marina Warner' with a comparison of the Queen of Sheba, Rahab and Leto. Anabella Di Tullio re-examines in an erudite historical review the development of a feminist perspective on the nature of the female body right up to the opening years of the new century, engaging not only Foucault (and his study of the French Hermaphrodite, Herculine Barbin) and Judith Butler, but also Laquer, Diana Maffía and Mauro Cabral. Laëtitia Lefèvre-Thierry's thoughtful essay on the use of the rape of the black body as strategy for combating racial stereotypes prevalent at the beginning of the twentieth century is a good example of the double-bind of feminist inquiry: is the violent ab/use of the female body (even though it is insinuated and not visually portrayed in the two Oscar Micheaux films discussed) justified as a means to an end? Or does the voyeuristic attraction of such a portrayal trump the politics? The films may be old; the dilemma, unfortunately, continues to be contemporary, a theme picked up by Inmaculada Pineda Hernández in Section IV in her discussion of 'Women in Hip-Hop Culture': just how subversive can these performers be if consumer culture demands that they conform to a specific way of behaving/ dressing/ performing in order to be commercially successful? (Such a dilemma, though not specifically nor theoretically addressed, underlies María Teresa Silva Ross' look at the attempt to transgress 'estereotipos de género en la música country norteamericana,' also in section IV.) Lastly in section I, Özlem Türe Abacı looks at 'Strategies of Subversion and Resistance,' using a literary analysis to show how Grace Nichols works to undermine just such stereotypes in her poetry.

The title of Section II, 'Identity, Migration and Diaspora,' would seemingly shift the focus of the discussion to the challenges of forming an identity when forced migration shatters links to homeland and community; yet the essays herein focus almost exclusively on internal migration or on problems of acculturation in the lives of African Americans, Hispanic Americans, and Asian Americans within the U.S., trying to negotiate the cultural values of their original communities with the demands of an omnipresent Anglo influence. María Luz Arroyo Vázquez returns to an analysis of the visual through a look at the artistic representation of black American life, particularly the paintings of Jacob Lawrence. Laura Gillman, drawing on the work of Satya Mohanty in his article 'The Epistemic Status of Cultural Identity,' argues for the theoretical advantage of using 'post-positivist realism' to approach the issues of identity as a source for the generation of knowledge and focuses on the political and social dimensions of *mestiza* identity. For post-positivist realists identity is socially constructed because identities refer outwardly to categories and structures of race, class, gender and sexuality in the real world. Identities also have an epistemic content to them because from their particular location, people create interpretations out of their lived experiences. As Gillman concludes, "by testing out the accuracy of their interpretations against imposed identity schemas, members of marginalized groups are able to negotiate the social world, gaining more reliable theory-mediated knowledge about themselves, and reorganizing their identity in order to make it cohere with their material interest" (94). Gillman then proceeds to apply Amalia Mesa-Bains concept of *domesticana mestizaje* to Ana Castillo's *So Far from God*, arguing that the novel is an excellent example of the tension inherent between "subjugated identities" of domestic life and *mestiza* women's attempts to reclaim domestic space and to explore the hidden meanings of *mestiza* identity.

Patrycja Kurjatto-Renard is particularly adept at depicting the ways in which Asian American fictional women succumb to or surmount the pressures of adaptation. How much of the past is usable or even desirable for a future in the U.S.? Carolina Soria Somoza looks specifically at the ways in which authors Maxine Hong Kingston and Ha Jin subvert the 'skin-deep' characteristics of their women protagonists through 'Weakening the Strong, Strengthening the Weak.' Turning to black minorities, Silvia Castro discusses the presence of the diasporic past in African American women's literature, while Bibian Pérez Ruiz relates certain communal functions to Africa, adds the problem of aging and the stereotypes associated with the process, and then introduces us to literary works by women from South Africa, Senegal and Egypt by way of example. Both of these essays provide contextualizing background for Mónica Glonzalez Caldeiro's discussion of the 'Intersections of Race and Gender in Zora Neale Hurston's *Color Struck* and Wallace Thurman's *The Blacker the Berry*.'

For the actual shift to transnational movement and the diasporic migration we must turn to Section III: 'Identity, Migration, Interculturality and Transnational Feminism,' in which the complex issues of immigration are complicated even more by the stereotyping of the female body. An analysis of Marjane Strapati's 'Persépolis' – both in its comic and film versions – is broached by four different yet coordinated researchers (Adela Cortijo, Mireia Calafell, Meri Torras, and Begonya Saez) who, in the words of Sáez, discuss the creativity of this very cutting-edge text as a 'transit novel.' The protagonist, exiled from her native Iran as a very young teenager, must factor in movement, both physical and cultural, across national boundaries and add the experience of *extrañamiento* to the difficult process of building an identity as an adolescent who, in essence, belongs nowhere. In an excellent theoretical contribution, Yousef Awad underscores the feminist agenda that underlies Ahdaf Soueif's *The Map of Love* and Leila Aboulela's *Minaret*, while Antonia Naravvo Tejero uses Edward

Said's concept of Orientalism to critically examine the case of Ayann Hirsi Ali, concluding that while it may be her objective to denounce and combat the misogynist violence in Iran through her film, texts, and interviews, the rhetorical strategies that she employs, in fact, reinforce the orientalist stereotyping of Islam and Muslim people. This type of textual deconstruction also underscores Valentina Castagna's reading of Michèle Roberts's *The Book of Mrs. Noah* as subversive rewriting of patriarchal myth. Castagna draws on classical Greek myth, however; had she looked past the Greeks to their origins in the ancient Egyptian veneration of Isis, she might also have demonstrated more clearly how the patriarchy wrested dominance from the original mother figures and powerful goddesses, turning them into the submissive handmaidens of their powerful brothers/fathers/husbands.

In a section dominated by the 'exotic' (read 'unknown') 'other,' the inclusion of Antonia Sagredo Santos' more sociologically-oriented discussion of 'Irish Women migration and its impact in the U.S. Labour Market' is certainly a change in pace. Nonetheless, there can be no doubt that the massive forced migration (and I mean not 'physically coerced' but 'economically compelled') of the Irish to the United States certainly determined important segments of its history, the labor movements included. The struggle of these women first for survival and then for dignity is a story of which we need to be reminded.

Section IV, 'Female Identity and Creativity through Music, Drama and Literature,' again situates the analyses of contemporary women in the U.S. in the fields of theater and music, of which Claudia Alonso Recarte's critical look at 'Mythistory? Women's Blues and Feminism' offers an excellent analysis. Deconstructing the myth of female blues singers as prototypical feminists, she explains that, in fact, "as a business primarily handled by men the personas created in the songs had to appeal for the most part to a masculine audience. Women appear as objects just as much as subjects" (199). This is a strong piece that dares to take on veritable heavy-weights in the field: "Writers such as Angel Davis, Alice Walker, and Daphne Duval Harrison have endorsed an image of these women that is just that: an image" (193). As feminists we certainly need our myths of strong women, but we need to keep our eyes open and our sense of reality in check as well.

In addition to the two essays on popular U.S. music mentioned above, two contributions to this section deal specifically with the theater: Marís Dolores Narbona Carrión sees the stage as a place for ethnic women to develop both acceptance and defense of their 'othered' bodies; Raquel Ruíz García discusses the search for identity in the characters of Zöe Akins. In the eyes of all the contributors to this section, the arts have a fundamental place in both the reclamation of the female body and the subversion of pernicious stereotypes that, in spite of major progress, continue to plague women in the U.S.

In 'Colonial and Postcolonial Legal and Medical Discourses' two essays rely on literary and historical record to document female participation in oppressive colonialist attitudes by English and German women in the past. While we would do well to recognize our participation in suppression of the 'Other,' it is also not irrelevant to consider that the women under discussion here were also products of their time. 'Science' of the nineteenth century predicated a hierarchy of the human species as to the development, capacity and intellect of different 'races,' and it would have taken a true visionary equipped with postcolonialist/feminist theory at the time to recognize scientific racism for what it was. Such an unusual woman is the subject of María del Rosaio Piqueras Fraile who resurrects the history of Elizabeth Blackwell, 'A Pioneer in the American History of Medicine,' yet another woman from the past who should be an example of just what one individual can accomplish against daunting odds. And María Isabel Romero's study on the 'Vile Traffic' of prostitution complicated by migration and transnationalism is certainly *sine qua non* for a volume of this

nature and still horrifyingly pertinent in a world that has yet to come to terms with and eradicate female slavery. This is a problem that acutely, albeit painfully, distills the relationship of Identity, Migration, and the Female Body.

Part VI, 'Intersectionality, Globalisation and Gender Politics,' not only contains the Valle Olsen essay discussed at the beginning of this review, but also introduces an innovative approach to the language adopted by young British and Spanish adolescent girls via web blogs, who seem to be attempting to construct an identity of 'Mean Girl.' Antonio García Cómez argues that

the analysis makes it possible to argue that this British and Spanish female adolescents' construction of their self-concept does not only function at the level of the individual but must be regarded as an integrated multi-dimensional process, where the individual self struggles to meet both interpersonal (i.e. relational self ) and social demands (i.e. collective self ). (271)

The adoption of what the author terms 'masculine aggressiveness' to express their feelings, particularly for the opposite sex after a break-up in the relationship, is noteworthy (I'm trying hard here not to date myself by saying 'alarming'). If indeed, as the author suggests, this verbal posturing indicates 'a nascent culture-specific change in Spanish female adolescents' social representation of verbal aggression' (277), what it seems to me to be is rather an indication that we might be losing the younger generations to a poor imitation of males rather than fomenting those values we cherish as feminists. I cannot but protest the author's choice of terminology when he designates this type of aggressive language as "androgynous femininity (e.g. feminisation of masculine expressions)" (272). We need to keep our terms clear here: to my understanding 'androgyny' would not feminize the aggressive masculine, but continue to be a cultural goal through which both sexes would accept equality and respect for all other creatures, male and female alike, without resorting to the violence of aggressive (sexualized) language. What this essay does indicate is that more work like the contributions to this volume contain should be continued, promoted and published.

Perhaps not every one of the essays will appeal to each and every one of us. In their entirety, however, they speak to the impressive scope of research that is currently being undertaken in Gender Studies and in doing so provide another window on the vast amount that is still to be done.

## ORIENTAL WRITING IN WILLIAM GOLDING'S EGYPTIANA \*

**Fernando Galván**  
(University of Alcalá)

The Orient has always exerted a fascinating influence on Western thought and Western art and culture in general. In 1978 Edward W. Said published a book on this subject that has proved seminal in the contemporary debate on colonialism and post-colonialism: *Orientalism*. The basic implication presented in it is that "Orient" and "Orientalism" are paradoxically two opposing notions. This idea has been furtherly elaborated in other books, notably in his *Culture and Imperialism* (1993). But not only by Said himself; this issue has been so influential that it has also been dealt with and polemicized by many other critics and theorists during the last decade, among others Aijaz Ahmad, Homi Bhabha (*Nation; Location*), Dennis Porter, Gayatri Spivak, Robert Young, etc. My purpose in this paper is certainly not to discuss this again, nor even to add new aspects to this fascinating debate. However, I wish to refer to the main lines of discussion in this field in order to adequately contextualize the analysis of some works written by William Golding on the East, particularly on Egypt.

Said's position could perhaps be summarised by saying that Orientalism is for him the style adopted by Western scholars and politicians to dominate the Orient. This is achieved by structuring the knowledge about the Orient in ways that conform to certain patterns which respond to the imperial interests of the West. When Westerners go to the East and try to dominate it they need to know about the place and so they write about it. It is in this process that the Orient is "created" by the Western writers as a response to the necessity to control it; as Said says, exemplifying his argument with a reference to Flaubert's view of Egypt:

The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony ... The Orient was Orientalized not only because it was discovered to be "Oriental" in all those ways considered common-place by an average nineteenth-century European, but also because it *could be*—that is, submitted to being— *made* Oriental. There is very little consent to be found, for example, in the fact that Flaubert's encounter with an Egyptian courtesan produced a widely influential model of the Oriental woman; she never spoke of herself, she never represented her emotions, presence, or history. *He* spoke for and represented her. He was foreign, comparatively wealthy, male, and these were historical facts of domination that allowed him not only to possess Kuchuk Hanem physically but to speak for her and tell his readers in what way she was "typically Oriental". My argument is that Flaubert's situation of strength in relation to Kuchuk Hanem was not an isolated instance. It fairly

---

\*This article was first published in Fernando Galván and Mercedes Bengoechea, eds. *On Writing (and) Race in Contemporary Britain*. Alcalá de Henares: Servicio de Publicaciones de la Universidad de Alcalá, 1999. 47-58. Reproduction in *Nexus* by permission from the author and the University of Alcalá.



stands for the pattern of relative strength between East and West, and the discourse about the Orient that it enabled. (*Orientalism* 5-6)

For Said, then, Orientalism is a system of knowledge about the Orient which has been produced mainly by Western academics and artists (geographers, travellers, historians, literary men, etc.) in complicity with the political and imperialistic interests of their countries. That does not mean exactly that all these writers were cultural agents in the pay of the Foreign Office or of any other institution involved in the colonization of the East; but it does mean that these scholars did pursue their descriptions and analyses of the Orient from a deeply biased perspective, governed by the principles of imperialism and colonialism. During the 18th and 19th centuries, and also in the first half of the 20th century, these scholars came mostly from Britain and France. Although other European powers such as Germany, Portugal, and Spain, had interests in the East, their presence there was much less important than the Anglo-French domination.

So when we use the term “Orientalism” in the sense given by Said we mean a discourse of power, as defined by Foucault, whom Said follows very closely in many of his works. As another critic who has studied European travel writers, Dennis Porter, has put it: “If articulate language is a collective enterprise of the kind Said describes, then the individual is not free to write against the discursive grain, but is bound by an already constituted system of utterances. In short, in all our representations of things foreign, a knowledge —as opposed to an ideology— of the Other is impossible” (4). This sort of arguments leads us logically to the conclusion that there is no real Orient available to us Westerners because Orientalism has appropriated it; how can we recover then true knowledge of the Orient, a knowledge that is not manipulated by the ideology or the power of the West? Said is very diffident about the possibility of finding a way out of all this, although he is fully conscious of the necessity to achieve an alternative:

Perhaps the most important task of all would be to undertake studies in contemporary alternatives to Orientalism, to ask how one can study other cultures and peoples from a libertarian, or a nonrepressive and nonmanipulative, perspective. But then one would have to rethink the whole complex problem of knowledge and power. These are all tasks left embarrassingly incomplete in this study. (*Orientalism* 24)

I believe William Golding's production is not alien to all the theoretical implications of this postcolonial scenario because his *oeuvre* includes some important pieces of Oriental interest. I am referring particularly to one of his last books, *An Egyptian Journal* (1985), but also to a couple of essays on Egypt: “Egypt from My Inside” (initially published in 1965 in *The Hot Gates* and later reprinted in *A Moving Target*, 1982) and “Egypt from My Outside” (delivered as a lecture at the University of Kent at Canterbury in 1977, and later published in *A Moving Target*, 1982), as well as to his *novella* *The Scorpion God* (1971). I do not include in this group other works where allusions to Egypt are rather vague or metaphorical, such as *The Pyramid*, for instance, where we could see —as Philip Redpath, among others, has done— the characters in Stilbourne as people “born still” reflecting “the Egyptian death-rite of internment inside pyramids and religious belief in stasis” (102); nor very minor and specific references to things Egyptian, as Sammy Mountjoy's fascination with pictures of Egyptian kings in *Free Fall*, or the medievalized pyramid of *The Spire* (see Friedman 104).

The works mentioned are all very different, comprising both fiction and non-fiction, travel writing and autobiography; they have also received very diverse critical treatment,

because apart from *The Scorpion God* —which has been discussed by critics in generous terms, like the rest of Golding's fiction— almost nothing of substance has been done yet on *An Egyptian Journal* or his essays on this topic. All of them, nevertheless, share the common concern for a very specific part of the East: Egypt. In short, the Oriental attraction, particularly the Egyptian interest —that dominated a good part of Golding's life and thought— has drawn scarce recognition from his critics.

The exception to this statement is, of course —as I have just said—, the attention rendered to *The Scorpion God*. This fact will allow me to ignore this work in my present discussion, in order to concentrate upon his non-fiction. Let me just say now that most critics (Virginia Tiger, Leighton Hodson, Arnold Johnston, Mark Kinkead-Weekes and Ian Gregor, Don Crompton, Philip Redpath, James Gindin, Nadia D'Amelio, and Lawrence S. Friedman) agree in seeing this *novella* as a good example of Golding's effort in demystifying, or rather demythologizing, the Egyptian world. This is indeed achieved in *The Scorpion God* through the game of paradoxes, equivocation and irony, very much in that iconoclastic tradition inaugurated by Golding himself with *Lord of the Flies*, a radical and demythologizing response to R.M. Ballantyne's Victorian novel *The Coral Island*.

This reference to paradoxes, equivocation and irony as marking features of *The Scorpion God* fits particularly well in Golding's later development in *An Egyptian Journal*, where he tries to face the mythology of ancient Egypt from a humorous and ironical perspective. His words in an interview with James R. Baker add more evidence to all this, rejecting— as he will do later in his travel book— the image of solemnity that accompanied him:

I'm sending up the idea of history, and have my tongue in my cheek much more often than people ever suspect because I have this kind of solemn reputation. My tongue is in my cheek an awful lot of the time, and it was in those stories, it was tucked in there firmly. Herodotus says that the Egyptians do everything in public that other people do in private, and everything in private that other people do in public, so that was good enough for me. I simply tied that to the story. (Baker 158)

This attempt at a demystification and demythologization of Egypt is surely a distinctive feature of Golding's fiction in comparison with the prevailing images of Egypt in Western fiction. In 1991 the Department of English Language and Literature of the University of Cairo published the proceedings of an international symposium held two years earlier on the theme “Images of Egypt in Twentieth Century Literature” (Gindi). Papers were delivered on both Eastern and Western views of Egypt in contemporary literature, and those on English literature were concerned with authors as diverse as G.B. Shaw, E.M. Forster, Kipling, Lawrence Durrell, Penelope Lively, D.J. Enright, P.H. Newby, and other popular writers such as Olivia Manning, Agatha Christie and Robin Cook, as well as Golding of course. The dominating image was basically that of the mystery and romance that we usually associate with ancient Egypt, a logical and natural reflection of the powerful presence of Orientalism in our culture. In most of these novels Egypt has been a symbol, a mysterious image appropriate enough for the development of romance, of adventure, of fantasy; in short, Egypt has been depicted as a territory of the imagination, as the realm of the mind, not as a real place (Sadda; Wakil). What Golding, however, does in *The Scorpion God* is not exactly that. He really tries to escape from that stereotype and, even when he situates his story in ancient Egypt, he manages to break somehow with traditional conceptions. As another critic, Malcolm Hayward, has written:

to avoid retelling familiar history, Golding contravenes many of the conventions of popular historical fiction. ... So the monuments and temples are seen but briefly in the background. Golding wants his readers to experience the issues with more immediacy. ... ancient beliefs and rituals are called into question, including the divinity of the ruler. ... Rituals and belief patterns are more difficult to challenge than monuments because they carry much more information relevant to the culture. Monuments, such as the pyramids, are, in their simplicity, highly ambiguous, and are much easier to place within new contexts. This perhaps accounts for Golding's de-emphasis on the "monumental" setting. Golding uses the world of ancient Egypt to explore one of the central themes in his works as a whole: as myths and rituals seek to provide stable answers for life's mysteries, at the same time they force us into rigid behavioural patterns. The more answers they provide, therefore, the greater the tension within the culture; their success is a measure of their vulnerability. (400-401)

I believe Hayward is right in his assertions, because this is precisely why Golding's Egyptian works are interesting in the context of Orientalism and Western writings of the East. An analysis of the other three works will, I hope, prove this. I shall start with the two shorter pieces: "Egypt from My Inside" (1965) and "Egypt from My Outside" (1977), one preceding *The Scorpion God* and the other coming afterwards. The first, as Golding says in his "Preface" to *A Moving Target*, "was published in a travel magazine as a travel article without any travel", whereas the second was really "a kind of meditation on an actual journey" (*Moving Target* ix).

"Egypt from My Inside" is indeed an autobiographical piece describing his deep obsession with Egypt, a life-long fascination that comes from the time Golding was a seven-year-old boy. He then felt attracted to the ancient Egypt and tried to write a play about it, but as he confesses in the first paragraph of this narration: "Halfway through the first page of my scrawl, I was struck by the thought that these characters ought to speak in Ancient Egyptian, a language with which I was unacquainted at the time" (*Moving Target* 44). He had to stop his writing and started to learn hieroglyphics, and to amass a considerable amount of information about the place and its culture, and ever since his fascination for Egypt continued uninterrupted. His attraction was certainly moved by mystery, by the romance and illusions traditionally associated with ancient Egypt; he was primarily no different from all the other Westerners who felt drawn to Egypt by "the time-stopping quality of the place and the climate" (47), by symbols, although "I understand that neither their meaning nor their effect can be described, since a symbol is that which has an indescribable effect and meaning" (47). His interest in ancient Egypt was dominated by these factors, which ultimately converged into "man himself", because, as he puts it: "Man himself is present here, timelessly frozen and intimidating, an eternal question mark" (47). He describes an imaginative episode of his childhood in which he —being ten years old— had the occasion of helping a museum curator with an Egyptian mummy. The mystery and fascination he felt bewitched him for hours, but then he discovered that everything was experienced in his mind, that neither the curator, nor the mummy, really existed, that they had only lived in his imagination. The reader understands that the child Golding then was constitutes a paradigmatic case for the typical Orientalist, the stereotype dominating Western thought about Egypt. Golding is conscious of this fallacy when he writes:

The whole self-supplying episode is a brilliant part of the Egypt from my inside; stands with all the other pictures, the black and gold figures at the final entrance to

Tutankhamen's tomb, the Hall of Pillars at Karnak, and all the vignettes, fantastic, obscure, meaningful, that illustrate the Book of the Dead. (52)

Golding's reflections on this childish fantasy are significant of his awareness about the Orientalist images usually projected upon Egypt. But in this essay he also tries to explain the reasons for that kind of fascination, to elaborate a logical account of why we Westerners have avoided Herodotus's heritage of scholarly output and have insisted upon the fantasy, the imaginative picture of a fallacious Egypt. When he comes to that, Golding reveals himself as the complex writer and thinker he was; because whereas he rejects that romanticization of Egypt, he also asserts his attachment to the "heart of his Egypt": "It is to be at once alive and dead; to suggest mysteries with no solution, to mix the strange, the gruesome and the beautiful; to use all the resources of life to ensure that this leftover from living and its container shall stand outside change and bring the wheel to a full stop" (54). He believes that Egyptian art, with all its emphasis on funerary rituals and tombs, is not concerned solely with *memento mori*: "They are a *memento vivere* as well. I recognize in their relics, through the medium of archaeology and art, my own mournful staring into the darkness, my own savage grasp on life" (54). This is the ambivalent and contradictory Golding: the rationalist thinker who hates rationalism, the man who pains himself in breaking with traditional myths and who, however, clings to them whenever the occasion arises. The closing paragraph of "Egypt from My Inside" is a revealing example of this:

Most of us today are children of Herodotus. But though I admire the Greeks I am not one of them, nor one of their intellectual children. I cannot believe as the sillier of my ancestors did, that the measurements of the great pyramid give us the date of the next war, nor that pounded mummy flesh makes a medicine, yet my link with the Egyptians is deep and sure. I do not believe them either wise or foolish. I am, in fact, an Ancient Egyptian, with all their unreason, spiritual pragmatism and capacity for ambiguous and even contradictory belief. And if you protest on the evidence of statistical enquiry they were not like that, I can only answer in the jargon of my generation, that for me they have projected that image. (55)

This is Golding: a writer well aware of the *image* prevalent in his generation, but who nevertheless clings to it, even if evidence is supplied of its inadequacy and fallaciousness. He no doubt knows that it is an *image*, a *mirage* very often, a fallacious account, but it is remarkable that Golding is not a slave of the hierarchies of reason and science. He may not be a naïve believer in their opposites, he is no longer the child he was, he does not write the kind of stereotypical popular fiction (or stereotypical *quality* fiction, for that matter) about Egypt that his contemporaries have written; but he clearly does not accept the substitution of one hierarchy by another. We might put it in Derridean parlance by saying that this text deconstructs itself, that its open rejection of the "violent hierarchy" is evidence of the unstable nature of the signs "Egypt" or "ancient Egypt". The signifier is well known, can be easily recognized, but the galaxy of signifieds that hover around does not acquire the stability any hierarchy demands: there is no presence, but *différance*.

"Egypt from My Outside" is the second element of the dichotomy "inside / outside" which Golding elaborated to tackle his life-long fascination with Egypt. This second part responds to his impressions of the country after a real journey to the place accompanied by his wife Ann. It is no longer a product of mental travel, but a direct result of a journal kept by the

author during a visit to Egypt in the winter of 1976. Golding was then 65, so it means he had been living with Egypt in his mind for nearly sixty years without ever having been there before. The challenge was surely impressive; as he states in the first paragraph:

Somewhere at the back of my mind was the feeling that Egypt itself would provide sounding examples of that language which the imaginary Land Of The Nile had seemed always on the point of whispering in my ear. If the imaginary land whispered, how loudly the real place would shout! (*Moving Target* 56)

The confrontation is clear and comes up again as a dichotomy: imagination *vs.* reality. What Golding expects to find is a language, naturally not the language of hieroglyphics of ancient Egyptians he needed to learn when he was seven in order to complete his play; it is another more evanescent —though not less mysterious— language, a system of knowledge that seemed to have always been in his proximity for many years but had never come inside him. He says further that this journey was “the great Egyptian voyage, the one we all take in some form or other, ... not up or down the Nile, but across it, from the land of the living where the sun rose to where it set in the land of the dead” (56-7). This is paradoxically the real journey to Egypt, unlike the previous one, which was the travel back in time to the mental Egypt of his childhood. Again the dichotomy, the hierarchy between imagination and reality, is broken; he seems to tell us that oppositions no longer hold in this land. After describing their arrival in Alexandria, he plays again the game of deconstructing his own narrative: “We found ourselves out of imagination but into reality at once. Yet that same reality was also a fantasy. We found ourselves in a cataclysmic social complexity where by reason of the language and the script we were inarticulate and illiterate, knew neither the laws, nor customs nor habits of thought” (58). What follows after this brief introduction into the brutality of a reality he cannot understand is a chain of disappointments. The Egypt of reality is shocking for one who expected that language of the imaginary Land Of The Nile: “At once we found deceit, lying, broken promises, cheating, indifference and an atmosphere which veered hour by hour from sloth to hysteria” (58). The indictment is indeed very severe and can easily be aligned with the stereotypical images that Orientalism has spread of the Arabs. Let us briefly recall that xenophobic prototype of the Arab as “sinister, treacherous” that George Orwell denounced in his essay “Boys' Weeklies” in 1939 (188). Said, also, has collected some of the most usual descriptions of Arabs in the Western tradition:

The Arabian traveller is quite different from ourselves. The labour of moving from place to place is a mere nuisance to him, he has no enjoyment in effort [as “we” do], and grumbles at hunger or fatigue with all his might [as “we” do not]. You will never persuade the Oriental that, when you get off your camel, you can have any other wish than immediately to squat on a rug and take your rest (*isterih*), smoking and drinking. Moreover the Arab is little impressed by scenery [but “we” are]. (qtd. in *Orientalism* 237)

The Arabs show themselves not as especially easy of belief, but as hard-headed, materialistic, questioning, doubting, scoffing at their own superstitions and usages, fond of tests of the supernatural —and all this in a curiously light-minded, almost childish fashion. (qtd. in *Orientalism* 247)

Golding is implicitly assuming these stereotypes in his description of Egyptians throughout this essay. Even though he occasionally tries to mitigate his assertions with phrases such as “At least that was how it seemed” (58), which point to mere appearances and leave the door open to a different, another dignified, “reality”, the biased view remains. Sometimes the extremes he reaches in this are extraordinary; these are only a few examples:

In Egypt you learn rapidly what privilege is and you get on its side as quickly as you can and stay there. (60)

This was not the Egypt of the museums I had haunted. This was a country inhabited by thirty-eight million Arabs, indifferent, amiable, hysterical. (65)

They said in Cairo that you don't stop after an accident but drive on like hell because if you have killed anyone you will be killed by the crowd. There is nowhere in Egypt where a crowd takes more than ten seconds to assemble. (68)

It is true that Golding's experience in this first travel to Egypt was very negative: he preferred to avoid a package tour and that implied that from getting accommodation or proper food to visiting the monuments and places he wished, everything was extremely uncomfortable and difficult. Everywhere he went was crowded with tourists, or filthy, and he feels continually pestered by natives, described by the writer as “ants”. Moreover, some of the great monuments he had always wanted to see are now submitted to the technology of Hollywood stars and films, to the extent that his visit to the Pyramids in the evening was a spectacle, a “show”, as he says, of *son et lumière*.

The only place that seemed decent was paradoxically an archaeological institute at Luxor, full of Western (American and British) archaeologists. The week they spent in Luxor was splendid, since they could enjoy the monuments and the country itself, now far from the oppressive “reality” of contemporary Egypt. After this, Golding and his wife start for Aswan, and he has the opportunity to meditate on what he has lived up to this moment. He is well aware of his limitations, trying to cope with a country which he ignores so much, including its language and customs. As he comments: “We were freaks with our car and our ignorances” (74). It is then, and only then, that he can elaborate some reflections about his experience, reflections that bear witness to his genuine interest in truly understanding what he contemplates and surrounds him. His is not the usual Western traveller's view of the Orient, but a statement of his mistakes and the proof of his purpose to amend them:

now, driving towards Aswan and less frightened ... we had come to amend that first panicky reaction to Egyptian society. We had misread most actions. We decided the word 'Gyped' entered the English language as a synonym for 'cheated' because that was what our people in the forces, the police and administration made of the way the Egyptians treated them. For one thing, our countrymen were —and now we as tourists *are*— an occupying force. Then again, it is a matter of custom. Where everyone bribes, nobody bribes. Where everyone lies, in a strange way, everyone tells the truth. Where everyone cheats, everyone is honest. The language of experience in a strange country is every bit as enigmatic as tomb paintings. I have re-examined these statements that seem so paradoxical and find they are true. (74-5)

Notice how again the dichotomies are deconstructed and left devoid of any meaning whatsoever. The effort the writer makes to come to terms with his experience may seem deceptive to some readers, because tones of disappointment are very often ringing from his narrative. He did not enjoy most of his visits to the monuments, but hoped he could do so when he returned home and had time and leisure enough to go over the photographs! He confesses he went to Egypt with the wrong equipment, that is: naiveté, credulity and “that kind of monstrous egotism implicit in a man thinking he might see more than others would” (81). He blames himself for his failure: his lack of common sense, his disorganization, etc. But is that all? Is only this the conclusion: a confession of a failure, the awareness of his own fault? No, I think there is more than that. His last words in this essay point in another direction, although again in the guise of paradox. After reflecting upon the beauty of the Nile and the old monuments, along with the confusion generated by the multifarious Egyptian society, he concludes:

A man moving somewhat eccentrically in Egypt ought to have learnt a lesson from it all. Perhaps the lesson was the quaintness of going to a country of forty million live Egyptians and expecting to confine your attention to the work of half a million dead ones. It has become a vast annexe to life and will make leaving it all the more difficult—life, I mean. Which is perhaps why the Ancient Egyptians tried to take so much of it with them. (82-3)

But this is “Egypt from My Outside”, not from the inside! The opposition defined by the usual hierarchy is thus blurred again. And we know, as we saw earlier, that his purpose in going to Egypt was to learn something of the language of the imaginary “Land Of The Nile”, which is neither the actual language spoken now in the country, nor the ancient hieroglyphics. The result is certainly not very clear: there are no epiphanies, no sudden revelations. What we've got in the end is only the awareness that life and death do not seem to constitute a dichotomy. The last lines of the essay just quoted indicate that death is not the end of life, but “a vast annexe to life”; and regarding the art of Ancient Egyptians has brought home to the writer the possible reasons of why the Egyptians were so interested in preserving so much of life in their annexes.

This paradoxical and ambivalent experience probably explains why Golding accepted the offer of his publishers a few years later to return to Egypt and write a book on it. The result was *An Egyptian Journal* (1985). The journey takes place in 1984, and now it is arranged in a completely different manner. Unlike the 1976 visit, which—as we have seen—was chaotic and produced much stress on Golding and his wife, this one was very well organized from the beginning. A boat was rented for the couple, with the necessary crew, including an interpreter, who was going to help Golding in getting directly in touch with the people. His purpose was to avoid the mistakes of the previous visit, so that now—travelling by themselves, without a package tour, but also assisted by natives with whom he could communicate—he would be able to know the real Egypt, the modern Egypt, and not only the monuments of antiquity.

The book follows essentially the features characteristic of travel writing, even to the extent that it includes photographs of the places and the people visited. As most travel books, its structure is also very weak and random, episodic, since the basis for the narration is constituted by anecdotes, by flashes and images that strike the traveller's eye. And also like much writing of this kind, the journey is both a physical and a psychological experience. For Golding this was his definitive opportunity to reconcile his recent view of Egypt with the mystery and the fascination that the country had exerted upon him during his life-time.

There are some aspects peculiarly Goldingesque, which are also present in “Egypt from My Outside” and in much of his fiction, as James Gindin has remarked. I am referring to Golding's emphasis on dirt and untidiness, which he finds almost everywhere. They seem to me more alleviated in *An Egyptian Journal* than elsewhere, but certainly they are present. Another feature worthwhile mentioning, which is perhaps less evident in many of his fictions, but that is characteristic of his essays and his public persona, is humour. *An Egyptian Journal* is in this respect a good antidote for those who still label Golding as a “boring and abstruse” writer. He is indeed a complex writer, but that is no synonym for boredom. His extraordinary sense of humour is recurrent throughout the narrative. He is funny and ironical with people around him, with the faults, defects and shortcomings that he has to endure. But he is also specially humorous about himself, and particularly about his recently acquired status of Nobel Laureate, which surely impressed all authorities to whom he was introduced (*Egyptian Journal* 60).

But apart from that, the book is also remarkable for other reasons. One appealing aspect is the continuous process of self-consciousness that permeates it. Golding makes a reflection from the very beginning, and up to the very end of his narration, on what he is trying to do. He confesses his fears, he shows himself fully aware of the dangers of travel writing, such as the episodic structure, the inconsistencies, the purpose itself of writing about his journey, etc. His concern is so great that a few pages before the end he insists on what he is really doing: writing about himself rather than about Egypt: “It was not that there were so many Egypts, it was that there were so many Egypts in me, none of them conflicting but none of them connected” (200). And even after the book had been published this idea still haunted him. In an interview with Henry David Rosso in 1985 he said: “I didn't insist enough on the Egyptian's perfect right to be an Egyptian and not an aging Englishman ... in a motorboat” (qtd. by Gindin, *William Golding* 110).

Another reason why the book is specially interesting is indirectly related to this humbleness of the author, and mainly concerned with the issues discussed in the first paragraphs of this essay. If we were to ask ourselves whether *An Egyptian Journal* corresponds to the Orientalist perspective predominant in Western culture, the answer would have to be negative. It is a pity this work has not achieved wider recognition, not only within the Golding circle of criticism, but also in the domain of literary criticism related to Oriental studies and travel writing. It may seem surprising (but it is a fact) that recent books on travel writing do not tackle *An Egyptian Journal* at all (see, for instance, Hanne, Porter, Pratt and Cocker).

But Golding's achievement from this perspective is, to my mind, worthy of comment, analysis, and even admiration. Any reader could see how far has Golding travelled from those British explorers of the mid-19th century who visited similar places looking for the source of the Nile. The latter have been researched by Mary Louise Pratt in chapter 9 of her book *Imperial Eyes*. As some of the spaces described in those accounts and in Golding's journal are similar, the comparison is very easy and rewarding to make. Unlike those British explorers, in Golding there is none of the estheticized landscapes, none of the density of meaning related to descriptions; no relation at all of “mastery” is predicated between the seer and the seen. In short, what Pratt summarizes in her phrase “the-monarch-of-all-I-survey”, so peculiar to those imperial eyes, is absent in Golding's narration.

What I think makes Golding's *An Egyptian Journal* such an exceptional document of anti-Orientalism is not its complete purity and absolute absence of stereotypes and fallacious



attributions. Far from that, there remain no doubt some —too many, perhaps, for the taste of some of us—, due to his earlier readings, misinformation, lack of knowledge, due to his own incapacity to communicate directly with the people. But what is different, what in my opinion saves Golding from falling completely into strict Eurocentrism and Whitecentrism in his approach to Egypt, is his radical disposition to change his old habits of thought, so that he can see what is really in front of him. He is usually on his guard about any potential prejudice that may arise in him; he often makes corrections to works he has read on Egypt, works profoundly imperialistic, and confesses from the beginning that he is not going to use the bibliography he has been reading for many years.

His frequent raids upon the trivial and poetry, upon the everyday and even upon philosophy also make the book slightly different from the 'standard' travel book (if such a thing really exists!). The last page of *An Egyptian Journal* is probably a good summary of the book itself as well as of the previous works I have tried to examine in this essay. The writer feels the need to tell his reader that he is not satisfied with what he has written, that he finds his journey absurd, and says:

If he [the reader] feels he would have made better use of the journey, come to more informed opinions and written a better book about it all, he may well be right and I would recommend him to stick to the one hundred pictures. It was, after all, a kind of challenge to see what would arise in an unusual juxtaposition of two cultures and two wildly differing sets of experience. (207)

I grant this may not be completely anti-Orientalist, because it retains certain Orientalist conceptions, but it is at least an honest challenge to much traditional British writing on Egypt and the East.

#### Works Cited

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. London: Verso, 1992.
- Baker, James R. "An Interview with William Golding". *Twentieth Century Literature* 28.2 (Summer 1982): 130-170.
- Bhabha, Homi K., ed. *Nation and Narration*. London and New York: Routledge, 1991.
- . *The Location of Culture*. London and New York: Routledge, 1994.
- Cocker, Mark. *Loneliness and Time. British Travel Writing in the Twentieth Century*. London: Secker & Warburg, 1992.
- Crompton, Don. *A View from the Spire: William Golding's Later Novels*. Oxford: Basil Blackwell, 1985.
- D'Amelio, Nadia. "Equivocation in *The Scorpion God*". *William Golding. The Sound of Silence. A Belgian Tribute on His Eightieth Birthday*. Ed. Jeanne Delbaere. Liège: Liège Language and Literature, English Department of the University of Liège, 1991. 115-124.
- Friedman, Lawrence S. *William Golding*. New York: Continuum, 1993.
- Gindi, Hoda, ed. *Proceedings International Symposium on Comparative Literature, 18th-20th December 1989. Images of Egypt in Twentieth Century Literature*. Cairo: Department of English Language and Literature, University of Cairo, 1991.
- Gindin, James. "The Historical Imagination in William Golding's Later Fiction". *The British and Irish Novel Since 1960*. Ed. James Acheson. New York: St Martin's Press, 1991. 109-125.

- . *William Golding*. London: Macmillan, 1988.
- Golding, William. *A Moving Target*. London: Faber & Faber, 1982.
- . *An Egyptian Journal*. London: Faber & Faber, 1985.
- . "Egypt from My Inside". Golding, *Moving Target* 44-55.
- . "Egypt from My Outside". Golding, *Moving Target* 56-83.
- . *The Scorpion God*. London: Faber & Faber, 1971.
- Hanne, Michael, ed. *Literature and Travel*. Amsterdam: Rodopi, 1993.
- Hayward, Malcolm. "William Golding's Nile Narratives: History and Popular Fiction in *The Scorpion God* and *An Egyptian Journal*". Gindi 399-405.
- Hodson, Leighton. "Clarity, Technique, and Communication". *William Golding. Some Critical Considerations*. Eds. Jack I. Biles and Robert O. Evans. Lexington & Kentucky: U P of Kentucky, 1978. 188-202.
- Johnston, Arnold. *Of Earth and Darkness. The Novels of William Golding*. Columbia & London: U of Missouri P, 1980.
- Kinhead-Weekes, Mark & Ian Gregor. *William Golding: A Critical Study*. London: Faber & Faber, 1984.
- Orwell, George. "Boys' Weeklies". *Inside the Whale and Other Essays*. Harmondsworth: Penguin, 1962. 175-203.
- Porter, Dennis. *Haunted Journeys. Desire and Transgression in European Travel Writing*. Princeton: Princeton U P, 1991.
- Pratt, Mary Louise. *Imperial Eyes. Travel Writing and Transculturation*. London: Routledge, 1992.
- Redpath, Philip. *William Golding. A Structural Reading of his Fiction*. London and Totowa, N.J.: Vision and Barnes & Noble, 1986.
- Sadda, Hoda El. "Egypt as Metaphor: Changing Concepts of Time in Forster, Durrell and Lively". Gindi 199-209.
- Said, Edward W. *Culture and Imperialism*. London: Viking, 1993.
- . *Orientalism*. Harmondsworth: Penguin Books, 1985.
- Tiger, Virginia. *William Golding: The Dark Fields of Discovery*. London: Marion Boyars, 1974.
- Wakil, Safia El. "Egypt in American and British Popular Fiction". Gindi 389-397.
- Young, Robert. *White Mythologies. Writing History and the West*. London and New York: Routledge, 1990.

# WILLIAM GOLDING: A BACKWARD GLANCE

“He wondered”

W.G.

**Marita Nadal**  
**University of Zaragoza**

Undoubtedly, William Golding's popularity is associated with his first published novel, *Lord of the Flies* (1954), a best-seller filmed twice (1963 and 1990), translated into more than thirty languages, and which in the United Kingdom alone has sold more than twenty million copies. However, the rest of Golding's work is not so widely known, despite his Nobel Prize award in 1983. Who is now familiar with *Free Fall*, *The Inheritors*—Golding's favourite novel— or *The Pyramid*, for instance? It is significant that John Carey, the author of Golding's recently published biography has entitled his book *William Golding: The Man Who Wrote Lord of the Flies* (2009), because, as he remarks, “*Lord of the Flies* sparks instant recognition in a way that Golding's own name does not”, however unjust this may seem “both to Golding and to readers” (2009: 516). In a similar manner, Virginia Tiger, a longtime Golding scholar, opens her latest volume on this author with words that sum up the ambivalence surrounding Golding and his work:

Campus cult figure of the 1960's and the finest English writer of the late twentieth century, not all readers (or critics) were to value William Golding's work as highly as his reputation would seem to have warranted. Regarded by some as old fashioned, a white male misogynist, essentialist in intellectual tendencies, fabular in practice and *echt*-English by way of his literary persona, Golding's achievements came to be not so much debated as descried, even denied. Authorial performances like his —both in fiction as in comments about fiction— seemed to resist the currents of change, represented by such post-modern critical maxims as polyvalency, indeterminability of textual meanings, the creator as inferred encoder or the death of the author (2003: 1).

It is well-known that Golding has been described as a writer of fables, “those narratives which leave the impression that their purpose was anterior, some initial thesis or contention which they are apparently concerned to embody and express in concrete terms” (Peter 1985: 33). Golding himself wrote an essay called “Fable” in which he discusses the fabulist's “thankless task” (1966: 85):

The fabulist is a moralist. He cannot make a story without a human lesson tucked away in it. ... By the nature of his craft then, the fabulist is didactic, desires to inculcate a moral lesson. People do not much like moral lessons. The pill has to be sugared, has to be witty or entertaining, or engaging in some way or another ... If the pill is not sufficiently sugared it will not be swallowed. If the moral is terrible enough he will be regarded as inhuman; and if the edge of his parable cuts deeply enough, he will be crucified (1966: 85-86).

Golding also explains that this was the method adopted for the writing of *Lord of the Flies*; his critics, however, apply the term “fable” to describe his early fiction as a whole. In any case, what is particularly remarkable in all of Golding's work is his moral purpose, the desire to explore the mystery of human nature, emphasizing our capacity for evil, selfishness, cruelty and greed. As he puts it: “man produces evil as a bee produces honey”; “Man is a fallen being. He is gripped by original sin” (1966: 87-88).

Significantly, these moral concerns and the fabular method bring to mind the tradition of the American romance, as discussed by Richard Chase and Leslie Fiedler, rather than the social and realistic characteristics of the British tradition. In ‘Golding and “Golding”’, John Fowles writes about this “master fabulist” in the light of the English novel tradition: Golding, says Fowles, unlike many other novelists, has remained “conspicuously *sui generis*, his own writer, his own school of one”. He admires Golding’s imagination, honesty and independence, and his “lack of expectability”: in short, Golding is a “breaker” or “dissenter” rather than a “conformer” within the English tradition, “something of an iconoclast in the Holy Chapel of Eng. Lit.” (1986: 150-53).

No doubt, there is critical agreement about Golding’s originality, inventiveness and unorthodox features. While some scholars link his work to Dostoevsky, Conrad and Kafka, there are characteristics that —especially to Americanists— bring to mind the darkness of Hawthorne’s and Melville’s work: we may recall, for instance, Hawthorne’s allegorical writing, his elusive symbols, his obsession with sin and guilt and the secrets of the human heart, or Melville’s metaphysical speculations about good and evil, the inscrutability of nature and the sea as recurrent setting and symbol. All these elements are central in Golding’s work. Interestingly, Golding, like Melville, has tackled the topic of homosexuality in his fiction, as *The Pyramid* (1967) and *Rites of Passage* (1980) exemplify; moreover, *Rites of Passage*, a highly intertextual novel, portrays a character, Billy Rogers, who is a parodic reversal of Melville’s Billy Budd: while Melville’s protagonist symbolizes innocence and goodness, Golding’s figure embodies evil and malice. In ‘Belief and Creativity’, Golding points out his literary themes:

What man *is*, whatever man is under the eye of heaven, that I burn to know and that—I do not say this lightly— I would endure knowing. The themes closest to my purpose, to my imagination have stemmed from that preoccupation, have been of such a sort that they might move me a little nearer that knowledge. They have been themes of man at an extremity, man tested like building material, taken into the laboratory and used to destruction; man isolated, man obsessed, man drowning in a literal sea or in the sea of his own ignorance (1984: 199).

As can be observed, these themes evoke Melville’s world as well as the plots and settings of *Lord of the Flies*, *Pincher Martin* and *To the Ends of the Earth: A Sea Trilogy*, to mention just the Golding novels in which the sea is literally present.

Last but not least, both Golding and his work can evoke Poe’s essays and fiction, even if this might seem far-fetched at first sight. I’m not referring to Poe’s isolated and obsessed characters, but to other features that suggest a kinship between their work: both writers explore guilt, the awesome, the mysterious, the terrible, and are attracted by evil and the supernatural, although Golding’s fascination with the latter is not devoid of fear: “I’m scared stiff of the uncanny— always have been” (in Carey 1986: 177). In “The Ladder and the Tree” Golding recalls his childhood, when his vivid imagination magnified the terrors of the dark and his parents could not be of help:

How could I talk to them about darkness and the irrational? They knew so much, had such certainties, were backing all the obvious winners. I floated in their world, holding on to a casual hand, sometimes sinking again in the dark. Then I found Edgar Allan Poe’s *Tales of Mystery and Imagination*. I read them with a sort of shackled fascination and recognized their quality, knew they were reports, knew that he and I had been in the same place (1966: 170).

Both Poe and Golding are highly conscious of the centrality of structure and form, of the manipulative power of point of view, and are very sensitive to music, to the sound and cadence of words, even when writing prose: “I have had a lifelong love of rhythm, sound, and in particular, rhyme” (Golding 1984: 147). Significantly, both started their literary career writing poetry and publishing a book of poems: they envisioned themselves as poets. On the other hand, they shared a philosophical and visionary mind that draws links between beauty, God and the cosmos: Golding’s phrase “truth is beauty, knowledge and God” (1966: 40) might be taken from Poe’s essays, and most relevant of all, their plots, while describing perversity, fragmentation and chaos, strive to achieve harmony and the return of the many into the one: cf. for instance Poe’s “Ligeia”, “The Fall of the House of Usher” and Golding’s *Darress Visible* or *Rites of Passage*. This cosmic vision is made explicit in their essays, such as Poe’s *Eureka*, Golding’s “Belief and Creativity” and his “Nobel Lecture”. Finally, a personal feature linking the two writers could be added: their lifelong drinking problem, as Carey has disclosed in his Golding biography.

In fact, Golding’s obsession with darkness and the irrational is reflected in all his work, and clearly appears in his first novel, *Lord of the Flies*: much has been said about it already, so I will just refer to a few aspects. In ‘Utopias and Antiutopias’, Golding discusses these types of writing and their authors, remarking that he has also been called “antiutopian” —and even a writer of Science Fiction:

you could argue reasonably enough that one of my books, or the tone of it, is antiutopian. It was a book stemming from what I had found out during and for a few years after the Second World War ... It was an experience that fell to the lot of my generation. I used children because I knew about them and they were to hand (1984: 183).

It is significant that even though early Golding critics and Golding himself referred to *Lord of the Flies* as an antiutopia in the line of novels by Huxley or Orwell, that term would probably not be applied so commonly to this novel nowadays. Global war and terrorism, together with world-wide atomic threat and environmental catastrophes of all kinds have made the plot of *Lord of the Flies* more realistic and relevant than when it was written: it is our world that has turned antiutopian. Somehow, this novel anticipates the concerns of recent works such as Cormac McCarthy’s *The Road* (2006): both texts describe violence, evil and the consequences of massive destruction and ecological disaster: the pervasiveness of ashes in *The Road* proves to be the logical outcome of the atom bomb and the great fire on the island in *Lord of the Flies*, and the isolation and helplessness of father and son in the former evoke the literal isolation and metaphorical orphanhood of the children in the latter. Golding said that the theme of *Lord of the Flies* “is an emotion”: it “is grief, sheer grief, grief, grief, grief” (1984: 163). I think *The Road* arouses similar feelings. On the other hand, the killing of children by children that *Lord of the Flies* portrays should not be seen only as part of the moral warning of Golding’s fable, but rather as a realistic rendering of children’s capacity for cruelty and violence, as the press or the TV news reveal daily. Interestingly, in 1993 Golding published an article on two-year-old James Bulger’s murder by two ten-year-old boys in Liverpool —‘Why Boys Become Vicious’— which focuses on this recurrent phenomenon. And, we might add, it is not only boys who become violent, but girls may kill girls, as has recently occurred in Spain and elsewhere.

Apart from these concerns, *Lord of the Flies* should also be mentioned because it introduces features that Golding keeps employing in subsequent novels, such as the

ironic rewriting of popular literary works. Thus, its plot can be read as the parodic reversal of R. M. Ballantyne's *The Coral Island* (1857), a Victorian adventure novel that glorifies English superiority over the savagery of other races and cultures. While Ballantyne's novel raises the problem of evil as something alien to the protagonists and coming from the outside world, Golding's portrays it as inherent in the human condition, ironically embodied by a group of English boys, two of them named, like Ballantyne's protagonists, Jack and Ralph. It is worth adding that there are two explicit references to Ballantyne's title in *Lord of the Flies*, a device that, apart from emphasizing Golding's fabular intentions, anticipates intertextual and metafictional strategies typical of Postmodernism. Furthermore, *Lord of the Flies* incorporates a controversial structural device that reappears in other Golding novels: the sudden change of point of view at the end of the narrative, which undermines the assumptions built by the first perspective and forces the reader to see the events in a new light. Golding has said in this regard:

In a way, I suppose I do pre-empt the privilege of God by seeing the situation from the point of view of two people, and therefore —since no two people can ever see the same universe— undercut both of them. Once you start to see the universe from more than one point of view, all hell breaks loose: characters start turning over in a great wind —like one of Dante's circles— and I think, to some extent, that's the way I feel about life (in Haffenden 1985: 104).

Curiously, this reversal of perspective provoked a negative reaction among critics like James Gordin, who in a 1960 article, wrote that he felt “cheated” by these unexpected shifts. In his view, the “gimmick” at the end of *Lord of the Flies*, *The Inheritors*, *Pincher Martin* and *Free Fall* gives these novels “a twist that, in one way or another, palliates the force of the original metaphor” (1985: 74). It seems surprising that a variation on a narrative technique already employed by modernists like Joyce or Faulkner should be regarded as tricky or manipulative so many years later. As far as I know, Golding has not mentioned the modernists as models for his writing, but instead has recurrently expressed his admiration for Greek literature and referred to the great influence of Greek drama on his work, especially that of Euripides —*Ion* as a touchstone— “who has to end with a *deus ex machina*”, a technique that Golding has adapted in his novels. But as he observes, “people very seldom read Euripides” and sometimes there is no key to a book “unless you happen to have read certain other books” (in Haffenden 1985: 118). The influence of Greek tragedy is also reflected in the general structure of Golding's novels, which he conceives “as having a shape precisely like Greek drama” with a “rise of tension and then the sudden fall and all the rest of it”, including the “idea of a character who suffers a disastrous fall through a flaw in his character” (in Baker 1982: 165).

*Rites of Passage* —probably Golding's masterpiece and winner of the Booker McConnell Prize— even though departing from the writer's fabular practices, beautifully conveys many of the themes and characteristics mentioned above: a fixed and limited setting, evil, guilt, the sea, the scapegoat figure, the switch in point of view, the rise and fall of tension, the flawed and fallen character, the parodic rewriting of previous texts and a variety of intertextual references. Undoubtedly, *Rites of Passage* epitomizes the use and abuse of the canon, hybridity and inclusiveness of the postmodern novel. As I discussed sometime ago (Nadal 1995), *Rites of Passage* can be taken as an example of historiographic metafiction, by virtue of its ingenious combination of history, literature, parody and reflexivity. If, as Hutcheon notes, “(w)e

cannot know the past except through its texts”, *Rites of Passage* “teach(es) us about this fact and its consequences” (1988: 16). Thus, this narrative incorporates elements of the historical novel—it dramatizes the period of transition between the eighteenth and the nineteenth century—and is also a metafictional text that exemplifies Waugh’s definition of the term: “*Metafiction* is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality” (1984: 2).

In fact, this is what *Rites of Passage* does from beginning to end: based on Scawen Blunt’s *My Diaries: Being a Personal Narrative of Events 1888-1914* (1919-1920) and Elizabeth Longford’s *Life of Wellington* (1969), the novel follows the epistolary mode and flaunts a complex concern with language, literature and art that encompasses philosophical observations, quotations, and stylistic virtuosity. Talbot, the aristocratic narrator that opens and closes the novel, delights in “fine writing” (67) and attracts the reader’s attention to the structural links between his journal and its literary models, *Tristram Shandy* in particular. Furthermore, it is significant that *The Rime of the Ancient Mariner*, a poem quoted by the characters and which *Rites of Passage* parodies to some extent, should be based on factual travel books, and that *Billy Budd*, an intertextual source for the plot of Golding’s novel, should also recreate a historical event, the *Somers* mutiny, which took place in the American Navy in 1842. Thus, it is not surprising that the painter Brocklebank should remark to Talbot: “You are confusing art with actuality, sir” (169).

Like Golding himself, Talbot is interested in drama, but he hesitates about the term he should apply to the events taking place on the ship, which again foregrounds the connections between art and life: “It is a play. Is it a farce or a tragedy? Does not a tragedy depend on the dignity of the protagonist? Must he not be great to fall greatly? A farce, then, for the man appears now a sort of Punchinello” (104). No doubt, Talbot’s reflections exemplify his Neoclassical background and its concept of *decorum*, but especially, they emphasize the centrality of class in this novel, which echoes the classism of British society, and Golding’s preoccupation with this problem, also explored in *The Pyramid* and other writings. Summers, one of the novel’s characters, highlights the connection between language and class: “In our country for all her greatness there is one thing she cannot do and that is translate a person wholly out of one class into another. Perfect translation from one language into another is impossible. Class is the British language” (125).

Moreover, Talbot’s hesitation between farce and tragedy points to the series of opposites that articulate the novel, which could be seen as complementary rather than antithetical, as McCarron contends (1995). Thus, Talbot’s Neoclassical, aristocratic personality is juxtaposed with Reverend Colley’s Romantic impulse and humble origins, while the tragic death of the latter is preceded by his comical behaviour and grotesque exposure. Although Austen’s rigid literary world of manners and class pervades the text, Golding goes far beyond her limits: as has been pointed out (Boyd 1988: 156), it is impossible to imagine any Austen character vomiting or going to the lavatory, let alone committing *fellatio* or urinating in front of an audience, as Colley does. Significantly, Talbot’s preference for Shakespeare’s tragedies over Racine’s — Talbot’s godfather’s favourite ones— can be taken as one more metafictional element in the text: while Shakespeare freely combines the tragic and the comic in his plays —as Golding does in the novel— Racine rigidly excludes the comic from his tragedies.

However, the structure of *Rites of Passage* does recall that of Racine's plays, for the most crucial actions of the story take place offstage, one more feature that underlines the novel's tension between the contrast and the conciliation of opposites. In this regard, it is highly revealing that Colley's letter to his sister —completely different from Talbot's journal/letter to his godfather in content and style— should be inserted in Talbot's journal after Colley's death. Finally, the dialogue between Talbot and Summers at the end of the novel foregrounds the metafictional character of the text, its conflation of art and life, and its ambivalent opposites:

“Life is a formless business, Summers. Literature is much amiss in forcing a form on it!”

“Not so, sir, for there are both death and birth aboard” (265).

No doubt, this dialogue points to Colley's “ex-centric” personality (Hutcheon 1988: 113-14) and his enigmatic death: as has been observed, he plays the role of the scapegoat, which Golding portrays in previous novels. We may recall other characters —victims of ritual murders— such as Simon in *Lord of the Flies*, Liku in *The Inheritors* or Pangall in *The Spire*. In contrast, I would now like to relate Colley to Lok, the Neanderthal protagonist of *The Inheritors* (1955) —the novel “which nobody reads” and Golding considered his finest (in Haffenden 1985: 114). Both characters prove to be too naive and helpless, and therefore, unfit for survival. Both of them will themselves to death, and suffer a silent and lonely agony: Colley dies of shame after his humiliation and grotesque exposure, and Lok, of loneliness and grief after the new men's (Homo sapiens) extermination of the last members of his Neanderthal family and species, and the cannibalization of his daughter Liku. Significantly, Summer's words to Talbot suggest the kinship between Colley and Lok: “I have known it happen among savage peoples. They are able to lie down and die” (153). Ironically, both of these savage-like characters are more human or humane than their victimizers: hence Talbot's and Tuami's feelings of guilt. In fact, we might analyse Colley and Lok as trauma victims, even if it seems odd to study a Neanderthaler in the light of Trauma theory. However, if “(t)o be traumatized is precisely to be possessed by an image or event” (Caruth 1995: 4-5), both of them are.

As can be observed, the confrontation of opposites explored in *Rites of Passage* ties in with the clash between Neanderthals and Homo Sapiens in *The Inheritors*, and in both cases, there is the desire to transcend the antitheses and reach a unity: just as Talbot incorporates Colley's letter into his own journal, so the new men spare the life of the Neanderthal baby, taking it with them towards History and the future. We could finally conclude that Golding's fiction as a whole portrays this tension and strives to “bring the whole thing together”. Throughout his work, Golding depicts logic, reason and science in collision with mystery, the spiritual and the world of the imagination; evil and darkness against “*homo moralis*” (Golding 1984: 184), light and grace. It is significant that he conceives progress in terms of ethics and integration, rather than material improvement. As he puts it: “the only kind of real progress is the progress of the individual towards some kind of —I would describe it as *ethical*— integration and his consequent effect upon people who are near him” (in Haffenden 1985: 98). In fact, the ambivalence of Golding's work cannot be separated from his own divided nature: a student of science turned a writer, a poet writing prose, a fabulist in search of myth, a pragmatist/empiricist attracted to the saints and their miracles, a man of profound ethical convictions who claims to be a Nazi “by nature” (in Carey 2009: 82), he has described himself as “a universal pessimist but a cosmic optimist”. Thus, although Golding remarks that his outlook is ultimately tragic and is convinced that we live in



hell, he believes that “beyond the transient horrors and beauties of our hell there is a Good which is ultimate and absolute” (1984: 201-202).

In ‘Belief and Creativity’, Golding highlights his lifelong “sense of continual astonishment” and relates this characteristic to the exemplary sentence “Wonder is the beginning of wisdom”. Although, as he humorously admitted, at the age of seventy he had increasing doubts about his acquisition of wisdom, he concluded that “it is possible to live astonished for a long time”, and “increasingly possible that you can die that way too”, so his epitaph must be ““He wondered”” (1984: 199). I think these words can be appropriate to open and close this maybe unorthodox but affectionate centenary tribute to Sir William Golding: “He wondered”.

### Works Cited

- Baker, James R. 1982: ‘An Interview with William Golding’. *Twentieth Century Literature*. XXVIII/2: 130-70.
- Boyd, S. J. 1988: *The Novels of William Golding*. Brighton, Sussex: The Harvester P.
- Carey, John 1986: ‘William Golding talks to John Carey’. John Carey, ed. *William Golding: The Man and his Books. A Tribute on his 75th Birthday*. London and Boston: Faber and Faber. 171-189.
- 2009: *William Golding: The Man Who Wrote Lord of the Flies*. London: Faber and Faber.
- Caruth, Cathy 1995: ‘Introduction’. Cathy Caruth, ed. *Trauma: Explorations in Memory*. Baltimore and London: John Hopkins UP.
- Fowles, John 1986: ‘Golding and “Golding”’. John Carey, ed. *William Golding: The Man and his Books. A Tribute on his 75th Birthday*. London and Boston: Faber and Faber. 146-56.
- Gindin, James 1985: ‘“Gimmick” and Metaphor in the Novels of William Golding’. Norman Page, ed. *William Golding: Novels, 1954-67*. Houndmills, Basingtoke and London: MacMillan. 66-75.
- Golding, William 1966 (1965): ‘Copernicus’. *The Hot Gates and Other Occasional Pieces*. New York: Harcourt, Brace and World. 31-40.
- 1966 (1965): ‘Fable’. *The Hot Gates and Other Occasional Pieces*. New York: Harcourt, Brace and World. 85-101.
- 1966 (1965): ‘The Ladder and the Tree’. *The Hot Gates and Other Occasional Pieces*. New York: Harcourt, Brace and World. 166-175.
- 1980: *Rites of Passage*. London and Boston: Faber and Faber.
- 1984: ‘My First Book’. *A Moving Target*. London and Boston: Faber and Faber. 147-153.
- 1984: ‘Utopias and Antiutopias’. *A Moving Target*. London and Boston: Faber and Faber. 171-184.
- 1984: ‘Belief and Creativity’. *A Moving Target*. London and Boston: Faber and Faber. 185-202.
- 1993: ‘Why Boys Become Vicious’. *San Francisco Examiner*. February 28.  
<<http://teachers.sduhsd.k12.ca.us/cblack/english9cp/documents/Flies--Goldingarticle.doc>> (Accessed 16 July, 2011).
- Haffenden, John 1985: ‘William Golding’. *Novelists in Interview*. London and New York: Methuen. 97-120.
- Hutcheon, Linda 1988: *A Poetics of Postmodernism: History, Theory, Fiction*. New York and London: Routledge.

- McCarron, Kevin 1995: *The Coincidence of Opposites: William Golding's Later Fiction*. Sheffield: Sheffield Academic P.
- Nadal, Marita 1995: 'William Golding's *Rites of Passage: A World in Transition*'. Susana Onega, ed. *Telling Histories: Narrativizing History, Historicizing Literature*. Amsterdam-Atlanta: Rodopi. 85-102.
- Peter, John 1985: 'The Fables of William Golding'. Norman Page, ed. *William Golding: Novels, 1954-67*. Houndmills, Basingtoke and London: MacMillan. 33-45.
- Tiger, Virginia 2003: *William Golding: The Unmoved Target*. New York and London: Marion Boyars.
- Waugh, Patricia 1984: *Metafiction. The Theory and Practice of Self-Conscious Fiction*. London and New York: Methuen.

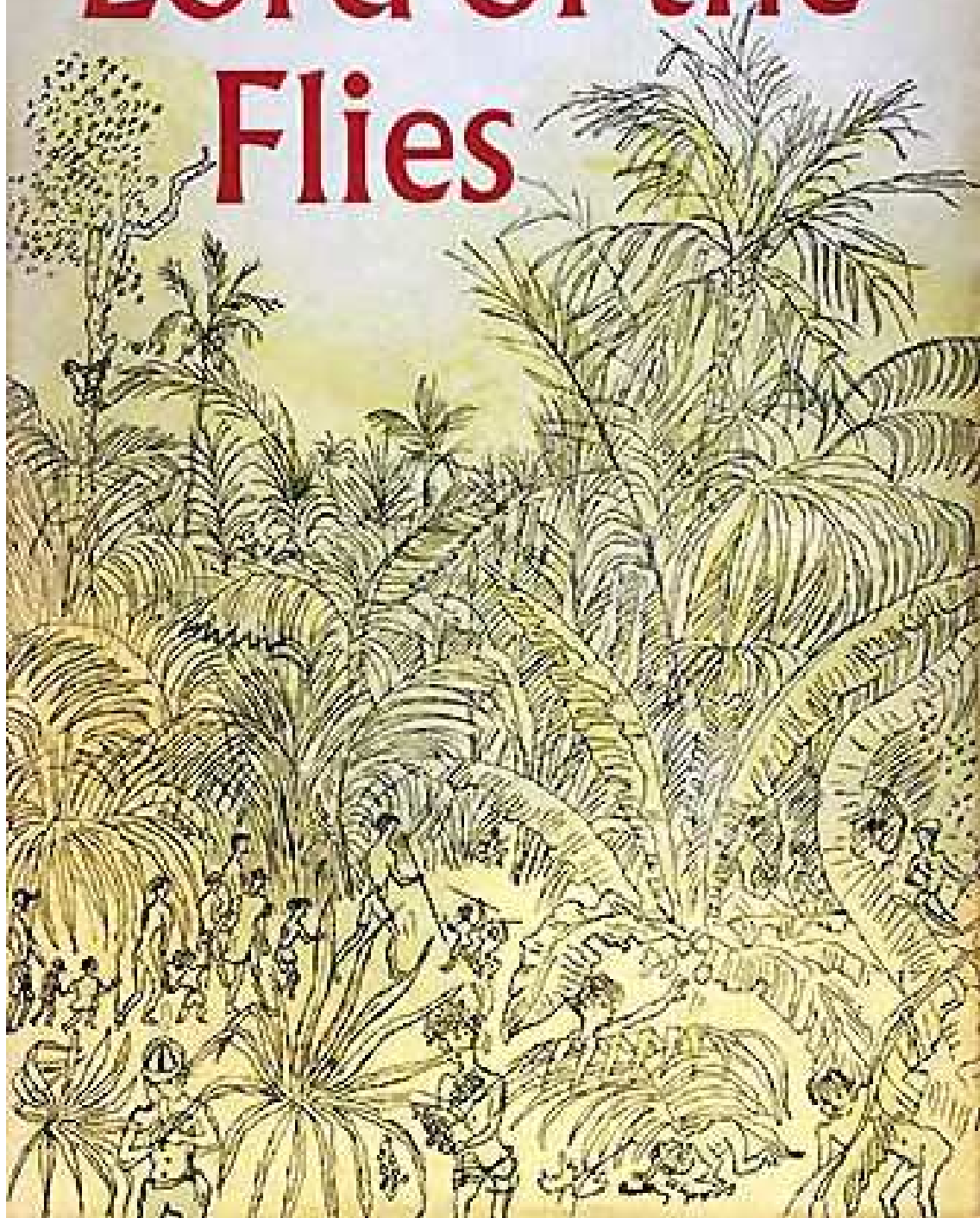


**William Golding, his wife and Marita Nadal at the British Council, Barcelona, 29 September 1988  
(Photo courtesy of the author)**

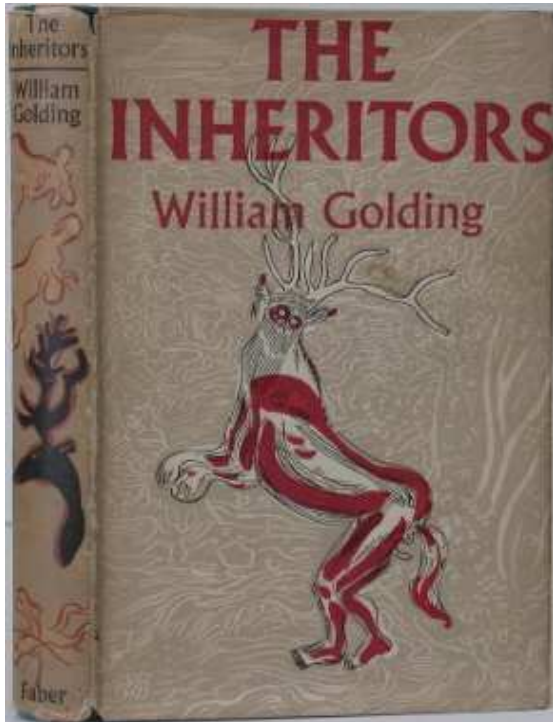
## WILLIAM GOLDING QUOTES

- The Herr Doctor does not know about peoples.
  - *Free Fall* (1959), last line
- The man who tells the tale if he has a tale worth telling will know exactly what he is about and this business of the artist as a sort of starry-eyed inspired creature, dancing along, with his feet two or three feet above the surface of the earth, not really knowing what sort of prints he's leaving behind him, is nothing like the truth.
  - Interview with [Frank Kermode](#), BBC Third Programme ([1959-08-28](#))
- Basically I'm an optimist. Intellectually I can see man's balance is about fifty-fifty, and his chances of blowing himself up are about one to one. I can't see this any way but intellectually. I'm just emotionally unable to believe that he will do this. This means that I am by nature an optimist and by intellectual conviction a pessimist, I suppose.
  - Interview with James Keating, Purdue University, [1962-05-10](#), printed in *Lord of the Flies: The Casebook Edition* (1964)
- The very day after I learned that I was the laureate for literature for 1983 I drove into a country town and parked my car where I should not. I only left the car for a few minutes but when I came back there was a ticket taped to the window. A traffic warden, a lady of a minatory aspect, stood by the car. She pointed to a notice on the wall. "Can't you read?" she said. Sheepishly I got into my car and drove very slowly round the corner. There on the pavement I saw two county policemen.  
I stopped opposite them and took my parking ticket out of its plastic envelope. They crossed to me. I asked if, as I had pressing business, I could go straight to the Town Hall and pay my fine on the spot. "No, sir," said the senior policeman, "I'm afraid you can't do that." He smiled the fond smile that such policemen reserve for those people who are clearly harmless if a bit silly. He indicated a rectangle on the ticket that had the words 'name and address of sender' printed above it. "You should write your name and address in that place," he said. "You make out a cheque for ten pounds, making it payable to the Clerk to the Justices at this address written here. Then you write the same address on the outside of the envelope, stick a sixteen penny stamp in the top right hand corner of the envelope, then post it. And may we congratulate you on winning the Nobel Prize for Literature."
  - Nobel lecture, [1983-12-07 \[1\]](#)
- The writer probably knows what he meant when he wrote a book, but he should immediately forget what he meant when he's written it.
  - Quoted in John Haffenden, ed., *Novelists in Interview*, (1985)

William Golding  
**Lord of the Flies**



The original UK *Lord of the Flies* book cover  
(London: Faber and Faber, 1954)



**First Edition Cover Depicting “The Sorcerer”  
(London: Faber and Faber, 1955)**



**First Edition Cover (London: Faber and Faber,  
1980)**

## **IN MEMORIAM**

### **CATALINA MONTES MOZO (1929-2011)<sup>i</sup>**

Cati/Katy Montes, Professor Catalina Montes left us on April 5th 2011. Coquettishly, her birth-date was always kept incognito and her youthful image at all times concealed her true age. Professor Montes seemed eternal; we had all come to consider her a permanent fixture in the English department of the University of Salamanca. Her death has taken all of us by surprise.

Although she retired some years ago, after her years as Professor Emeritus of the University of Salamanca, she did keep an office, in which she spent many days, in the Department of English Philology till the very last. Indeed, she continued in her retirement what had been her daily schedule from day one: her permanent presence and availability to all every single working day of the week. Her absence in these last few weeks since her passing is daily, and heartfelt, noticed by all of us.

Catalina was also a member of AEDEAN and a strong supporter of *Atlantis*. From 1989 to 1991 she was Director of the journal, in effect the journal's third Editor, following on after Antonio Garnica and Javier Coy.

Cati held degrees in English Philology, History and Music. She became a full Professor in English Linguistics although her love for English Literature never declined. I need not mention her many publications in both fields.

Much has been said in national newspapers about her work for the people of El Salvador as a consequence of the killing of her brother Segundo. I will not add to it, but, evidently, it shows her great capability to work and produce results under the hardest circumstances.

We will all miss her because she was such a permanent presence in our lives and because she was always “the lady with the perennial smile”. May she rest in peace.

María Fuencisla García-Bermejo Giner  
*Universidad de Salamanca*

---

<sup>i</sup> This obituary was originally published in *Atlantis*, Vol. XXXIII, 1, June 2011: 11.