

nexus
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aedean
ASOCIACIÓN ESPAÑOLA DE ESTUDIOS
ANGLO-NORTEAMERICANOS
edita: Juan Ignacio Oliva

(1915) Anniversaries

**ARTHUR
MILLER**
**SAUL
BELLOW**
(2005)

In Memoriam

**E.L. DOC
TOROW**
(1931-2005)

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[Monografía] **Anniversaries: Arthur Miller (1915-2005) & Saul Bellow (1915-2005); In Memoriam E.L. Doctorow (1931-2015)**

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Presidenta: Montserrat Martínez Vázquez (Universidad Pablo de Olavide)

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

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NOTA DEL EDITOR

Queridas y queridos miembros de AEDEAN. Tienen ante sí el segundo número del *NEXUS-AEDEAN* de 2015, con su contenido habitual, que consta de las siguientes secciones: en primer lugar el saludo de la Presidencia de AEDEAN, desde el que la Dra. Montserrat Martínez Vázquez informa sucintamente sobre los preparativos del próximo XXXIX Congreso de la Asociación, que tendrá lugar este mes de Noviembre, en el marco incomparable de la Universidad de Deusto, frente al Museo Guggenheim y el paseo de la ría de Bilbao. A continuación se incluyen los informes preceptivos de los miembros de la Junta Directiva de AEDEAN sobre las actividades realizadas en 2015 en sus respectivos campos de actuación; posteriormente, aparecen asimismo los informes sobre las actividades representativas de AEDEAN en ESSE y EAAS, firmados por la Dra. Socorro Suárez Lafuente y el que aquí escribe, el Dr. Juan Ignacio Oliva. Acto seguido podrá leerse la nota del nuevo director de *Atlantis*, el Dr. Juan Camilo Conde Silvestre, de la Universidad de Murcia sobre las novedades acontecidas durante este año, así como los campos de actuación y renovación que se pretenden para seguir con el ascenso imparable y la consolidación internacional que caracteriza nuestra revista.

Un segundo bloque de este *NEXUS-AEDEAN* informa sobre las principales actividades programadas en Deusto (tal y como vienen anunciándose en la web oficial del mismo), fijado para la semana del 11-13 de Noviembre de 2015, en el edificio histórico y en el edificio anexo de la Universidad jesuita vasca, y cuya organización ha sido asumida con dedicación, vehemencia y rigor por el Departamento de Lenguas Modernas y Estudios Vascos de la Facultad de Ciencias Sociales y Humanas de la Universidad, con Aitor Ibarrola Armendáriz a la cabeza. Entre otros asuntos, se anuncian los conferenciantes plenarios y el programa definitivo, con los tradicionales módulos temáticos y la estructura típica de las conferencias de AEDEAN.

En tercer lugar, el boletín presenta una detallada información sobre congresos y seminarios futuros, publicaciones recientes de socias y socios —divididas en los bloques lingüístico y de traducción y literario-cultural, respectivamente— así como *calls for papers* de revistas y volúmenes en preparación. Cabe destacar que esta vez se ha optado por incluir toda la información, tal y como aparece en la página web de AEDEAN, pero sin incluir los vínculos que se encontrarán en ella, resaltando y desarrollando aquellos textos que se han mandado expresamente para incluir en este *NEXUS*. De modo que, por una parte, no se descuide la información global que se envía a la lista de distribución, y por otra, se visibilicen adecuadamente los informes enviados *ad hoc* y en tiempo y forma convenientes.

Finalmente, la sección monográfica está dedicada al centenario del nacimiento de dos autores norteamericanos de reconocido prestigio, cuya trayectoria vital corrió sorprendentemente paralela: nos estamos refiriendo a Arthur Miller (17 de octubre de 1915 - 10 de febrero de 2005) y Saul Bellow (10 de junio de 1915 - 5 de abril de 2005), fallecidos ambos también el mismo año a la longeva edad de ochenta y nueve años cada uno. Queremos agradecer muy particularmente la inestimable ayuda de nuestros queridos colegas, el Dr. Juan Ignacio Guijarro, de la Universidad de Sevilla, y el Dr. Martín Urdiales Shaw, de la Universidad de Vigo, consumados especialistas en estos autores, que han sacrificado parte de su descanso estival para hacernos llegar sus perspicaces y vehementes ensayos académicos. No tenemos pues más que palabras de agradecimiento y admiración para ellos.

El día 21 de julio de 2015, por otra parte, se recibió la noticia luctuosa de la desaparición del escritor estadounidense E.L. Doctorow, a la edad de ochenta y cuatro años. Este hecho hizo que se decidiera incluir también a este autor como muestra de reconocimiento y sentido homenaje en este *NEXUS*, para lo cual encontramos en la figura del Dr. Francisco Collado Rodríguez (de la Universidad de Zaragoza) al candidato ideal, el cual aceptó participar en coautoría con María Ferrández San Miguel, dada la premura de las fechas y la urgencia del encargo. Agradecemos a ambos autores muy especialmente su comprensión e interés sin ambages y reconocemos el “atraco” que dicha petición supuso y la generosidad con que ésta fue aceptada.

Sin más, confiamos en que, como su nombre indica, este ejemplar del *NEXUS-AEDEAN* sirva para enriquecer nuestra Asociación en su afán de transmisión de información y conocimientos, así como de enlace verbal entre socias y socios.

Reciban un afectuoso saludo,

JUAN IGNACIO OLIVA
Vocal 1º de AEDEAN
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Paraninfo de la Universidad de Deusto: detalle del techo.

SALUDA DE LA PRESIDENCIA DE AEDEAN

Cerca ya de celebrar nuestro trigésimo noveno Congreso, me es muy grato enviaros un afectuoso saludo desde este *Nexus*. En esta ocasión, nos reuniremos, por primera vez, en la ciudad de Bilbao. La Universidad de Deusto nos acoge con los brazos abiertos desde su privilegiado entorno junto a la ría. Desde aquí queremos agradecer su hospitalidad y la dedicación y esfuerzo del comité organizador, liderado por Aitor Ibarrola. *Eskerrik asko.*

Como en años anteriores, contamos con un magnífico programa académico con más de doscientas comunicaciones y cuatro conferencias plenarias a cargo de especialistas que gozan de gran prestigio internacional en sus campos respectivos. Inaugura nuestro congreso Geoffrey K. Pullum (Universidad de Edinburgh) con su conferencia “English Literature and English Grammar”. Nuestros colegas David Río (Universidad del País Vasco) y Rosa Rabadán (Universidad de León) impartirán conferencias de gran interés y actualidad, “Renovating Western American Literature from an Urban Perspective: Contemporary Reno Writing” y “Corpus-based contrast and translation: Applications”, respectivamente. La conferencia de clausura será dictada por el profesor David Bartholomae (Universidad de Pittsburgh), quien ha propuesto el intrigante título “Must We Mean What We Say?: Ordinary Language and the Teaching of Writing”.

Este año despedimos a dos miembros de la Junta Directiva; la Vocal 2^a, M. Luz Celaya, y nuestra Secretaria, Marian Amengual cumplen sus mandatos con una encomiable dedicación a AEDEAN. En nombre de la asociación agradezco todo su esfuerzo y su cálida compañía estos años.

Nos vemos pronto en Bilbao.

Montse Martínez
Presidenta de AEDEAN
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ACTIVIDADES DE LA JUNTA DIRECTIVA

1. INFORME DE LA PRESIDENCIA

PROF. MONTSERRAT MARTÍNEZ VÁZQUEZ (UNIVERSIDAD PABLO DE OLAVIDE)

Tras nuestro último congreso en la Universidad de Alcalá de Henares, la Junta Directiva comenzó a trabajar con el comité de la Universidad de Deusto para la organización del trigésimo noveno congreso, que se celebrará este año del 11 al 13 de noviembre. Agradecemos la hospitalidad de la Universidad de Deusto y el empeño y esfuerzo de Aitor Ibarrola y sus colegas por alcanzar la excelencia esperada en nuestro Congreso anual. La respuesta a la petición de propuestas ha sido de nuevo muy numerosa, más de 200 comunicaciones, lo que permite ofrecer una programa muy interesante y variado que nos hará difícil elegir entre los distintos paneles paralelos a los que acudir.

Como habréis podido observar, intentamos que los congresos se celebren antes del 15 de noviembre, fecha en que muchas Universidades cierran sus ejercicios económicos e impiden a partir de ese momento la tramitación de los gastos del Congreso.

La mejora y actualización de los contenidos de la página web nos ha mantenido ocupados, de nuevo, durante estos meses. Mención especial merece la implementación y mejora de la Intranet para el envío de propuestas, labor a la que Belén Méndez y M^a Luz Celaya han dedicado numerosas horas y que han sabido culminar con éxito. Asimismo, se han actualizado los listados de revistas gracias a la generosa iniciativa de Sara Alegre, a quien agradecemos su labor. Por otra parte, acabamos de inaugurar una sección reservada para socios y una sección de “breaking news”. Os animamos a que enviéis los datos que queráis que aparezcan en esta y otras secciones a nuestro Vocal 1º, Nacho Oliva, a quien le corresponde la actualización de la página web.

El proceso de digitalización de las actas de nuestros congresos sigue en marcha, pero dado que los presupuestos para llevarlo a cabo eran elevados hemos optado por esperar a que la asamblea refrende este gasto.

Como es habitual AEDEAN ha mantenido su representación en distintos foros internacionales. Nuestra presencia en las asociaciones europeas, EAAS y ESSE, aparece detallada en los informes de Nacho Oliva y Socorro Suárez. Marian Amengual nos ha representado en el congreso de la sociedad de anglistas germanos, el *Anglistentag*. Este año nuestros vecinos de la APEEA (*Portuguese Association of Anglo-American Studies*) no han mantenido relaciones internacionales por falta de liquidez. Esperamos que pronto puedan retomarse estos interesantes lazos académicos. Por mi parte, he representado a AEDEAN en el congreso de la SAES (*Société des Anglicistes de L'Enseignement Supérieur*).

El congreso anual de la SAES se celebró este año en el mes de junio, fecha a la que han cambiado sus congresos para evitar solapamientos con los muchos compromisos laborales que había en el mes de mayo. El congreso tuvo lugar en la Universidad de Toulon del 4 al 6 de junio con el título: *Commitment*. Como es tradicional en la sociedad de anglistas más numerosa de Europa, se presentaron un número muy elevado de comunicaciones repartidas en 28 paneles. Este año la conferencia plenaria corrió a cargo del Profesor Cairns Craig de la Universidad de Aberdeen, especialista en estudios irlandeses y escoceses. Entre otras novedades en el

programa, en esta ocasión me brindaron la oportunidad de hacer una presentación de AEDEAN en la asamblea de socios.

Antes de terminar, quiero compartir una buena noticia: en el próximo Congreso de ESSE, que se celebrará en Galway en agosto de 2016, será conferenciante subplenaria nuestra colega la profesora María Jesús Lorenzo Modia (Universidad de La Coruña).

Durante estos meses hemos realizado otras muchas gestiones menores pero igualmente necesarias para la buena marcha de AEDEAN, de las que os ofreceremos más detalles durante la asamblea.

Sevilla, septiembre de 2015

MONTSE MARTÍNEZ

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Congreso XXXIX de AEDEAN- UNIVERSIDAD DE DEUSTO (11-13 Noviembre 2015)

2. INFORME DE LA SECRETARÍA

PROF. MARIAN AMENGUAL PIZARRO, UNIVERSITAT DE LES ILLES BALEARS

Os detallo a continuación las principales actividades llevadas a cabo por la Secretaría de AEDEAN durante el año 2015:

Dentro de las labores habituales de la Secretaría, destaca, en primer lugar, la atención a toda la correspondencia de los socios relativa a la expedición de certificados de diversa índole (i.e. membresía, coordinación de Panel, jurados de premios, etc.). Asimismo, se han atendido consultas de naturaleza diversa en referencia a las actividades de la Asociación especialmente por parte de compañeros de asociaciones extranjeras así como a la resolución de dudas relacionadas con las convocatorias de premios y ayudas a la investigación que concede AEDEAN. En este sentido, se recibieron y gestionaron informaciones variadas relativas al "Call for Papers", organización de congresos y también recepción de resúmenes y reseñas de trabajos de los socios para su publicación en el boletín NEXUS.1.2015.

Como viene siendo habitual, a finales de marzo la Secretaría editó el primer número del boletín electrónico del año NEXUS.1. 2015. En esta ocasión, el boletín rendía un homenaje especial al gran maestro Geoffrey Neil Leech de la Universidad de Lancaster (Lancaster University). Los profesores Nick Smith de la Universidad de Leicester (University of Leicester), Paloma Núñez Pertejo de la Universidad de Santiago de Compostela y Laura Alba Juez de la Universidad Nacional de Educación a Distancia (UNED) contribuyeron generosamente a rendir un sentido y merecido tributo a la extensa y magnífica aportación al ámbito de la lingüística inglesa de Geoffrey Leech. Quisiera expresar mi gratitud a todos ellos por su motivación y buena predisposición así como el excelente trabajo realizado en este emotivo homenaje.

Desde esta Secretaría se coordinaron y canalizaron también las solicitudes presentadas para concurrir a la quinta convocatoria de Ayuda a la Investigación para Socios Jubilados "Enrique Alcaraz", así como a las Ayudas a la Investigación "Patricia Shaw" en colaboración con la Comisión del Fondo FIA. Asimismo, conjuntamente con el instituto Franklin de la Universidad de Alcalá, se gestionaron los premios a la Investigación en Estudios Norteamericanos "Margaret Fuller". Quisiera agradecerles a los miembros de ambas comisiones su trabajo y su eficaz labor en la resolución de dichas ayudas.

La Secretaría fue la encargada de representar esta vez a nuestra Asociación en el Congreso anual de la Anglistentag celebrado en la *Universität Paderborn* (Alemania) el 23-26 de septiembre de 2015. El profesor Klaus P. Schneider, Presidente de la Asociación, ofreció una cálida acogida a todos los representantes de las asociaciones internacionales allí representadas (AEDEAN, SAES y ESSE) y destacó la importancia de estrechar dichos vínculos para establecer un frente común en defensa de los estudios de Humanidades. El congreso contó con 5 Paneles temáticos, 4 de ellos vinculados a los estudios culturales y literarios ('Un/Making Homes in Anglophones Cultures'; 'Reading Multiraciality in Anglophone Narratives'; 'Multiple Modernities/Multiple Modernisms; 'Brain Drain or Brain Gain? The Future of Cognitive Literary

Studies') y uno de ellos a la investigación en lingüística aplicada ('English in Multilingual Individuals, Societies and Schools'). Se presentaron un total de 36 ponencias (45 minutos asignados a cada una de ellas) y se contó con la participación de 3 conferenciantes plenarios: el profesor Paul Gilroy (King's College, London), el profesor Thorsten Piske (Friedrich-Alexander Universität, Erlangen-Nürnberg) y el escritor y académico Courtta Newland (Kingston University London). Quisiera expresar desde aquí mi gratitud al Presidente de la Deutscher Anglistenverband, el Dr. Klaus P. Schneider, así como a los organizadores del comité local, el profesor Christoph Ehland y las profesoras Ilka Mindt y Merle Tönnies por su amable invitación en la celebración de unas excelentes jornadas académicas.

Dentro de sus labores habituales, la Secretaría se encargó, asimismo, de la redacción del acta de la última asamblea de socios que tuvo lugar en la Universidad de Alcalá recogiéndose los puntos y acuerdos más destacados. Se procedió también a tramitar la firma del extracto del estado actual de cuentas de la Asociación, gestionado por la actual asesoría contable y fiscal de AEDEAN, que debe presentarse anualmente a finales de julio ante el Ministerio de Hacienda y Seguridad Social.

Antes de finalizar este breve informe, tal y como anuncié en la pasada edición del boletín NEXUS.1. 2015, quisiera dedicar unas palabras de agradecimiento a todas las personas que me han acompañado durante mis dos mandatos al frente de la Secretaría de AEDEAN. Como ya anuncié en su momento, a lo largo de estos seis últimos años al frente de la Secretaría, he compartido momentos de responsabilidad y trabajo con mis compañeros de la Junta Directiva pero también de satisfacción e incluso alegría desde una perspectiva tanto académica como personal. Quisiera, por ello, expresar mi gratitud a mis compañeros y amigos de la actual Junta Directiva, Montserrat Martínez, Belén Méndez, M^a Luz Celaya e Ignacio Oliva. Agradecer también las experiencias compartidas con mis antiguos compañeros de la Junta Directiva con los que he coincidido durante parte de mi mandato: Socorro Suárez, Alberto Lázaro, María Losada, David Río, Angela Downing, Isabel Carrera y J. Camilo Conde, recientemente incorporado a la dirección de la revista *Atlantis*. En esta ronda de agradecimientos, quisiera hacer una mención especial a mi entrañable compañero Ignacio Palacios por su confianza al animarme a asumir el cargo de la Secretaría de AEDEAN en 2009. Ignacio me ha brindado una ayuda constante e ininterrumpida durante estos seis años ofreciéndome su amistad y apoyo en todo momento por lo que le estoy sumamente agradecida. También quisiera dar las gracias a M^a José López Couso quien me propuso en la Asamblea de Cádiz de 2009 para hacerme cargo de la Secretaría. No quisiera finalizar esta sección sin expresar, por último, aunque no por ello menos importante, mi más sincero agradecimiento a todos los socios de AEDEAN por su amabilidad, apoyo y también comprensión al frente de la Secretaría. Gracias a todos por permitirme formar parte de la Junta durante todos estos años y poder disfrutar así de esta enriquecedora experiencia.

Espero seguir coincidiendo con todos vosotros en los congresos anuales de la Asociación.

Saludos muy cordiales,

MARIAN AMENGUAL
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Museo Guggenheim, frente a Deusto.

3. INFORME DE LA TESORERÍA

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

Como en años anteriores, la Tesorería se ha ocupado de la gestión de pagos y cobros, la actualización de las bases de datos y la administración de nuestra lista de distribución.

En cuanto a la gestión de cuotas y la membresía de AEDEAN, en el momento de escribir este informe, la Asociación cuenta con 1161 socios (16 menos que en noviembre de 2014), con 74 altas y 94 bajas, manteniéndose el ligero descenso en el número de socios que observábamos el año pasado. Muchas de las bajas se deben a jubilaciones o a motivos económicos que a nadie se le escapan.

Como viene siendo habitual, la cuota se pasó en el mes de junio, con un aviso previo de dos semanas a través de nuestra lista de distribución. A pesar de este aviso, se produjo la devolución de 63 recibos (menos que el año 2014), de los cuales se ha podido proceder al recobro de 17, cursándose la baja de 46 socios, que, o bien no contestaron a las comunicaciones que se les enviaron, o bien anunciaron su baja una vez devuelto el recibo. Como en años precedentes, la Tesorería ha emitido certificados de pago de cuota o facturas a todos aquellos socios que así lo han solicitado.

Para evitar que los socios se 'den de baja' simplemente devolviendo el recibo, hemos mejorado la visibilidad de los formularios de alta, baja y actualización de datos en la página web. Ahora se pueden encontrar fácilmente en la pestaña **MEMBERSHIP > YOUR MEMBERSHIP**. En **UPDATE DATA** se pueden actualizar los datos bancarios y de contacto. Esto último es también muy importante, ya que evita que haya devoluciones en el envío de nuestra revista *Atlantis*, y los gastos de correo que esto implica. Aprovecho para pediros que si no recibís la revista con normalidad, os pongáis en contacto conmigo y con el equipo de la revista para poder corregir esa situación.

En cuanto a la lista de distribución, no se han producido este año incidencias reseñables, y se ha continuado su empleo para la difusión de anuncios de carácter académico. Como he comentado en repetidas ocasiones, en caso de que necesitéis que se distribuya un mensaje de modo urgente, enviadlo siempre con copia a mi correo para que no se demore la distribución.

Este año he colaborado también con la Vocalía 2ª (M. Luz Celaya) en el funcionamiento de la intranet para el envío de abstracts. Hemos implementado un sistema de encriptado y recuperación de contraseñas, lo que ha producido en ocasiones algunas disfunciones que hemos solventado con la mayor premura posible. Agradecemos a los socios su colaboración y su paciencia. En este momento se está trabajando también en una mayor funcionalidad de la intranet para socios, con la creación de un área donde se alojarán tanto las actas de las asambleas, como los volúmenes de actas de los congresos que se digitalizarán este año, pero que no se pueden poner 'en abierto' hasta no haber clarificado cuestiones de copyright. Asimismo, en el mes de enero los envíos y la evaluación de los textos completos de las ponencias para el eBook podrán hacerse ya a través de la intranet para socios.

A continuación paso a exponer las partidas correspondientes a los ingresos y gastos de la propuesta de presupuesto para el año 2016, que será presentada para su aprobación en la Asamblea General de Socios durante el próximo congreso de Deusto.

Ingresos

Cuotas socios	48.000
Congreso Deusto	2.000
Otros/ Intereses	3.000
Total	53.000

Gastos

Atlantis	16.500
Coordinadores	5.700
Premios	2.200
Representación	3.800
Gastos Junta	6.000
Material de oficina	100
Comunicaciones a socios	2.000
Gastos de gestión	2.500
Cuotas ESSE	10.900
Cuotas EAAS	3.300
Total	53.000

Este presupuesto mantiene la misma estructura de conceptos y unas partidas parecidas a las de años anteriores. 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, y 300 € para la cuota de nuestro único socio institucional, *The British Council*. Se baja en 500 € la previsión de ingresos por esta partida debido a la ligera tendencia a la baja en el número de socios. Se sube, sin embargo, la partida correspondiente a 'otros', ya que se ha observado que las regalías de *Atlantis* han reportado mayores ingresos en los dos últimos años.

En el capítulo de gastos, se ajusta a la baja la partida de premios a 2.200 €, dado que el Premio Catalina Montes no se paga en metálico, sino eximiendo a los ganadores del pago de la cuota de membresía durante tres años. Se sube la partida correspondiente a coordinadores, que pasarían a percibir 300 € brutos. Se mantiene una partida para material de oficina, si bien en el año 2015 se ha hecho una compra de papel timbrado que suponemos mantendrá esta partida con gasto cero durante bastantes años.

Un cordial saludo desde la Tesorería y espero veros en Bilbao.

BELÉN MÉNDEZ

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4. INFORME DE LA VOCALÍA PRIMERA

PROF. JUAN IGNACIO OLIVA (UNIVERSIDAD DE LA LAGUNA, TENERIFE, CANARIAS)

Queridas y queridos miembros de AEDEAN. En puertas de reencontrarnos en el marco incomparable de la Universidad de Deusto, en Bilbao, toca comunicar los resultados de la actividad de esta vocalía durante 2015. Para comenzar, quiero referirme a las pequeñas reformas que hemos diseñado en la página web de la Asociación, destinadas principalmente a dotar de mayor visibilidad aquellos contenidos que estaban en pestañas más secundarias, de más difícil búsqueda, y a las que ahora se puede acceder de forma más directa y clara. Estamos seguros de que entradas como "Spanish Journals of English Studies", "Research Projects", así como la información sobre cfps de "Conferences", tanto españolas, europeas como de revistas y números monográficos tienen ahora mucha mejor disponibilidad y claridad. Asimismo, en la página "home" hemos incluido una sección de noticias recientes, que puede facilitar la información de aquellos aspectos que no tienen fácil cabida en las secciones de que consta la web de AEDEAN. Esperamos que con esto se cuente con una herramienta más para hacerla más útil y atractiva. Quiero agradecer, por último, la inestimable ayuda de mis compañeras de la Junta, siempre atentas y buenas consejeras, así como la labor de nuestro técnico informático, Miguel Moro, nuestro diseñador gráfico, Toni Camps, y la colaboración de nuestra colega Sara Martín Alegre, siempre atenta en la actualización del listado de las revistas españolas de estudios ingleses.

En cuanto a la representación de AEDEAN en el Comité Directivo de EAAS (European Association for American Studies), esta tuvo lugar en la universidad Marie Curie-Sklodowska de la localidad polaca de Lublin, del 25 al 27 de marzo de los corrientes, auspiciada por el vicepresidente Paweł Frelik. Cumplida cuenta de la información acontecida aparecerá a continuación en la sección correspondiente de representación internacional de AEDEAN.

La elaboración del *NEXUS-AEDEAN 2015.2* ha supuesto, como todos los años, gran parte del esfuerzo de esta vocalía 1^a en el comienzo de curso académico. Esta vez su sección monográfica está dedicada a glosar el centenario del nacimiento de los autores estadounidenses Arthur Miller y Saul Bellow, nacidos en 1915 y muertos también el mismo año de 2005, casi nonagenarios. Ambos novelistas de origen judío, cuyo reconocido prestigio y calidad ha hecho de ellos iconos del realismo social mordaz y crítico con el sueño americano. Del mismo modo, habiéndose conocido el fallecimiento de Edgar Lawrence Doctorow el pasado 21 de julio, nos pareció adecuado añadir un homenaje a esta figura señera de la recreación ficcionalizada del pasado histórico norteamericano, curiosamente también de origen judío, con lo que la tríada adquirió sin quererlo una cualidad monográfica definida. Quiero agradecer desde estas líneas la desinteresada y abnegada ayuda de nuestros colegas el Dr. Juan Ignacio Guijarro, de la Universidad de Sevilla, que glosó a Arthur Miller; el Dr. Martín Urdiales Shaw, de la Universidad de Vigo, que se encargó de Saul Bellow; y el Dr. Francisco Collado Rodríguez, en colaboración con María Ferrández San Miguel, de la Universidad de Zaragoza, que, a última hora, escribieron el *in memoriam* para Doctorow. Todos ellos fueron entusiastas en su acogida de la propuesta, a pesar de la premura de fechas con la que contaron y la cercanía del periodo estival que acompaña siempre a estos encargos de AEDEAN.

El resto de mis actividades han sido las habituales de los miembros de la Junta Directiva, tales como las reuniones con el Comité Organizador del XXXIX Congreso en Deusto, y el estudio y resolución en su caso de cuestiones puntuales relativas al funcionamiento de nuestra asociación.

Hasta que nos encontremos en el marco incomparable de Bilbao próximamente, recibid desde esta vocalía un entrañable saludo y mis mejores deseos.

JUAN IGNACIO OLIVA

jioliva@ull.es



Reunión de la Junta Directiva de AEDEAN con el comité organizador de Deusto.
Septiembre 2015

5. INFORME DE LA VOCALÍA SEGUNDA

PROF. M^a LUZ CELAYA VILLANUEVA (UNIVERSITAT DE BARCELONA)

Este informe resume las actividades de la Vocalía 2^a desde el Congreso AEDEAN XXXVIII celebrado en la Universidad de Alcalá de Henares en noviembre 2014 hasta el presente mes de octubre 2015. Las gestiones de esta Vocalía se han centrado en:

- 1) La preparación del congreso anual conjuntamente con el resto de miembros de la Junta Directiva y el Comité local; he trabajado en estrecha colaboración con el profesor Aitor Ibarrola, a quien agradezco su dedicación y eficacia.
- 2) La coordinación general de la recepción de propuestas y el trabajo asociado a éstas, junto con los coordinadores de panel y, a su vez, estos con su equipo de evaluadores. En nombre de la Junta Directiva y, por supuesto, en el mío propio, agradezco la gran labor realizada por los coordinadores y sus evaluadores. Agradecemos a todos los socios el gran interés por el congreso, tal como demuestra el número de propuestas aceptadas (212).

En otro orden de cosas, recuerdo desde aquí a los socios que los paneles cuyos coordinadores cesarán en su cargo después de los cuatro años establecidos son los siguientes: *Sociolinguistics & Dialectology, Translation Studies y Critical Theory*.

Por último, presentamos la distribución por paneles del total de propuestas aceptadas:

Comparative Literature: 8
Critical Theory: 15
Cultural Studies: 17
Feminist and Gender Studies: 12
Film Studies: 15
Historical Linguistics: 10
Language Teaching and Acquisition: 24
Lexis: 6
Medieval and Renaissance Studies: 11
Modern and Contemporary Literature: 12
New Technologies: 6
Phonetics and Phonology: 7
Postcolonial Studies: 8
Pragmatics and Discourse Analysis: 15
Short Story: 7
Sociolinguistics and Dialectology: 6
Syntax: 9
Translation Studies: 5
US Studies: 19

Un saludo,

M. LUZ CELAYA
mluzcelaya@ub.edu



Pasarela de la Universidad de Deusto a las dependencias al otro lado de la ría

INFORMES DE LAS REPRESENTACIONES DE AEDEAN EN OTRO FOROS ACADÉMICOS

1. ESSE (EUROPEAN SOCIETY FOR THE STUDY OF ENGLISH):

ESSE Board Meeting.
Universidad do Minho, Braga, 27-28 August 2015

A los socios y socias de AEDEAN:

Los días 27 y 28 de agosto tuvo lugar en la Universidad do Minho, en Braga, la reunión anual de la Junta de ESSE. En dicha reunión, además de refrendar por unanimidad que la profesora Liliane Louvel siga como presidenta de ESSE durante otro mandato, se trataron los asuntos referentes al Congreso ESSE 16, que se celebrará, como sabéis, del 22 al 26 de agosto próximos en Galway, y también varios temas de interés para las diferentes asociaciones europeas.

Como se había acordado ya en la reunión de Kosice en 2014, *The Messenger* pasará a ser *online* a partir de 2016, y ha sido elegido como nuevo editor el profesor Adrian Radu (RO). Por otra parte, los editores de *EJES*, the ESSE Journal, solicitan que se propongan temas monográficos para los números de la revista que saldrán a partir de 2017.

Al pasar *The European English Messenger* de papel a *online* se origina un superávit que el Board decidió emplear en mejorar la cantidad asignada a las becas, ayudas y *book awards* existentes, así como en incrementar el número de ayudas parciales y totales para la inscripción en los congresos de ESSE y en las PhD Sessions que ESSE celebra anualmente (en 2016 serán en Galway y en 2017 en Tesalónica).

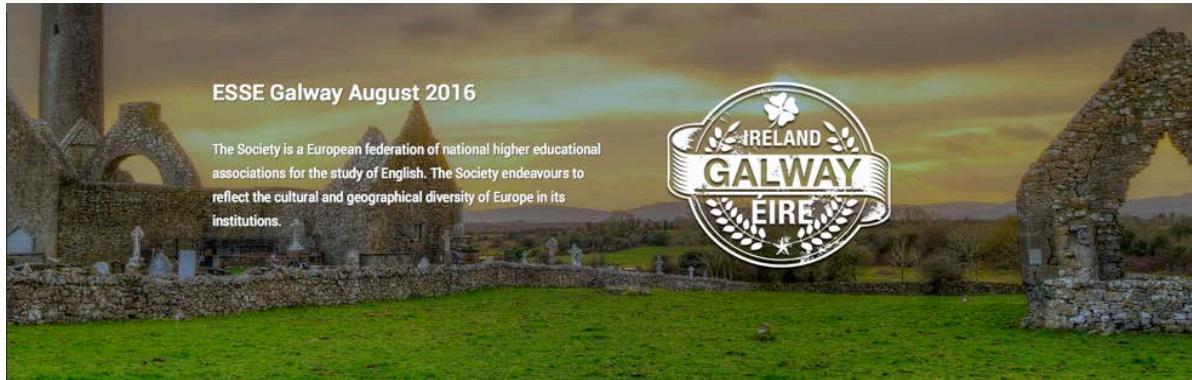
Los detalles específicos de estas decisiones los podéis consultar en la página web de ESSE.

Un cordial saludo,

SOCORRO SUÁREZ LAFUENTE
[Representante de AEDEAN en ESSE]
lafuente@uniovi.es

The European Society for the Study of English

13th ESSE Conference, Galway 2016



The National University of Ireland, Galway, looks forward to welcoming you to the 13th ESSE Conference in Galway, Ireland, Monday 22 August – Friday 26 August 2016.

Conference website: <http://www.esse2016.org>

DEADLINES

- For Parallel Lectures (nomination by National Associations): 15 May 2015 (new extended deadline)

- For Seminars and Round Tables (proposals from prospective convenors): 15 May 2015 (new extended deadline)

Please note that proposals for round tables are particularly welcome.

- For posters and individual papers at seminar and PhD students' sessions: 28 February 2016 (new extended deadline)

- Registration will begin on 1 March 2016

Programme Format

SEMINARS

Proposals for seminars on specialised topics within our field should be submitted jointly by two ESSE members, preferably from two different National Associations. The degree of international appeal will be one of the selection criteria used by the APC. Proposals will not be entertained if they come from two people in the same institution. In exceptional cases, the APC may permit one of the two convenors not to be an ESSE member (e.g. because they come from outside Europe), if it is argued that their presence is especially important for the seminar. Seminar proposals must include the names, affiliations and e-mail addresses of the convenors and a 100-word description of the topic. Unlike round tables, seminars are not pre-constituted events and will therefore be included within the APC's future call for papers, although convenors may take an active role in approaching potential participants. The seminar format is intended to encourage lively participation on the part of both speakers and members of the audience. For this reason, papers will be orally presented in no longer than 15 minutes rather than read. Reduced versions of the papers will be circulated beforehand among participants. Further directions will follow in the call for papers.

NB: proposals for individual papers should NOT be submitted at this stage. The deadline for individual papers will be the 28 February 2016.

ROUND TABLES

The aim of round tables is to present topics and problems currently seen as shaping the nature of the discipline. At a round table a pre-constituted panel discusses issues of fairly general scholarly or professional interest in front of (and subsequently with) an audience. In other words, round tables are not sequences of papers, but debate sessions. Proposals should include a 100-word description of the topic and the names and affiliations of at least three participants (including the convenor), who must be drawn from more than one national association. The maximum number of speakers will be five.

LECTURES

A number of distinguished keynote speakers, including at least one representing each of the three main fields covered by ESSE (English Language, Literatures in English, and Cultural Studies), will give plenary lectures by direct invitation of the organisers. In addition, there will be approximately 12 parallel lectures given by ESSE members nominated by their National Associations. These parallel lectures are expected to have a wide appeal and to reflect recent developments in scholarship in one of the three areas mentioned above. They will be fifty minutes in length. National Associations should forward a description of their nominee's proposed topic together with a brief summary of his or her CV. Each national association can propose up to three lecturers, each of them in one of the three main fields mentioned above, so that the APC can have a wide range of options for the final selection. Please note that ESSE will not finance the parallel lecturers' costs of attending the conference, but that their conference fees will be waived.

POSTERS

Posters will be devoted to research-in-progress and project presentations. The aim is to provide additional opportunities for feedback and personal contacts. Further details will appear in a future issue of the Messenger and the deadline for posters will be the 31 January 2016.

SESSIONS FOR PhD STUDENTS

Young scholars who are writing their PhD theses in English studies may apply to make a brief presentation of their work-in-progress at one of three workshops in the fields of English Language, Literatures in English, and Cultural Studies respectively. These presentations should deal with the issues/hypotheses addressed in the thesis, the results so far obtained and above all the methodology applied, with the purpose of getting feedback from peers and established scholars in the field. Each workshop will be coordinated by two international experts, who will select from the applications and convene the corresponding sessions. Enquiries about this feature should be addressed to Professor J. Lachlan Mackenzie (VU University Amsterdam, NL and ILTEC, PT): <lachlan_mackenzie@hotmail.com>. Further details will appear in a future issue of The Messenger. The deadline for the submission of applications will be 28 February 2016.

ACADEMIC PROGRAMME COMMITTEE

- Professor Patrick Lonergan (National University of Ireland, Galway) (Chair)
- Professor Lieven Buyssse (University of Leuven, Belgium)

- Professor Claire Connolly (University College Cork, Ireland)
- Professor Anne Fogarty (University College Dublin, Ireland)
- Professor Irene Gillesen Nordin (Dalarna University, Sweden)
- Dr Aoife Leahy (Independent Scholar, Ireland)
- Professor Biljana Mišić Ilić (University of Niš, Serbia)
- Professor Nóra Séllei (University of Debrecen, Hungary)
- Associate Professor Slávka Tomaščíková (P. J. Šafárik University in Košice, Slovakia)

The address for...

- GENERAL QUESTIONS ABOUT THE ESSE 2016 CONFERENCE

<http://www.esse2016.org>

info@esse2016.org



2. EAAS (EUROPEAN ASSOCIATION FOR AMERICAN STUDIES)

Querid@s colegas de AEDEAN:

Este año de 2015, al ser un año sin congreso bienal, la reunión de representantes nacionales de EAAS tuvo lugar en Lublin, Polonia, gracias a la eficiente organización de nuestro vicepresidente, Paweł Frelik. Del 25 al 27 de marzo se trataron principalmente asuntos relacionados con la marcha económica y científica de la Asociación. La agenda, en este caso, contó con las habituales palabras de bienvenida del representante académico de la Universidad Marie Curie-Sklodowska, así como del Presidente de EAAS, Philip Davies, y del organizador local. El presupuesto anual de gastos e ingresos, así como el estado de la Amsterdam Trust Fund, continúa con su trayectoria creciente: ambos fueron aprobados sin objeciones, tras la auditoría de las cuentas hecha por dos miembros de la junta. Del mismo modo, se dio cuenta del estado de la organización del congreso de EAAS-2016, que tendrá lugar en Constanta, Rumanía, en la costa del Mar Negro. En este sentido, Adina Ciugureanu, representante rumana, dio cuenta de la positiva respuesta de los socios, a pesar de la nueva estructura del congreso, que suponía un reto de antemano.

En referencia a la revista *EJAS*, me complace informar de que contamos actualmente con dos representantes nacionales: la Dra. Carmen Flys Junquera, que termina su cargo en 2017, y la recientemente incorporada Dra. Isabel Durán, a la sazón nueva presidenta de SAAS, cuyo periodo acabará en 2021. *EJAS* acaba de publicar su último número: Vol. 10, nº 2 | 2015 (Summer 2015), que incorpora un monográfico sobre “(Re)visioning America in the Graphic Novel.”

Finalmente, se recuerda que el próximo año 2016 será el del final del mandato de la Presidencia y Tesorería, con lo que se establecen comisiones para asegurarse de que haya candidatos que puedan optar a dichos puestos. Tras los informes de los representantes nacionales sobre las principales actividades y congresos que tuvieron lugar durante 2014, donde el que escribe dio cuenta de los congresos de AEDEAN-Alcalá y SAAS-Madrid UCM, así como de la publicación de *ATLANTIS*, se dio por finalizada la reunión. Acto seguido y aprovechando el evento, el Women's Network group realizó unas jornadas que resultaron muy productivas, animándose a seguir con este tipo de iniciativas que complementan académicamente la labor burocrática y organizativa de la Asociación.

JUAN IGNACIO OLIVA
[Representante de AEDEAN en EAAS]
joliva@ull.es



CONFERENCE 2016 – CONSTANTA, ROMANIA

The European Association for American Studies is pleased to announce that its next biennial conference will take place in Constanta, Romania from 22nd to 25th April, 2016.



KEYNOTE SPEAKERS



Rodica Mihaila is Professor of Literature and American Studies, and founder of the Undergraduate and Graduate American Studies Programs at the University of Bucharest.

Her teaching and research interests include American literature and culture, with special emphasis on the 20th century and the contemporary period, 20th century poetry and poetics, American Studies theory and practice, cultural theory and transatlantic cultural relations. She has offered courses and seminars at the undergraduate and graduate levels in all the fields of interest mentioned above and she has also given invited lectures and talks at the University of Wisconsin-Milwaukee, University of Alabama-Tuscaloosa, M.I.T., Georgetown University, Duke University, where she was also visiting professor, Arizona State University-Phoenix and Kennesaw University, Georgia. She has received research awards from the Fulbright Programs, the Rockefeller Foundation, the ACLS, IREX, USIA and the Free University of Berlin and has been affiliated with the University of North Carolina-Chapel Hill, University of Wisconsin-Milwaukee, Duke University, Georgetown University, MIT, Harvard University and Kennedy Institute for North American Studies, Berlin. She has directed PhD dissertations since 1995.

Her publications include such critical volumes as *Aspects of American Literary Modernism: A Study of Tensions in the Poetry of Hart Crane*, *The American Challenge, Turning the Wheel: The Construction of Power Relations in Contemporary American Women's Poetry and Spaces of the Real in American Fiction*, several anthologies of American literature as well as articles and studies in scholarly journals and the literary press. She is co-editor of a series of volumes of literary and cultural studies, among them, *The Sense of America: Histories into Text, Transatlantic Dialogues: Eastern Europe, the U.S. and Post-Cold War Cultural Spaces and Romanian Culture in the Global Age*, and she is also a well-known translator of English and American literature. Apart from being a pioneer of the institutionalization of American Studies in Romania, Rodica Mihaila is Founding President of the Romanian Association for American Studies (RAAS) and Executive Director of the Romanian-U.S. Fulbright Commission.



Gary Gerstle is the Paul Mellon Professor of American History and Fellow of Sidney Sussex College at the University of Cambridge. He arrived in Cambridge in 2014 after a three-decade career in the United States, most recently at Vanderbilt University where he was James G. Stahlman Professor of American History. He is a historian of twentieth-century America, with substantial interests in the late eighteenth and nineteenth centuries. He received his BA from Brown University and his MA and PhD from Harvard University. He lives in Cambridge, England, and Cambridge, Massachusetts.

In recent years, Gerstle has focused his writing on the history of American political thought, institutions, and conflicts. His new book, *Liberty and Coercion: The Paradox of American Government from the Founding to the Present* (Princeton, 2015), identifies the contradictory principles of governance that became part of the Constitution and that have shaped and confounded the deployment of public power ever since. Throughout his career, Gerstle has also written extensively about immigration, race, and nationality, with a particular focus on how Americans have constituted (and reconstituted) themselves as a nation and the ways in which immigration and race have disrupted and reinforced that process. His most important publication in this area is *American Crucible: Race and Nation in the Twentieth Century* (Princeton, 2001), winner of the Saloutos Prize for outstanding work in immigration and ethnic history. In Fall 2016, Princeton will publish an expanded edition of *American Crucible*, with a new chapter exploring race and nation in the age of Obama.

Gerstle was elected to the Society of American Historians in 2006, named a Distinguished Lecturer of the Organization of American Historians in 2007, and elected a fellow of the Royal Historical Society in 2015. He has lectured throughout North America and Europe, and in Brazil, Israel, Japan, South Africa, and South Korea. His writings have been translated into Arabic, Dutch, French, German, Japanese, Portuguese, and Spanish.



Linda R. Cox is Executive Director of the Bronx River Alliance and Bronx River Administrator for the New York City Department of Parks & Recreation. Since 2001 the Alliance, a not-for-profit non-governmental organization, has served as a coordinated voice for the river, working with more than 100 partner organizations to protect, improve and reclaim the Bronx River corridor so that it becomes a healthy ecological, recreational, educational and economic resource for the river's Bronx communities. An integral element of this work is to create the Bronx River Greenway, a ribbon of parks connected by multi-use path along the 23-mile length of the river. Directing Bronx River improvements for the nonprofit Alliance and NYC Parks, Ms Cox has guided investments of more than \$150 million in greenway and ecological restoration projects.

She brings to this work extensive experience in managing collaborations among government agencies and community groups, and in tackling long-range planning and urban issues. Prior to joining the Alliance and Parks Department in 2002, Ms Cox directed the Urban Parks Program, a \$29 million portfolio of grants, as Program Officer for the Lila Wallace-Reader's Digest Fund. She previously served as Director of the Planning Center, the community assistance arm of the Municipal Art Society of New York; as Director of Community-Based Planning for the NYC Department of City Planning; and as Planning Manager for the City of Gainesville, Florida.

A Fellow of the American Institute of Certified Planners, Ms Cox earned a Master's in Regional Planning from the University of North Carolina at Chapel Hill and a BA with High Honors from Swarthmore College.



INFORME DIRECTOR DE ATLANTIS OCTUBRE 2015



Desde que el invierno pasado asumiera la gestión de *Atlantis*, el nuevo equipo editorial se ha centrado en dos objetivos: por un lado, la puesta a punto de la página web (www.atlantisjournal.org), cuyo diseño inició el equipo saliente, y, por otro, la publicación de los dos volúmenes correspondientes al año en curso. Nuestra tarea en relación con la web ha consistido en actualizar la información y los documentos que contiene, adaptándolos al nuevo formato. En concreto, se han creado nuevas plantillas para la evaluación de artículos y reseñas y se han revisado las normas de estilo. Asimismo, se ha elaborado—con el asesoramiento legal oportuno—un modelo bilingüe de acuerdo de publicación, el cual contempla a *Atlantis* como una obra colectiva y permite así salvaguardar los derechos de los autores y de la propia asociación, respetando a su vez nuestra apuesta por el acceso abierto (*Open Access*). En cuanto a los volúmenes publicados, en junio se lanzó a través de la web y se distribuyó entre los socios el volumen 37.1, con diez artículos y diez reseñas, de cuya gestión inicial—recepción y evaluación—se había ocupado principalmente el equipo saliente a lo largo del segundo semestre de 2014. El número correspondiente a diciembre (37.2) se encuentra actualmente en fase de edición y su publicación está prevista también con puntualidad. La gestión editorial de los textos publicados en estos dos números se ha realizado todavía de forma externa al sistema OJS, al tratarse de artículos y reseñas recibidos antes de que la web estuviera disponible. Todo el material pendiente de publicación en próximos números—with la excepción de algunas reseñas más antiguas—se gestiona ya online a través de la aplicación.

El número de trabajos recibidos, a fecha de redacción de este informe, es bastante alto: sesenta y cinco en total, distribuidos en cuarenta y cinco artículos, diecisiete reseñas y tres entrevistas. Los porcentajes por áreas se mantienen estables. Para artículos, 57% de literatura, 30% de lingüística y 13% de ámbitos culturales, aunque en algún caso se trate de trabajos interdisciplinares en los que resulta complejo deslindar un área de investigación concreta. En cuanto a las reseñas, los datos estadísticos muestran un interés creciente por los libros de índole cultural (23%), paralelamente al desarrollo pujante de los *Cultural Studies* en nuestro país, frente a 47% de libros eminentemente literarios y 29% de carácter lingüístico. Los índices de aceptación y rechazo de los artículos gestionados en estos meses son 44% y 56% respectivamente, calculados en relación con el número total de evaluaciones recibidas. Estas cifras no deben darse por definitivas, pues hay todavía pendientes bastantes informes, especialmente de artículos recibidos inmediatamente antes de las vacaciones de verano. Quisiera agradecer la valiosa colaboración de los miembros del Consejo Científico y Evaluador, así como la de aquellos otros especialistas, nacionales y extranjeros, con cuya desinteresada ayuda también hemos contado ocasionalmente.

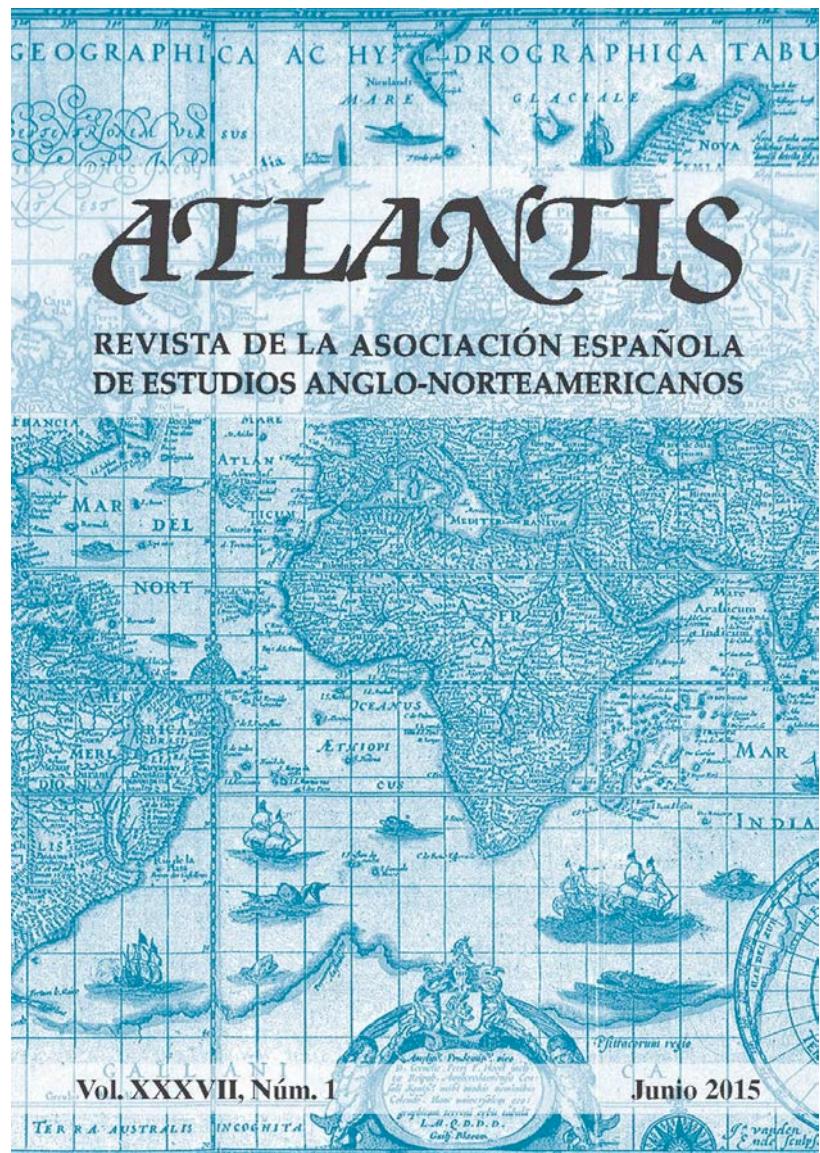
Atlantis continúa a día de hoy como un referente de calidad, contrastada por su indexación en repertorios y bases de datos internacionales. No conviene, con todo, olvidar que los requisitos y controles para permanecer en algunos de estos índices son muy estrictos. Además de la pulcritud en el proceso de evaluación y selección de originales, es sumamente

importante el grado de internacionalización y el impacto de cada artículo publicado, medido por el número de citas que recibe. Es evidente que este cometido es responsabilidad básica del equipo editorial, pero también, en parte, de los socios y las socias de AEDEAN, a quienes apelamos desde aquí para que, por un lado, informen a sus contactos internacionales de la existencia de **Atlantis** y los animen a enviar sus trabajos y, por otro, para que citen sus artículos en otras publicaciones nacionales e internacionales. No cabe duda de que la difusión de **Atlantis** en sistema abierto a través de nuestra propia web es fundamental para este impacto, pero consideramos que otras fórmulas de difusión digital, avaladas por plataformas especializadas, podrían reforzar su presencia internacional. En el próximo congreso en Deusto plantearemos algunas de estas opciones.

JUAN CAMILO CONDE
General Editor
jccsatlantis@um.es



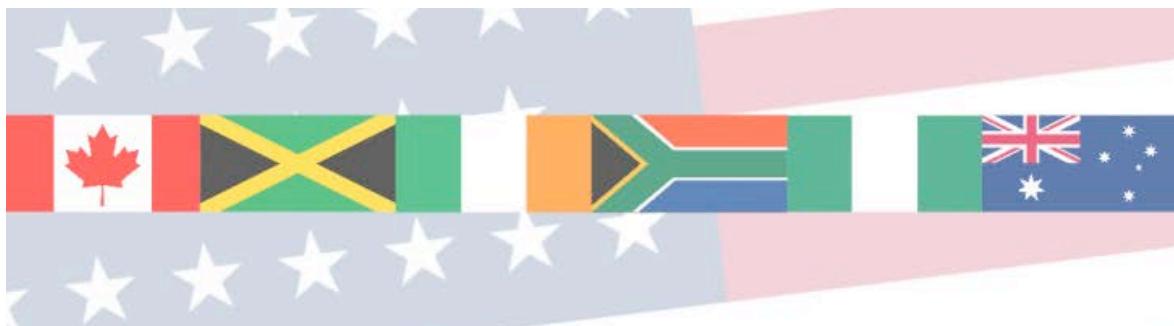
Paraninfo de la Universidad de Deusto



XXXIX CONGRESO DE AEDEAN

UNIVERSIDAD DE DEUSTO

11-13 DE NOVIEMBRE DE 2015



39th AEDEAN Conference

11th - 13th November 2015

University of Deusto, Bilbao



Departamento de Lenguas Modernas y Estudios Vascos



Facultad de Ciencias Sociales y Humanas
Gizarte eta Giza Zientzien Fakultatea
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1) ACADEMIC PROGRAMME

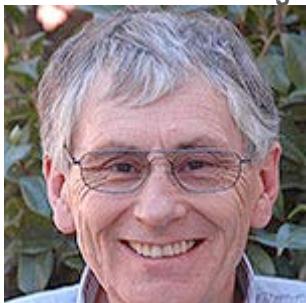
Please click on the following link to download the conference programme:

http://aedean2015.deusto.es/wp-content/uploads/2015/10/Prog_Oct-7_2015_AEDEAN-Conf_final_final.pdf

2) KEYNOTE SPEAKERS

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

Title of the lecture: “English Literature and English Grammar”



GEOFFREY K. PULLUM

Geoffrey K. Pullum is a professor in Linguistics and English Language at the University of Edinburgh. He formerly taught at the University of California, Santa Cruz, and served as Gerard Visiting Professor at Brown University in 2012-2013. He co-authored (with Rodney Huddleston) *The Cambridge Grammar of the English Language* (2002), which won the Leonard Bloomfield Book Award from the Linguistic Society of America in 2004, and the successful textbook *A Student’s Introduction to English Grammar* (2005). He has published about 240 articles and books on many topics in linguistics, but is perhaps best known for his entertaining essays on linguistics (*The Great Eskimo Vocabulary Hoax and Other Irreverent Essays on the Study of Language*, 1991), his posts on Language Log and Lingua Franca, and his popular lectures on the grammar of modern English.

---OoO---

Title of the lecture: “Corpus-based contrast and translation: Applications”



ROSA RABADÁN

Rosa Rabadán is a Professor of English (Applied Linguistics and Translation Studies) at the Department of Modern Languages at the University of León in Spain. Leader of the ACTRES research group (<http://actres.unileon.es/>). Her areas of interest include Translation Studies, linguistic applications to translation and corpus-based contrastive grammar English-Spanish. Her publications have appeared in *Languages in Contrast*, *Meta*, *Babel* and *TTR*, among others, and she has contributed to a number of scholarly volumes in her areas of expertise. She has been a Visiting Researcher at the universities of Ottawa, Canada, and, Brighton, U.K., and serves as an advisory board member for a series of academic book series and journals including Benjamins Translation Library.

---OoO---

Title of the lecture: “Renovating Western American Literature from an Urban Perspective: Contemporary Reno Writing”



DAVID RÍO

David Río is Professor of American Literature at the University of the Basque Country in Vitoria-Gasteiz (Spain), where he has been teaching for the last 25 years. His research interests are located within the field of American Studies, with an emphasis on diaspora studies, regional literatures, and especially Western American writing and Basque-American literature. He is the author of *El proceso de la violencia en la narrativa de Robert Penn Warren* (1995), *Robert Laxalt: The Voice of the Basques in American Literature* (2007) and *New Literary Portraits of the American West: Contemporary Nevada Fiction* (2014). He has co-edited *Aztlán: Ensayos sobre literatura chicana* (2001), *American Mirrors: (Self) Reflections and (Self) Distortions* (2005) and four volumes on western American literature: *Exploring the American Literary*

West (2006), *Beyond the Myth* (2011), *The Neglected West* (2012) and *A Contested West* (2013). David Rio has also published articles on contemporary western American literature, southern literature, and Basque-American authors in journals such as *Western American Literature*, *Studies in the Literary Imagination*, *American Studies International*, and *The International Fiction Review*. He is also the general editor of Portal Education series on the American Literary West. David Rio has been a guest lecturer at the University of Nevada-Reno, University of California-Sta. Barbara, and Vassar College (New York), as well as several European universities.

---OoO---

Title of the lecture: “Must We Mean What We Say?: Ordinary Language and the Teaching of Writing”



DAVID BARTHOLOMAE

David Bartholomae is Professor of English and the Charles Crow Chair of Expository Writing at the University of Pittsburgh. Bartholomae has played a central role in the development of Composition as a field of teaching and research in the U.S. since receiving his PhD from Rutgers University in the mid-1970s. He has published widely on topics related to writing, literacy, and literature; with Jean Ferguson Carr, he edits the award-winning publication series, “Composition, Literacy, and Culture” (University of Pittsburgh Press). He has served as a member of the Modern Language Association’s Executive Council, Chair of the Conference on College Composition and Community, and President of the MLA’s Associated Departments of English. In 2008, he received the MLA/ADE Francis Andrew March Award for distinguished service to the Profession and, in 2006, the CCCC Exemplar Award. His book, *Writing on the Margins: Essays on Composition and Teaching* won the 2005 MLA Mina Shaughnessy Award. He was honored with the University of Pittsburgh Chancellor’s Distinguished Teaching Award in 1995, and, in 2014, he was named the Pennsylvania Professor of the Year by the Carnegie Foundation for the Advancement of Teaching. In 1982, he was a Fulbright Lecturer in American Studies at the *Universidad de Deusto*. With his family, he has eagerly returned to Bilbao and to Deusto for several year-long sabbatical leaves. He remains deeply loyal to the city, the university, the region, y *Los Leones*. *Aupa Athletic!*

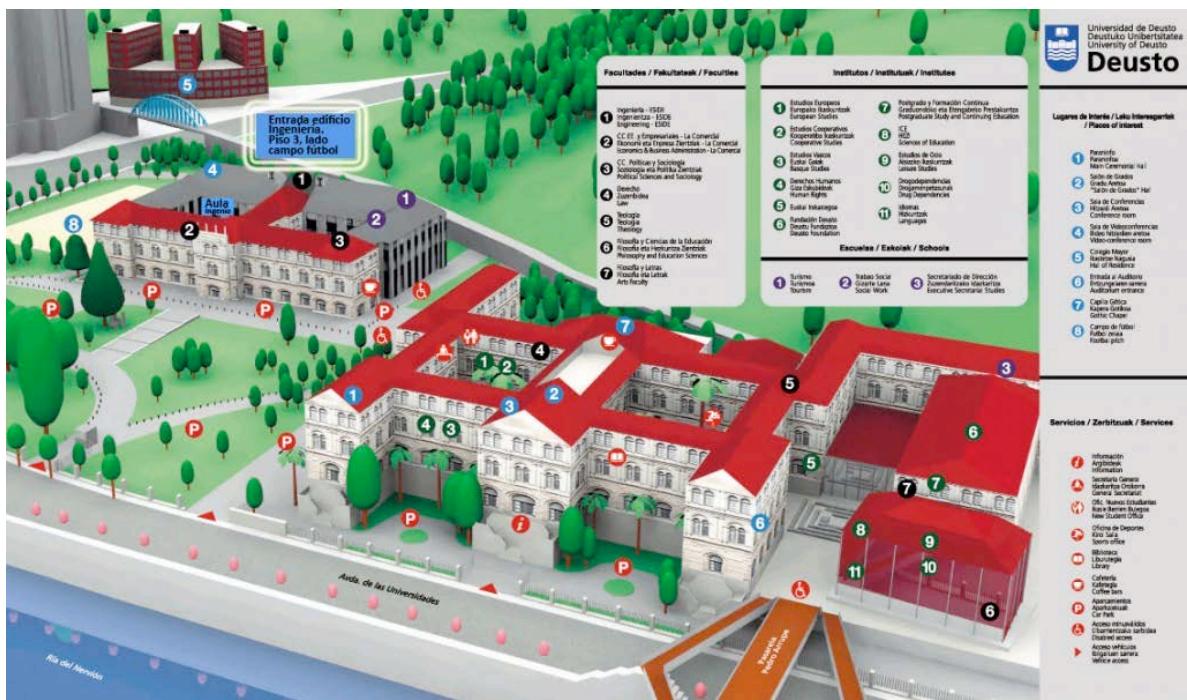
3) ASAMBLEA GENERAL ORDINARIA

ASAMBLEA GENERAL ORDINARIA – DEUSTO, BILBAO 2015

Se convoca a todos los socios y socias de AEDEAN a la Asamblea General Ordinaria que se celebrará el próximo 13 de noviembre de 2015, en primera convocatoria a las 17:45 horas, y en segunda a las 18:15 horas, en la sala Garate de la Universidad de Deusto (Bilbao) con el siguiente orden del día:

1. Aprobación, si procede, del acta de la sesión anterior enviada a los socios a través de la lista de distribución (envío día 05/05/2015)
2. Informe de la Presidencia.
3. Informe de la Secretaría.
4. Informe de la Tesorería.
 - a. Presentación y aprobación, si procede, de la gestión económica correspondiente al ejercicio del año 2015.
 - b. Presentación y aprobación, si procede, del presupuesto para el año 2016.
5. Informe de las Vocalías:
 - a. Vocalía Primera.
 - b. Vocalía Segunda.
6. Informe del Director de *Atlantis*.
7. Informe y propuestas de la comisión gestora del Fondo Institucional de AEDEAN (FIA).
8. Propuesta y aprobación, si procede, de las ayudas postdoctorales “M^a Teresa Turell”.
9. Ratificación de la sede del XL Congreso de AEDEAN 2016.
10. Propuestas y elección de sedes para próximos Congresos.
11. Coordinadores de Paneles:
 - a. Renovación: **Comparative Literature, Cultural studies y Short Story.**
 - b. Elección: *Sociolinguistics and Dialectology, Translation Studies y Critical Theory.*
12. Elección de cargos:
 - a. Vocalía Segunda
 - b. Secretaría
13. Ruegos y preguntas.

Venue



El campus de Bilbao, declarado **Monumento Histórico en el 2002**, está compuesto por varios edificios de gran valor arquitectónico. El principal es el conocido por el **Edificio Central** y es una obra de estilo clasicista. Sus elementos más destacados son una gran escalinata central, la **Biblioteca** (hoy Salón de Grados), la **Capilla Gótica** y el **Paraninfo**.

El **Edificio de La Comercial** es una obra neoclásica y el denominado **Edificio de “Cristal”** o del “Centenario”, fue construido en la década de los 80. Completa el campus, el **edificio ESIDE** de este mismo arquitecto que tiene un estilo más moderno.



En 2009 se puso en marcha **DeustoKabi** dentro del edificio **ESIDE**, la primera incubadora de Empresas de Base Tecnológica (NEBTs) de la Universidad de Deusto.

En 2013 **DeustoTech** aborda una transformación de sus espacios encaminada a profundizar en la calidad de la investigación, así como a mejorar en la prestación de sus servicios de I+D+i a las empresas y organizaciones con las que colaboradora.

Todo el recinto está rodeado de zonas ajardinadas con más de **200 árboles**, que representan alrededor de **50 especies diferentes**, algunas de gran valor botánico.



THE CITY OF BILBAO

Bilbao may be considered a model of space recuperation and spectacular change; it offers harmony between tradition and modernity, and a friendly space for those who are interested in innovation, architecture, art, technology, design, leisure, gastronomy, and culture.



On the one hand, Bilbao offers visitors a wide range of activities, including the visit to museums, theaters and other cultural centers. The most important museums in the city are: the Guggenheim Museum Bilbao and the Fine Arts Museum. The former was designed by Frank Gehry and there you will have the opportunity to see a real icon of the avant-garde dimension of Bilbao.

It has been visited by nearly a million people per year since it opened its doors and one of its main attractions is the ArcelorMittal Gallery, a large space where eight works by sculptor Richard Serra are permanently on display. While the latter contains important examples of

ancient, modern, and contemporary painting and has a special interest in the Spanish school of art and in Basque artists, whose work is represented in a large collection. However, there are eleven other museums in the city that visitors can discover. On the other hand, Bilbao's theatres are a balanced compendium of the modern and traditional. The buildings that are home to the theatres are often icons of the city's heritage, catalogued as monuments in some cases, and, in general, are outstanding urban works of art: Arriaga Theatre, Bilborock and Campos Eliseos Theatre are the most important buildings.



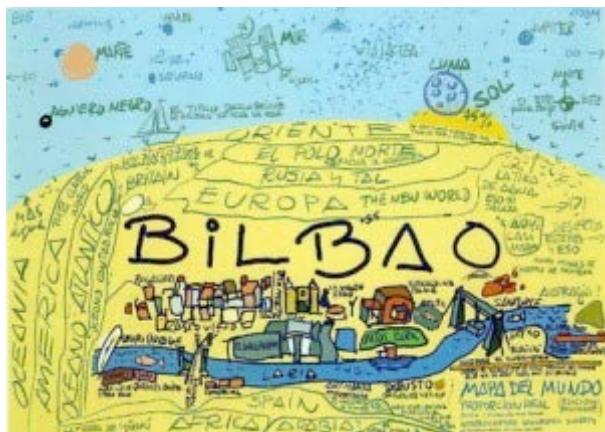
In addition, there are other buildings such as Azkuna Zentroa known as "La Alhóndiga" and the Iberdrola building. Azkuna Zentroa is not only one of the most iconic buildings in the city, but also an innovative new cultural and entertainment space, with a whole variety of activities for all interests. In the same line, Iberdrola is an intelligent, business-center building based on the latest sustainability, security, and installation technology.



Other areas of interest in the city are the "San Mames" area and "Old Town" (Casco Viejo). One of the greatest icons of Bilbao is its football club: Atheltic. "San Mamés Barria", the new stadium, is the heart of a district that is in the throes of social, commercial, and residential urban transformation. Nevertheless, a look at the city's origins is its old town. This is an interesting route for discovering medieval Bilbao. Its cobbled streets, cantones, charming squares and corners bear witness to the intense commercial and port life that made the city grow.



However, if something characterizes Bilbao as different is its gastronomy. A symbol of creative gastronomy and of high-quality cooking, you can enjoy restaurants such as Azurmendi, Mina and Nerua, Etxanobe and Zortziko, holders of Michelin Stars. Moreover, for the visitor, Bilbao offers an excellent opportunity to savour the pintxo-food culture to the full in seven different areas: a bite to eat in the old quarter, Ledesma, Diputación, Poza, Guggenheim space and Deusto.



The character of the locals in Bilbao is so cheerful and open that it shows in the atmosphere. So it is important to enjoy the nightlife of this city. The night, which is at its wildest at weekends, goes on. Consequently, a number of towns or spaces can be found very close to Bilbao: beaches and urban areas, which are easily reached by public transport, thanks to the nearby Metro Bilbao underground stations.

OTROS CONGRESOS, SEMINARIOS, REVISTAS Y VOLÚMENES EN PREPARACIÓN¹

1) CONGRESOS Y SEMINARIOS

1.1) SPANISH CONFERENCES

November 10 , 2015

[13th EALTA Annual Conference](#). Valencia, May 5-8, 2016.

November 30 , 2015

[XXXIV Congreso Internacional de la Asociación Española de Lingüística Aplicada \(AESLA 2016\): El discurso profesional y académico: una perspectiva interdisciplinar](#). Alicante, April 14-16, 2016.

December 1, 2015

[EPICS VII: "PRAGMATICS IN/THROUGH THE NEW TECHNOLOGIES"](#). Sevilla, May 4-6, 2016.

January 15 , 2016

[II International Biennial John Dos Passos Society Conference](#). Madrid, June 2-4, 2016.

February 1 , 2016

[VIII AEAL Conference](#). Mallorca, Baleares, September 7-9, 2016.

¹ Se incluye el listado completo tal como aparece en la página web de AEDEAN, en la cual podrán encontrar todos los enlaces correspondientes. Solo de forma detallada se incluye asimismo la literatura enviada por l@s soci@s expresamente para su publicación en este volumen del NEXUS.

February 15 , 2016

IV CONGRESO INTERNACIONAL DE LINGÜÍSTICA Y LITERATURA: Nuevas perspectivas en el estudio de lenguas modernas

Santander, Cantabria, June 20-22, 2016.

CILC2016, Málaga, March 3-5, 2016.

1.2) EUROPEAN CONFERENCES

***** EAAS Biannual Conference. Constanta, Rumania, 22-25 April, 2016.**

*****ESSE-2016 SEMINARS (GALWAY, IRELAND: 22-26 AUGUST):**

- 1) "[Women on the Move: Diasporic Bodies, Diasporic Memories. Constructing Femininity in the Transitional and Transnational Era in Contemporary narratives in English](#)" (Dr. Julia Tofantšuk, Tallinn University (Estonia), jul@tlu.ee & Dr. Silvia Pellicer Ortín, University of Zaragoza (Spain), spellice@unizar.es).
- 2) "[Gendered Bodies in Transit: from Alienation to Regeneration?](#)" (Maria Isabel Romero Ruiz (University of Málaga, Spain), mirr@uma.es & Manuela Coppola (University of Naples „L’Orientale“, Italy), mcoppola@unior.it).
- 3) "[The paradoxical quest of the wounded hero in contemporary narrative fiction](#)" (Jean-Michel Ganteau (U. of Montpellier 3) <jean-michel.ganteau@univ-montp3.fr> and Susana Onega (U. of Zaragoza) <sonega@unizar.es>).
- 4) "[Pragmatic Strategies in Non-Native Englishes](#)" (Lieven Buyssse, KU Leuven (University of Leuven). lieven.buyssse@kuleuven.be lieven.buyssse@kuleuven.be Jesús Romero-Trillo, (Universidad Autónoma de Madrid). jesus.romero@uam.es <jesus.romero@uam.es>)
- 5) "[Globalization & Violence](#)" (Pilar Cuder-Domínguez (U of Huelva, Spain, picuder@dfing.uhu.es), Cinta Ramblado-Minero (U of Limerick, Ireland, cinta.ramblado@ul.ie)
- 6) "[Religion and the Literatures in English](#)" (Pilar Somacarrera (Autonomous University of Madrid, pilar.somacarrera@uam.es) and Alison Jack (University of Edinburgh, a.jack@ed.ac.uk)
- 7) "[Tracing the Victorians: Material Uses of the Past in Neo-Victorianism](#)" (Rosario Arias (University of Málaga, Spain): rarias@uma.es, Patricia Pulham (University of Portsmouth, UK):

Patricia.Pulham@port.ac.uk, Elodie Rousselot (University of Portsmouth, UK):elodie.Rousselot@port.ac.uk)

8) "ESP AND SPECIALIST DOMAINS: EXCLUSIVE, INCLUSIVE OR COMPLEMENTARY APPROACHES?" (Shaeda Isani (France) shaeda.isani@u-grenoble3.fr, Marcin Laczek (Poland) marcin.laczek@interia.pl, Miguel Angel Campos Pardillos (Spain) ma.campos@ua.es, Michel Van der Yeught (France) michel.vanderyeught@univ-amu.fr)

9) "Writing Old Age in Twenty-First-Century British Fiction" (Sarah Falcus (University of Huddersfield, U.K.): S.J.Falcus@hud.ac.uk, Maricel Oró-Piqueras (University of Lleida, Spain): maricel.oro@dal.udl.cat)

10) "Contemporary Irish female writing at the intersection of history and memory" (Anne Fogarty (University College Dublin) Anne.fogarty@ucd.ie, Marisol Morales--Ladrón (University of Alcalá) Marisol.morales@uah.es)

Rushdie International Society Biannual Conference. Université de Paris Sorbonne, France, 21-23 January, 2016.

Narratives of Place in Literature, Film, and Folklore. University of Hawai'i at Hilo, USA, 3-4 March, 2016.

APEAA Conference 2016. Lisbon, Portugal, 21-23 March 2016.

Second International Conference on Grammaticalization: Theory and Data (Gramm2). University of Rouen, France, 25-27 April 2016.

16th Biennial Conference and 30th Anniversary of the *Association of Italian Canadian Writers* *(AICW). Padula, Italy, 5-8 May 2016.

1st AMC Symposium. University of Edinburgh, Scotland, UK, 9-10 June, 2016.

1st International Conference of Cultural Linguistics: Language and Cultural Cognition. Prato, Italy, 21-22 July, 2016.

Central Europe and Colonialism: Migrations, Knowledges, Perspectives, Commodities, University of Wroclaw, Poland, 21-23 September, 2016.

2) REVISTAS Y VOLÚMENES EN PREPARACIÓN

December 1, 2015

[Estudios Irlandeses](#): reception of submissions for 2016 issue is open.

December 4, 2015

[Revista de Lengua para fines específicos](#): reception of submissions for Volume 22: I (Spring 2016) is open.

December 15, 2015

[GRETA Journal. Revista para profesores de inglés](#): reception of submissions for Volume 21 is open.



GRETA Journal, Revista para Profesores de Inglés (ISSN 1989-7146), is preparing the publication of its 21st volume. *GRETA Journal* publishes manuscripts on English Language Teaching Methodology. The upcoming issue (Volume 21, no. 1) will focus on ***The Role of Multimodality in the Teaching of Foreign Languages***. We also welcome papers on other topics, approaches, frameworks, etc. for a different miscellaneous issue (Volume 21, no. 2) with regular sections on *Theory Behind the Practice, Classroom Techniques, New Technologies, Teaching Culture and Literature, Bilingual Education, Teacher Training and Development*.

Contributions can be in English or Spanish and should adhere to the publication guidelines of the Journal, available at <http://www.gretaassociation.org/web/guest/revista>. The manuscripts received will be evaluated in a double blind peer review process. The deadline for submissions for the next volume is December 15th, 2015. Manuscripts should be sent by e-mail to gretajournalsubmissions@gmail.com.

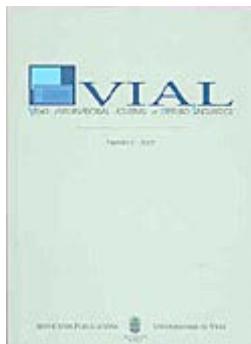
GRETA Journal is included in the following databases: ANEP/FECYT, CIRC, DIALNET, DICE, Linguist List, IN-RECH, ISOC-Ciencias Sociales y Humanidades (IEDCYT-CSIC) , MIAR, LATINDEX, MLA International Bibliography, MLA List of periodicals and RESH.

January 15, 2016

ES: reception of submissions for Volume 37 is open.

April 30, 2016

VIAL. International Journal of Applied Linguistics: reception of submissions is open.



The call for papers for Vigo International Journal of Applied Linguistics is open from 1 January to 30 April 2016. This journal aims at covering the different areas of study in the field of applied linguistics. Articles are accepted from disciplines such as:

- * Computational linguistics
- * Foreign language teaching and learning
- * Forensic linguistics
- * Language for specific purposes
- * Language planning
- * Second language acquisition
- * Speech pathologies
- * Translation

The journal welcomes empirical studies dealing with innovative aspects of applied linguistics. VIAL is becoming a forum of discussion for interdisciplinary studies and diversity, promoting the exchange of ideas among specialists. The connection between the different areas in the same journal allows the reader to become aware of studies that would otherwise be represented in different publications, making the knowledge of related disciplines within the framework of applied language studies easily available for the researcher.

(**VIAL is indexed and abstracted, among others, in:** CINDOC, EBSCO, ERIH, Web of Knowledge: Arts and Humanities Citation Index, Social Sciences Citation Reports, JCR, LATINDEX, Linguistics Abstracts, Linguistics and Language Behavior Abstracts, MLA Directory of Periodicals, SCOPUS, Ulrich's database)

Papers should be sent to: ralonso@uvigo.es

June 1, 2016

Lectora. Revista de Dones i Textualitat: reception of submissions for Issue 23 ("Punk Connections: A Transcultural Perspective," 2017) is open.

Issue "PUNK CONNECTIONS: A TRANSCULTURAL PERSPECTIVE"

Lectora. Revista de dones i textualitat, 23 (2017)



Punk has been highly visible in recent years both in the public sphere and the academic world. Its legacy has been explored in international exhibitions such as "Someday All the Adults Will Die" at the London Hayward gallery (2012) and "Punk: Chaos to Couture" at the Metropolitan Museum of Art, in New York, (2013). In 2012 Rizzoli published Kugelberg and Savage's influential *Punk: An Aesthetic*, and the same year saw the creation of a new academic journal, *Punk and Post-Punk Studies*, the formation of the Punk Scholars Network, as well as a number of edited collections and conferences were devoted to the subject in the UK and the US. The sentencing of post-punk Russian band Pussy Riot in 2013 has ensured that punk's legacy remained firmly in the public eye. Pussy Riot's interventions reminded us of two issues: the role of women and that punk was not limited to the UK and the US, but was a transcultural phenomenon.

Punk has traditionally been associated with masculinity and homophobia, but for many women adopting the aesthetics and ethos of punk was a route to empowerment and a form of challenge to male-centred cultural industries. Moreover, the LGBT community also found in punk a way to channel the critique towards a hostile system. Thus, the dossier in issue #23 of *Lectora*, "Punk Connections", invites contributions that recognize women's and queer's active participation in punk subcultures and that engage in it transculturally by exploring punk from a transnational and transhistorical perspective, that is, taking into account other subcultures besides the Anglo ones, such as Spanish punk, or Hispanic punk in the US. We aim to embrace a comparative perspective in punk studies.

The volume is interested in articles that address questions such as,

1. What did punk in the 70s-80s mean for women and the queer community?
2. How has it evolved considering cases such as the Riot Grrrl movement in the US, or the Pussy Riot group in Russia?, and How has the punk movement contributed to effect social, cultural and gender changes from its inception onward?
3. What pre-existing factors enabled punk to move transculturally among women?
4. Has the legacy of early punk been transmitted to present day generations?
5. How did the LGBT community participate in the punk scene?

The coordinators of this volume are Nuria Triana-Toribio, Full Professor of Spanish at the University of Kent and Cristina Garrigós, Associate Professor of English at the Universidad Nacional de Educación a Distancia (UNED).

Please send manuscripts for this issue to: lectora@ub.edu before June 1, 2016.

Journal guidelines and information on previous issues available at:
<http://revistes.ub.edu/index.php/lectora/index>

[The Grove. Working Papers in English Language and Literature:](#) reception of submissions for Issue (22) is open.

[Neo-Victorian Studies:](#) reception of submissions for Issues (2016) is open:

Special Issue: [Neo-Victorian Sexploitation](#) / Special Issue: [Performing the \(Neo\)-Victorian](#).

[Questions and Answers in Linguistics:](#) reception of submissions is open.

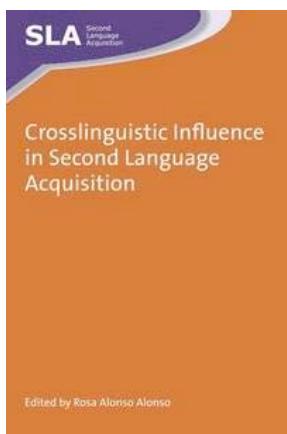
*** **Josep M. Armengol** and **Àngels Carabí**, as general editors of the series “**Masculinity Studies. Literary and Cultural Representations**” at Peter Lang, New York, we have published the volume # 5, Juan Rey (ed.) *The Male Body as Advertisement: Masculinities in the Hispanic Media*, 2015. We welcome manuscripts on the topic of masculinities.

PUBLICACIONES RECIENTES DE SOCIA/OS

1) LINGUISTICS & TRANSLATION

Alonso Alonso, María, Cernadas Carrera, Carlos & Torrado Mariñas, Laura. [*The Interface of Romance Languages: Using Plurilingual Sensitivity as a Pedagogical Tool.*](#) Munich: Lincom Europa, 2013.

Alonso Alonso, Rosa, ed. [*Cross-linguistic Influence in Second Language Acquisition.*](#) Bristol.: Multilingual Matters, 2015.



The eleven chapters of this volume offer an unprecedented look at the phenomenon of cross-linguistic influence in a cognitivist perspective. Having such a perspective implies that the volume shares some traits with other recent collections both in the field of cognitive linguistics more generally (DGeeraerts and Guyckens, 2007) and in the specialized field of second language acquisition (Robinson and Ellis, 2008). Readers will find some perennial themes of cognitive linguistics in the volume, such as the notion of construal and the notion of activation . Another issue of concern, linguistic relativity, has grown more prominent in cognitive linguistics in general and is likewise the focus for a number of studies here . Other cognitivist topics appear in other chapters, including the possible contributions of neurolinguistics, the problem of cognitive development, and the role of frequency of structures in acquisition. The vantage points from which cross-linguistic influence can be viewed also vary in the volume because of the many languages that figure in the theoretical discussions or in the empirical work such as Czech,

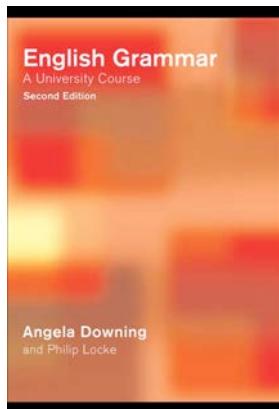
Danish, Dutch, English, Estonian, Finnish, French, German, Hindi, Spanish, Swedish, Thai, Turkish, or Ukrainian. The chapters provide new insights on longstanding concerns in the study of cross-linguistic influence including the consequences of great similarity in structures between languages and, conversely, the consequences of little or no similarity between the structures. Finally, the relevance of cross-linguistic influence research for teaching is also tackled.

Boas, Hans C. & Fco González-García, eds. [Romance Perspectives on Construction Grammar](#). Amsterdam & Philadelphia: John Benjamins, 2014.

Butler, Christopher S. & Fco González-García, eds. [Exploring Functional-Cognitive Space](#). Amsterdam & Philadelphia: John Benjamins, 2014.

Crespo-Fernández, Eliecer. [Sex in Language. Euphemistic and Dysphemistic Metaphors in Internet Forums](#). London & New York: Bloomsbury, 2015.

Downing, Angela. [English Grammar A University Course](#). Abingdon UK & New York: Routledge, 2015. 3rd Ed.



Angela Downing promoted as 'Author of the month' by Routledge early in the summer for her revised and updated third edition of *English Grammar A University Course*, which was published by Routledge earlier this year in Abingdon, UK and New York: published in hard back, paperback and as an ebook. ISBN: 978-0-415-73276-3 (hbk) ISBN: 978-0-415-73268-0 (pbk) ISBN: 1-315-75004-0 (ebk). The text has been slightly shortened and simplified. Numerous new authentic texts, both spoken and written, have been introduced to illustrate the grammar of both British and American English. An answer key is provided for all exercises. There is also a companion website, which contains a set of totally new exercises, which together with a few 'brain teasers,' comprise a short course.

Duchene, Alexandre, Melissa Moyer and Celia Roberts. [Language, Migration and Social Inequalities: A Critical Sociolinguistic Perspective on Institutions and Work](#). Bristol: Multilingual Matters, 2013.

Fernández Gavela, Mª Dolores. [The Grammar and Lexis of Conversational Informal English in Advanced Textbooks](#). Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.

Fuertes-Olivera, Pedro A. and Sven Harp. [Theory and Practice of Specialised Online Dictionaries](#). Berlin: De Gruyter, 2014.

Hernández-López, M^a de la O & Lucía Fernández-Amaya. [A Multidisciplinary Approach to Service Encounters](#). Brill Ed., 2015.

Jiménez Catalán, Rosa María, ed. [Lexical Availability in English and Spanish as a Second Language](#). Dordrecht, Heidelberg, New York and London: Springer, 2013.

Juan-Garau, Maria & Joana Salazar-Noguera, eds. [Content-Based Language Learning in Multilingual Educational Environments](#). Dordrecht, Heidelberg, New York and London: Springer, 2014.

Kecskes, Istvan & Romero Trillo, Jesús, ed. [Research Trends in Intercultural Pragmatics](#). Berlin: Mouton de Gruyter, 2013

Lasagabaster, David, Aintzane Doiz & Juan Manuel Sierra, eds. [Motivation and Foreign Language Learning. From Theory to Practice](#). Amsterdam: John Benjamins Publishing Company, 2014.

Marín-Arrese, Juana I., Marta Carretero, Jorge Arús Hita & Johan van der Auwera, eds. [English Modality: Core, Periphery and Evidentiality](#). Berlin: De Gruyter, 2013.

Martín-Monje, Elena & Elena Bárcena, eds. [Language MOOCs. Providing Learning, Transcending Boundaries](#). Berlin: De Gruyter Open, 2015.

Moya Guijarro, Arsenio Jesús. [A Multimodal Analysis of Picture Books for Children. A Systemic Functional Approach](#). London: Equinox, 2015.

Pérez-Vidal, Carmen, ed. [Language Acquisition in Study Abroad and Formal Instruction Contexts](#). Amsterdam: John Benjamins Publishing Company, 2014.

Romero Trillo, Jesús, ed. [Yearbook of Corpus Linguistics and Pragmatics 2015: Current Approaches to Discourse and Translation Studies](#). Berlin: Springer, 2015.

Ruiz de Zarobe, Leyre & Yolanda Ruiz de Zarobe, eds. [Enseñar hoy una lengua extranjera](#). London et al.: Portal, 2014.

Sabaté i Dalmau, Maria.: [Migrant Communication Enterprises: Regimentation & Resistance](#). Bristol: Multilingual Matters, 2014.

Safont Jordá, M^a Pilar & Laura Portolés Falomir: [Learning and Using Multiple Languages. Current Findings from Research on Multilingualism](#). Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.

Thomson, Geoff and Laura Alba-Juez, eds.: [Evaluation in Context](#). Amsterdam: John Benjamins, 2014.

Valdeón, Roberto A.: [Translation and the Spanish Empire in the Americas](#). Amsterdam: John Benjamins, 2014.

2) LITERARY & CULTURAL STUDIES

Aguirre, Mercedes, Cristina Delgado & Ana González-Rivas, eds. [Fantasmas, Aparecidos y Muertos sin descanso.](#) Madrid: Abada ediciones, 2015.



(ISBN: 978-84-16160-03-7).

La posibilidad de una vida después de la muerte ha despertado por igual fascinación y temor. ¿Cómo es el Más Allá? ¿Es posible regresar a este mundo después de haberlo abandonado? ¿Existen los fantasmas? De ser así, ¿cómo y para qué se manifiestan? Este libro nos conduce a través de diferentes civilizaciones y épocas, demostrando que la creencia en los fantasmas y los muertos sin descanso ha sido una constante a lo largo de la historia. Desde la Antigüedad hasta nuestros días, los fantasmas se han aparecido como seres vengativos, malévolos o amables, revelando las más diversas intenciones: dar una advertencia, atemorizar, realizar alguna petición o incluso hacer daño. Sus formas y actitudes han dependido de la visión y las creencias religiosas de cada momento. Así lo refleja el análisis de las fuentes documentales, literarias e iconográficas que han recogido los diferentes autores de este libro, y que abarcan desde los papiros de Egipto hasta las tragedias de Shakespeare o las fantasías de Charles Dickens. Advertimos, entonces, que las rusalki rusas son tan aterradoras como los yürei japoneses, y que el temor a los aparecidos es algo común a todos los pueblos. Y es que cada cultura ha creado sus propios fantasmas, evidenciando con ello la necesidad de obtener respuestas a fenómenos inexplicables y a presencias impalpables que actúan en el mundo que nos rodea.

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Beltrán Llavador, Fernando. [Thomas Merton. El verdadero viaje](#). Santander: SalTerrae, 2015.

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Biblioteca Javier Coy d'Estudis Nord-Americans

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UN BUEN VIAJE

Simon Ortiz, Márgara Averbach, trad. y ed.

El poemario *Un buen viaje*, del poeta nativo-norteamericano Simon Ortiz, se apoya en un cruce muy especial de idiomas e interpretaciones del universo: el del Nuevo México multicultural en el que viven el autor y su pueblo ácoma. Ortiz escribe en un inglés que, como confiesa él mismo, es peligroso para él y los suyos porque está dominado por las formas de leer el mundo impuestas por Europa en América. En esa lengua, que él convierte en un instrumento de rebeldía al mismo tiempo tribal y personal, describe una visión de la realidad en la que los seres humanos y el planeta son parientes y todo está relacionado con todo. En su poesía, que siempre es política porque forma parte de una lucha por la supervivencia de toda una cultura, no hay fronteras de ningún tipo, nada separa la oralidad de la escritura, el humor del dolor, la vida de la muerte, una receta de cocina de un poema. Como en el mundo que Ortiz contempla a su alrededor, la belleza de su arte rechaza en todos los niveles, desde el lingüístico hasta el gráfico, las jerarquías de la civilización estadounidense contemporánea.

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LEARNING TO BE AMERICAN: RICHARD FORD'S FRANK BASCOMBE TRILOGY AND THE CONSTRUCTION OF A NATIONAL IDENTITY

Rubén Peinado Abarrio

Few contemporary novelists have dissected American culture in as great a detail as Richard Ford has in his Frank Bascombe trilogy. *The Sportswriter*, *Independence Day* and *The Lay of the Land* form a triptych on the idiosyncrasies of US society displayed by one of the nation's most conscientious narrators. Frank Bascombe, like John Updike's Rabbit Angstrom, represents a standard model of national identity—the run-of-the-mill male American pursuing happiness in the face of competing forces. Ford resorts to his all-too-human signature character to portray a rich picture of failed expectations, power relations, social unrest, and political discontent in the contemporary United States. This book ventures into unexplored territory, revealing how the unique American flavor of the Frank Bascombe novels also stems from its distinctive settings and marginalized characters, which propose alternative identity models. This work rediscovers the essence of Ford's main novelistic project, unveiling it as an inexhaustible source of insights for any reader interested in the people, myths, and narratives that construct Americanness.

EZRA POUND. PRIMEROS POEMAS (1908-1920)**Trad. y ed. Rolando Costa Picazo**

Ezra Pound es uno de los poetas centrales del siglo XX, un idealista que creía en el poder de la poesía para cambiar el mundo y que inició una cruzada para producir un renacimiento en las artes al tiempo que surgía el movimiento vanguardista. *Ezra Pound. Primeros poemas (1908-1920)* recoge la traducción al castellano y la anotación crítica de una amplia selección de los poemas que el poeta escribió y publicó entre los primeros años del siglo XX y los siguientes a la Gran Guerra, a cargo de Rolando Costa Picazo, profesor de Literatura Norteamericana en la Facultad de Filosofía y Letras de la Universidad de Buenos Aires, miembro de Número de la Academia Argentina de Letras y Correspondiente de la Real Academia Española, investigador destacado de autores imprescindibles de las letras estadounidenses y renombrado traductor, con más de cien títulos traducidos del inglés al español, premiado en numerosas ocasiones por la brillantez de sus versiones. Costa Picazo nos ofrece una estimable antología de piezas de *A Lume Spento*, *Personae*, *Exultations*, *Canzoni*, *Ripostes*, *Blast I & II*, *Cathay* y *Lustra*, además de una recopilación miscelánea de otros poemas entre los que destacan "Homage to Sextus Propertius" y "Hugh Selwyn Mauberley". *Make It New* era el lema de Pound que subrayaba la necesidad de volver a los momentos de la tradición pasada en que la poesía había alcanzado pináculos de gloria para traerlos al presente. La enseñanza estaba en la tradición. Lo nuevo es dar vida a lo eterno, que por ser eterno carece de tiempo, y pertenece a todos los tiempos. En gran parte Pound se valió de la traducción porque incorporar textos de otros idiomas y de otras literaturas era enriquecer la literatura nacional con el aporte de lo universal y atemporal. Traducir era descender al pasado, buscar a los grandes progenitores y darles sangre, traerlos de nuevo a la vida, o buscar en bibliotecas polvorrientas los viejos cronicones y despertarlos al presente. En esta antología crítica de la temprana obra poética de Pound, Costa Picazo nos acerca con su extraordinario magisterio a la palabra poundiana y la hace nueva en nuestra lengua.

RAE ARMANTROUT: POEMAS (2004-2014)**Trad. y ed. Natalia Carbajosa**

Rae Armantrout (Vallejo, California, 1947), asociada a la poesía del lenguaje y Premio Pulitzer de Poesía en 2010, ha ido añadiendo, libro tras libro, razones para la extrañeza de la palabra poética desde finales de los años setenta del siglo XX. Desafiando las convenciones del poema ordenado por un "yo" lírico omnisciente de cuya existencia se permite dudar a cada paso, Armantrout conjuga ética y estética en una propuesta artística rica en matices líricos (ritmo, sonido) y temáticos (la naturaleza, la física, el inconsciente) que invita al lector a reconsiderar sus propias herramientas de interpretación, al tiempo que expone los usos fraudulentos del lenguaje por parte de los medios de comunicación de masas y su invasión de nuestra subjetividad, cada vez más indefensa e inarticulada. Todo un reto, dentro y fuera de la poesía anglonorteamericana, que devuelve al lenguaje poético la fuerza que los discursos oficiales de nuestras sociedades hiper-tecnológicas casi habían conseguido neutralizar.

Natalia Carbajosa, además de autora de varios libros de poemas y colaboradora en revistas de poesía, posee una amplia trayectoria como traductora. Entre los poetas anglonorteamericanos que ha traducido al castellano destacan sus versiones de *Trilogía*, de Hilda Doolittle (2008), una antología del poeta norteamericano Scott Hightower (2012), otra de autoras norteamericanas

contemporáneas (2012) y la primera parte de las memorias de la poeta inglesa Kathleen Raine (2013), en colaboración con Adolfo Gómez Tomé.

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VOCES CONTRA LA MEDIOCRIDAD: LA VANGUARDIA TEATRAL DE LOS PROVINCETOWN PLAYERS, 1915-1922

Noelia Hernando Real

De 1915 a 1922 los Provincetown Players fueron la fuerza más viva del teatro norteamericano. Desde su pequeño escenario en el embarcadero Lewis en Provincetown, Massachusetts, en los veranos de 1915 y 1916, y desde sus teatros en el Greenwich Village neoyorquino de 1916 a 1922, consiguieron, contra todo pronóstico, revolucionar el teatro norteamericano. Ni Broadway, ni la censura, ni la Primera Guerra Mundial consiguieron poner fin a una aventura liderada por el objetivo de dar a los Estados Unidos un teatro propio, que hablaría de ellos y para ellos. Este volumen celebra, por primera vez en castellano, la historia de esta compañía, de la cual no solo surgirían los padres del teatro norteamericano, Susan Glaspell y Eugene O'Neill, sino otros grandes dramaturgos, diseñadores, escenógrafos y directores. El broche a esta celebración es la publicación de ocho obras nunca antes traducidas al castellano y firmadas por autores tan diferentes como George Cram Cook, Louise Bryant, Pendleton King, James Oppenheim, Bosworth Crocker, Edna St. Vincent Millay y Susan Glaspell.

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LA POESÍA TEMPRANA DE EMILY DICKINSON: CUADERNILLOS 4, 5 & 6

Ed. y trad. Paul S. Derrick, Nicolás Estévez y Gabriel Torres Chalk

Este es el tercer volumen de un proyecto cuyo objetivo es la traducción y lectura crítica de los cuarenta cuadernillos de Emily Dickinson, secuencias poéticas cortas que plantean una serie de preguntas acerca de las intenciones y los logros artísticos de la misteriosa autora norteamericana. La traducción de cada cuadernillo va acompañada de un comentario crítico con el fin de explicar los poemas y establecer el papel temático que juega cada una de estas piezas tempranas dentro de la obra global de la poeta. Los tres cuadernillos que componen esta tercera entrega incluyen un total de cincuenta y ocho poemas escritos entre 1859 y 1860. En ellos vemos cómo Dickinson empieza a desarrollar de manera consciente sus temas más importantes –la lógica de la renuncia, la tensión entre fe y duda, la muerte como una frontera epistemológica infranqueable y la metáfora de la resurrección– y, al mismo tiempo, da los primeros pasos hacia el uso de la secuencia poética como una unidad coherente de expresión.

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GERTRUDE STEIN: TEATRO Y VANGUARDIA

Teresa Requena Pelegrí

Gertrude Stein fue una de las protagonistas de la vida cultural del París de principios del siglo XX. Como colecciónista de arte, las paredes de su famoso *atelier*, en el número 27 de la *Rue de Fleurus*, alojaron muchos de los lienzos que configurarían la historia del arte moderno europeo. Tras una dimensión pública como madre de la Generación Perdida, la producción literaria de Stein fue prolífica y abarcó campos muy diversos. Entre ellos, su producción teatral ha sido la menos conocida a pesar de que llegó a escribir casi un centenar de textos dramáticos a lo largo

de su vida. Este libro constituye un estudio pionero al analizar la revisión del mito faustiano que Stein llevó a cabo en *Doctor Faustus Lights the Lights* (1938) y señalar las estrategias estéticas posmodernas que sirvieron de inspiración para nombres clave en el teatro experimental estadounidense como The Living Theatre, Robert Wilson o Richard Foreman.

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MAPPING THE WORLD DIFFERENTLY: AFRICAN AMERICAN TRAVEL WRITING ABOUT SPAIN

Maria Christina Ramos

Mapping the World Differently examines the rich collection of travel writing about Spain by twentieth-century African American writers. Surveying the ways in which such authors as Claude McKay, Langston Hughes, Richard Wright, and Frank Yerby perceive Spain's place in the world, this study explores how their works reveal the power of geographic imagination in shaping our perceptions of others around the globe. From the vantage point of Spain, these prominent African American writers create transformative literary maps of the world that invite readers to reconsider their relations to others as well as the significance of a globally positioned black identity. This book extends discussions of the role of travel and travel writing for critical self-reflection and highlights the value of African American travel writing about Spain, a place too often neglected in studies of African American travel.

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UN SUEÑO DENTRO DE OTRO: LA POESÍA EN ARABESCO DE EDGAR ALLAN POE

José Manuel Benítez Ariza

Poe quiso ser romántico a la manera de Byron, de Shelley, de Thomas Moore, pero su genio poético lo llevó por otros derroteros. Su íntimo descreimiento del ideal romántico de la Imagen se debió, en parte, a su fascinación por la Ciencia, "hija del tiempo"; pero también a su conciencia de escribir desde un entorno material y moral radicalmente distinto al de sus maestros. Su tentativa de armonizar estas contradicciones –de distinguir un patrón en la aparente desarmonía, como lo hay en las intrincadas decoraciones *en arabesco* que tanto fascinaron a los estetas de su tiempo– dará como resultado una poética altamente original. Y esa pugna también nos concierne, porque a partir de Poe, los grandes cuestionamientos de la sensibilidad precedente no tendrán lugar cada doscientos años, sino serán asunto de cada generación. Planteado en forma de *quest*, este libro se propone establecer en qué punto de la obra de Poe puede documentarse el inicio de esa íntima discrepancia con el romanticismo en la que encontramos el germen de la sensibilidad poética contemporánea.

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LA MASÍA, UN MIRÓ PARA MRS. HEMINGWAY

Alex Fernández de Castro

En 1925, Ernest Hemingway regaló a su primera esposa, Hadley, un cuadro de Joan Miró. Se llamaba 'La masía' y mostraba las dependencias de servicio de la casa de verano de Miró en Mont-roig del Camp, Tarragona. Cuando el novelista abandonó a Hadley renunció a 'La masía', pero recuperó la tela en 1934, y ya nunca se separó de ella. A su muerte, el lienzo fue donado

por su viuda, Mary Welsh, a la National Gallery de Washington DC. ¿Cómo fue la relación entre ambos artistas? ¿Por qué se sentía tan atraído Hemingway por el cuadro? ¿Qué importancia tuvo para Miró 'La masía' o la casa que lo inspiró? ¿Qué otros pintores interesaron a Hemingway? A éstas y a otras muchas preguntas trata de responder este libro, que también describe el largo periplo del cuadro, desde Mont-roig a Barcelona, pasando por París, Chicago, Florida o La Habana, hasta su destino definitivo en los Estados Unidos.

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AMERICAS: SELECTED VERSE AND VIGNETTE

A. Robert Lee

Americas: Selected Verse and Vignette seeks to give expression in poem and metaphor to the United States as a personally lived and engaged-with culture. The span, accordingly, involves both site and journey, a roster of art, people, different authorships, film, music, photography, cities, society. Whether the Pacific Galápagos or the Atlantic East Coast, the Chicago L or the Mississippi River, not to say territories near at hand and to the north and south, each piece speaks less in the voice of any literal visiting self than of persona. Close encounters. A menu of sight and sound. Prose sketches both serious and antic as well as verse. American Studies with a difference.

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BEYOND THE WALLS: BEING WITH EACH OTHER IN HERMAN MELVILLE'S CLAREL

Laura López Peña

Herman Melville's works constitute spaces to analyze the ethico-political potentiality of intersubjectivity for the creation of forms of togetherness that radically question traditional, dividing, categorizations of both personal and communitarian identity such as race, nation and nationality, religion, social class, gender, sexuality, even age. Published in 1876, as the United States celebrated its Centennial, and adopting a Holy Land context that resonates with a postbellum America of violent hatreds and divisions, Melville's complex narrative poem *Clarel: A Poem and Pilgrimage in the Holy Land* is an important work to unfold the politics in Melville's oeuvre. This book argues that *Clarel* is a universalist poem claiming the and the necessity of intersubjectivity for the creation of plural thinking and more democratic human relationships. At the same time it exposes the egocentrisms and one-sided worldviews hindering this development. Melville's articulation of intersubjective universalism underlines the impossibility of monolithic "Truth", as it points to the partiality of any interpretation, as well as to the narrowness, authoritarianism, and (self-)destructive consequences of clinging to one-sided conceptions of meaning.

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REMANDO DE NOCHE: LA POESÍA DE DONALD WELLMAN

Nicolás Estévez, ed.

Remando de noche es una antología de poemas del poeta, traductor y crítico Donald Wellman, traducidos al castellano por Francisca González Arias, presentada por Antonio Gamoneda, y con estudios críticos de Nicolás Estévez, David Rich y Miguel Teruel. Wellman es autor de diversos poemarios —*Exercises* (2015), *The Cranberry Island Series* (2013), *A North Atlantic Wall* (2010), *Prolog Pages* (2009) y *Fields* (1995)—, y traducciones de la obra poética de Antonio Gamoneda

al inglés, además de importantes ensayos críticos sobre la poesía norteamericana del siglo XX. En este volumen se presentan, por primera vez en castellano, algunos de sus poemas más destacados, en los que Wellman se acerca a la historia y gentes de España, y en los que nos muestra su singular "peregrinaje" y "contra-peregrinaje", es decir, la manifestación de unas influencias culturales que enriquecen el panorama cultural a ambos lados del Atlántico.

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MIRADAS CRUZADAS: ESCRITORAS, ARTISTAS E IMAGINARIOS (ESPAÑA-EE.UU., 1830-1930)

Fernanda Bustamante y Beatriz Ferrús, coords.

Entre 1850 y los primeros años del siglo XX, los cambios en el orden geopolítico del mundo generaron un juego de miradas, que la literatura reflejó en diferentes géneros, atentos a las mitologías de modernidad y progreso donde los Estados Unidos emerge como paradigma de futuro, mientras que España se escenifica como espacio en crisis que debe reinventarse y América Latina observa ambos escenarios. En este mismo contexto, coincidiendo con los avances de los primeros feminismos, fueron también muchos los relatos que prestaron especial atención a los modos de auto-representación y representación de la "mujer" como categoría contada por mujeres, que exploraron formas de profesionalización, asociacionismo y trazado de redes de apoyo trasnacional entre intelectuales, escritoras y artistas. Desde las propuestas literarias y creativas de Ramón de La Sagra, Eva Canel, Gregoria Urbina de Miranda, las autoras de la *Lira Poblana*, Carmen Dauset o Carolina Otero, Georgiana Goddard King, Edith Wharton y Elizabeth Champney, este libro busca cartografiar esas redes y analizar el modo en que los imaginarios de "lo estadounidense", "lo europeo", "lo hispano" y "lo femenino" se transforman en los intercambios de éstas.

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EL PENSAMIENTO CRÍTICO DESDE SUDAMÉRICA:

TRES AÑOS DE HUELLAS DE ESTADOS UNIDOS

Valeria L. Carbone & Fabio Nigra, eds.

Este volumen incluye una selección de artículos aparecidos durante varios años en la revista *Huellas de Estados Unidos. Estudios, perspectivas y debates desde América Latina*. Esta publicación es un proyecto colectivo surgido de las inquietudes de un grupo de investigadores de la Universidad de Buenos Aires quienes, con el apoyo y colaboración de académicos de otras universidades argentinas y del resto de América Latina. Su propuesta supone un acercamiento a los estudios sobre los Estados Unidos que implica la idea de desarmar la construcción ideológica que el excepcionalismo ha fundado y que la historiografía ortodoxa tradicional se ha encargado de difundir. Estos estudiósos apuestan por el cuestionamiento de la producción clásica norteamericana en las ciencias sociales y humanas, centrada en las buenas intenciones de los padres de la patria así como de las generaciones políticas posteriores que han gobernado el país. Con el fin de introducir una perspectiva capaz de problematizar los Estados Unidos, reorientan su estudio a un nivel de análisis más profundo, que da más acabada cuenta de los sucesos históricos, culturales, económicos y sociales de esta potencia que durante el siglo XX ha sido hegemónica.

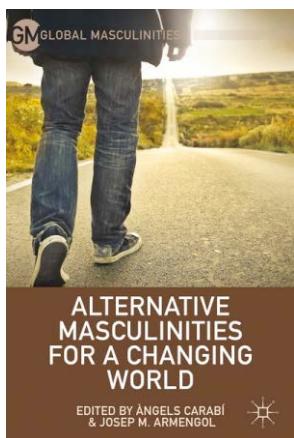
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LEER ANTES: CRÍTICA LITERARIA EN SUPLEMENTOS CULTURALES

Márgara Averbach

¿Qué aporta a los lectores la crítica literaria en medios masivos de comunicación? Después de años de ejercer el oficio por el que se lee un libro antes que otras personas y se elabora una guía de pocas palabras para aquellos que quieran acercarse a ese texto, la escritora y estudiosa Márbara Averbach nos ofrece una respuesta múltiple a esa pregunta no solo mediante la reflexión sino también con ejemplos: notas críticas, entrevistas y artículos largos. Como toda colección de textos, esta requiere un orden. Y ahí es donde surge la segunda pregunta: ¿cómo debe organizarse un amplio índice de lecturas? ¿Por nacionalidad del autor o autora, por temática, por género literario, por calidad? Esa segunda cuestión tiene aquí una única contestación: es imposible crear una clasificación coherente porque la literatura es un lugar complejo, donde se cruzan ideas, sensaciones, propuestas, experiencias. La literatura es, por esencia, inclasificable. La serie de artículos que Márbara Averbach nos presenta celebra esa cualidad y nos la explica con la profunda clarividencia y sagacidad de la ensayista que también es mujer de letras y creadora de realidades literarias.

Carabí, Àngels & Josep M. Armengol, eds. [Alternative Masculinities for a Changing World](#). New York: Palgrave MacMillan, 2014.



Masculinidades Alternativas en el Mundo de Hoy. Carabí, Àngels & Armengol, Josep Maria. (eds). Barcelona: Icaria, 2015. Colección Mujeres y Culturas

A pesar de que vivimos en un mundo globalizado y en constante cambio, los modelos de masculinidad hegemónica aún prevalecen. Para contrarrestar esta realidad, el presente volumen explora prácticas de género igualitarias para la creación de masculinidades nuevas o "alternativas". Estableciendo un puente entre las Ciencias Sociales y las Humanidades, el libro aporta, por un lado, una perspectiva interdisciplinar desde la teoría del trabajo social, la sociología y la antropología; por otro, el análisis literario muestra los caminos que adoptan distintos personajes masculinos de autores como Paul Auster, Jonathan Franzen, Toni Morrison, Annie Proulx, Richard Ford, Arturo Islas, Orson Scott Card, y de dramaturgas estadounidenses y escritoras árabo americanas, que les conducen, eventualmente, a convertirse en hombres más igualitarios.

El volumen es la versión en castellano del original, *Alternative Masculinities for a Changing World*. Carabí, Àngels & Armengol, Josep M.(eds). New York: Palgrave, Macmillan, 2014. Global Masculinities Series.

Castro-Borrego, Silvia Pilar & M^a Isabel Romero-Ruiz, eds. [Identities On the Move. Contemporary Representations of New Sexualities and Gender Identities](#). NY: Lexinton Books, 2015.

Cobo Piñero, M^a Rocío. [Sonidos de la diáspora. Blues y jazz en Toni Morrison, Alice Walker y Gayl Jones](#). Sevilla: Arcibel Editores, 2015.

Este libro parte de un acercamiento poliédrico al blues y al jazz como temas literarios, como ritmos transgresores, como espacios de reivindicación y como estandartes de la música que surgió del contacto cultural en la diáspora africana. Bajo esta premisa, *Sonidos de la diáspora* explora la influencia de ambos géneros musicales en la obra literaria de Toni Morrison, Alice Walker y Gayl Jones, de quienes apenas se ha destacado que rompen con la tradición de vincular los temas y la estética del blues y el jazz únicamente a poetas masculinos del *Harlem Renaissance* o del *Black Arts Movement*. Otra de las aportaciones del presente estudio reside en analizar el contexto sociocultural convulso en el que emergieron el blues y el jazz en Estados Unidos: desde los circuitos teatrales segregados de principios del siglo XX, hasta el posterior éxito de los ritmos sincopados dentro y fuera del país. Asimismo, *Sonidos de la diáspora* profundiza en el impacto cultural de cantantes como Bessie Smith, Ma Rainey o Billie Holiday y de instrumentistas femeninas, ausentes en la mayoría de historias del jazz, como la pianista Mary Lou Williams, la trombonista Melba Liston o la saxofonista Elvira Redd. El libro está dividido en tres capítulos, precedidos por una Introducción que detalla la influencia del blues y el jazz en la literatura negra, con énfasis en las voces femeninas. Los textos literarios seleccionados musicalizan memorias de opresión racial, sexual y de clase, a partir de los ritmos precursores de la música negra.

Collado-Rodríguez, Francisco, ed. [Chuck Palahniuk: Fight Club. Invisible Monsters. Choke](#). London: Bloomsbury, 2013.

Coperías, M^a José, ed. (trad. Elizabeth Power) [Norte y Sur de Elizabeth Gaskell](#). Madrid: Cátedra, 2015.

Cuder-Domínguez, Pilar, ed. [Genre in English Literature, 1650-1700. Transitions in Drama & Fiction](#). Amherst NY & London: Cambria Press, 2014.

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Debritto, Abel. [Charles Bukowski, King of the Underground: from Obscurity to Literary Icon](#). NY: Palgrave MacMillan, 2013 (Choice review).

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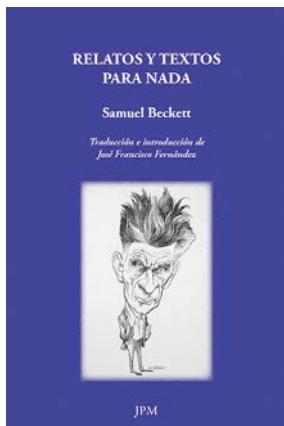
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Emron Esplin & Margarida Vale do Gato, eds. [*Translated Poe*](#). Lehigh Valley: Pennsylvania State University (Lehigh Press) / Lanham, Maryland: Rowman & Littlefield, 2014.

Fernández Caparrós, Ana, Natalie Gómez Handford & Stella Ramos, eds. [*Poéticas por venir, políticas del duelo*](#). Madrid: Verbum, 2014.

Fernández Morales, Marta. [*La década del miedo. Dramaturgias audiovisuales post-11 de septiembre*](#). Bern: Peter Lang, 2013.

Fernández, José Francisco, Ed y Trad. Samuel Beckett, *Relatos y textos para nada*. Valencia: JPM Ediciones, 2015.



ISBN: 978-84-15499-31-2

Cuando en 1955 la editorial Minuit publicó los *Relatos y Textos para nada*, en su versión original en francés, Samuel Beckett ya había sorprendido al mundo con la originalidad y el ingenio de *Esperando a Godot* (estrenada en 1953). La producción de nuevas obras de teatro, todas ellas de gran calado existencial, haría que en las siguientes décadas el autor irlandés se convirtiera en el dramaturgo más influyente del siglo XX. Sin embargo, su obra narrativa no es en absoluto desdeseñable y, en la opinión de muchos críticos, la profundidad alcanzada en sus novelas y relatos es muy superior a lo conseguido en teatro. Los *Relatos* de Samuel Beckett, por ejemplo, muestran a un Beckett en plena madurez creativa, presentando con toda crudeza a un tipo de personaje característico de su universo literario: un ser desamparado que deambula por escenarios inhóspitos y cuyas peripecias reflejan, parcialmente, las penalidades sufridas por el autor durante la Segunda Guerra Mundial. Los *Textos para nada*, por su parte, constan de 13 fragmentos en los que Beckett despoja a la literatura de todo artificio y se aproxima, en una búsqueda obsesiva, como ningún escritor había hecho antes, a lo que yace detrás de las palabras, ya sea la verdad o el vacío. Fue el propio Beckett el que tradujo al inglés todas las secciones que conforman el libro hasta que se publicó en esta lengua en 1967. Esta es la versión que ha sido traducida por primera vez al castellano por José Francisco Fernández para JPM Ediciones.

Fernández, José Francisco & Alejandra Moreno Álvarez, eds. [*A Rich Field Full of Pleasant Surprises. Essays on Contemporary Literature in Honour of Professor Socorro Suárez Lafuente*](#). Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.

Ferry, Peter. [*Masculinity in Contemporary New York Fiction*](#). London: Routledge, 2015.

Fraile Marcos, Ana M^a, ed. [*Literature and the Glocal City*](#). London: Routledge, 2015.

Fresno Calleja, Paloma & Janet Wilson, eds. [*Un país de cuento. Veinte relatos de Nueva Zelanda*](#). Zaragoza: Prensas U. Zaragoza, 2014.

Gallagher, Donat & Carlos Villar-Flor. [*In the Picture. The Facts Behind the Fiction in Evelyn Waugh's Swords of Honour*](#). Rodopi/Brill. 2014.

Gómez Lara, Manuel J., María José Mora, Paula de Pando, Rafael Portillo, Juan A. Prieto Pablos & Rafael Vélez. [*Restoration Comedy, 1660-1670. A Catalogue*](#). Amherst NY: Teneo Press, 2014.

Gómez López, Jesús Isaías, ed. y trad., [*Ray Bradbury: Poesía completa*](#) (edición bilingüe). Madrid: Cátedra, 2013.

Gregor, Keith, ed. [*Shakespeare and Tyranny: Regimes of Reading in Europe and Beyond*](#). Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.

Gregorio-Godeo, Eduardo de & Ángel Mateos-Aparicio Martín-Albo, eds. [*Constructing Selves: Issues in Gender, Age, Ethnicity and Nation*](#). Cuenca: Ediciones de la Universidad de Castilla-La Mancha, 2015.

Hurtley, Jacqueline. [*Walter Starkey: An Odissey*](#). Dublin: Four Courts Press, 2013.

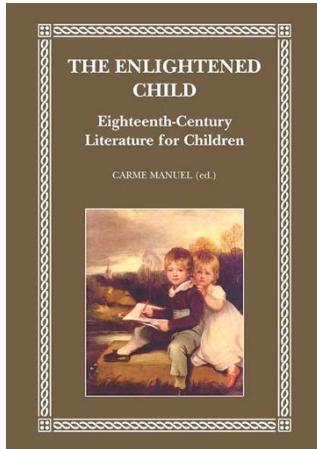
Ibáñez Ibáñez, José R. & Blasina Cantizano Márquez, ed & trad. [*Una llegada inesperada y otros relatos, de Ha Jin \(1956\)*](#). Madrid: Ediciones Encuentro, 2015.

Jaime de Pablos, María Elena & Mary Pierse, eds. [*George Moore and the Quirks of Human Nature*](#). Oxford et al.: Peter Lang, 2013.

López Santos, Antonio. [*Historia del teatro inglés: desde sus orígenes hasta Shakespeare*](#). Madrid: Publicaciones de la Asociación de Directores de Escena de España, 2013.

López Varela, Asunción, ed. [*Cityscapes: World Cities and Their Cultural Industries*](#). Champagin, IL: Common Ground, 2013.

Manuel, Carme, ed. [*The Enlightened Child: Eighteenth-Century Literature for Children*](#). Valencia: JPM, 2015.



ISBN: 978-84-15499-29-9

The eighteenth-century texts featured in this anthology were among the first to be written and published expressly for English speaking children. Under the widely acknowledged influence of John Locke's and Jean-Jacques Rousseau's educational philosophies, children's literature emerged as a fundamental genre to reform society through the construction of enlightened, liberal, rational and virtuous citizens, both male and female. John Newbery, Sarah Fielding, Anna Laetitia Barbauld, Thomas Day, Dorothy Kilner, Sarah Trimmer, and Maria Edgeworth fused instruction with amusement in their stories, and created a fascinating catalog aimed at fostering new ethical, social, cultural and political values through seemingly innocent and innocuous writing.

[**Martínez-García, Laura. *17th -&18th- Century English Comedies as a New Kind of Drama. A Foucauldian Interpretation of Family Relations, Sexuality and Resistance as Psychological Power.***](#) Lewiston NY: Edwin Mellen Press, 2014.

[**Martín-Alegre, Sara, ed. *Gender & Feminism: The Student's View.***](#) Barcelona: UAB, 2015.

[**Morales, Marta. *La década del miedo. Dramaturgias audiovisuales post-11 de septiembre.***](#) Bern: Peter Lang, 2013.

[**Morató, Yolanda. *Sado by William Plomer.***](#) Edición, traducción y prólogo. Málaga: Zut Ediciones, 2013.

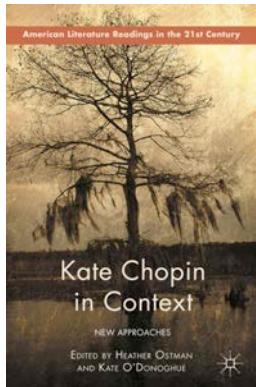
[**Oliete-Aldea, Elena. *Hybrid Heritage on Screen. The 'Raj Revival' in the Thatcher Era in American Literature.***](#) London: Palgrave-MacMillan, 2015.

[**Oliver-Rotger, M^a Antònia, ed. *Identity, Diaspora & Return in American Literature.***](#) London & New York : Routledge, 2014.

[**Onega, Susana & Jean-Michel Ganteau, eds. *Contemporary Trauma Narratives: Liminality and the Ethics of Form.***](#) London & New York : Routledge, 2014.

[**Oria, Beatriz. *Talking Dirty on Sex and the City. Romance, Intimacy, Friendship.***](#) Lanham & Plymouth: Rowman & Littlefield, 2014.

Ostman, Heather & Kate O'Donoghue, eds. [Kate Chopin in Context. New Approaches](#). New York: Palgrave MacMillan, 2015.



"While Kate Chopin, famed writer of *The Awakening*, has received considerable scholarly attention over the years, very little scholarship has focused on her twenty-first century impact, particularly on the global level. *Kate Chopin in Context: New Approaches* revisits familiar themes, establishes new themes, and brings theory to practice in classroom settings, where so many encounter Chopin as readers and as teachers. Notably, the collection includes essays from around the globe, written by scholars from North America, South America, Europe, and the Middle East: Diana Epelbaum, Emily Toth, Eulalia Piñero Gil, Bernie Koloski, Patricia J. Sehulster, Corrie Merricks, Kathryn O'Donoghue, Cido Rossi, Mohana Rajakumar, Rafael Walker, Patandchuck Sehulster and Amy C. Branam Armiento. The essays offer readers glimpses into the multi-national appreciation and versatility of the author's work. Other topics include technological applications to teaching Chopin, Gender Studies, historical and legal context, among many others. In turn, this much-needed collection reiterates and reinvigorates Kate Chopin's relevance and ultimately influence on the history of American writing." (PalgraveMacmillan)

Contents:

Introduction; Heather Ostman and Kate O'Donoghue

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2. Kate Chopin and the Dilemma of Individualism; Rafael Walker
3. "A quick conception of all that this accusation meant for her": The Legal Climate at the Time of "Désirée's Baby"; Amy Branam Armiento
4. The Gothic in Kate Chopin; Aparecido Donizete Rossi
5. The Pleasures of Music: Kate Chopin's Artistic and Sensorial Synesthesia. Eulalia Piñero Gil
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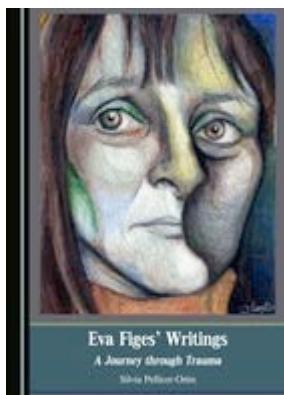
Hawthorne, Harper, Atherton, Chopin, and Dreiser; Patricia Sehulster

11. What Did She Die of? "The Story of an Hour" in the Middle East Classroom; Mohanalakshmi Rajakumar

12. Teaching Chopin through Multimedia; Kate O'Donoghue

Owen, David, ed. [Anna Maria Porter's Walsh Colville: or, A Young Man's First Entrance into Life.](#) Lewiston NY: Edwin Mellen Press, 2015.

Pellicer-Ortin, Silvia: [Eva Figes' Writings. A Journey through Trauma.](#) Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.



ISBN-13:978-1-4438-8062-6 / ISBN-10:1-4438-8062-0 Date of Publication: 01/10/2015

Pages / Size: 290 / A5

This book provides a general overview of the life and literary career of the prolific writer Eva Figes, placing her extensive production within the various literary movements that have shaped the last century, and drawing on the main features of her works and the different stages in her production. Having recourse to the tools provided by narratology and using the theoretical background of the disciplines of ethics, Holocaust and trauma studies, together with other related fields such as theories of artistic representation, identity questions concerning Jewishness, contemporary history and philosophy, it carries out a comprehensive analysis of Figes's main works.

The main starting hypothesis explored throughout the book is that an evolution may be traced in the aesthetics employed by Figes throughout her career – from her initial Modernist phase to her more realist position – to depict individual and collective traumas. The author's evolution in the topics and narrative techniques employed mirrors the different stages in the individual and collective processes of recovery from traumatic experiences, from the process of acting out to the eventual healing phase. Thus, the conclusions will be useful not only to make Figes' work known to a wider audience, but also to gain an insight into the evolution of the literary tendencies of the last few decades in trying to represent some of the most horrible events of the modern age.

Buy at: <http://www.cambridgescholars.com/eva-figes-writings>

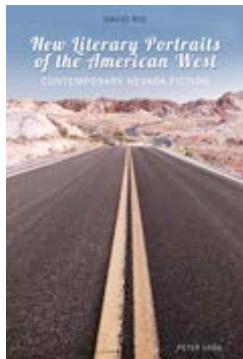
Piñero Gil, Eulalia y Julia Salmerón Cabañas. [Rompiendo un mar de silencio: reflexiones interdisciplinares sobre la violencia contra las mujeres.](#) Madrid: Ediciones Universidad Autónoma de Madrid, 2013.

Pujante, Ángel-Luis, ed.: [Dramas históricos, William Shakespeare.](#) Madrid: Espasa Clásicos, 2015.

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Reyes-Torres, Agustín, Luis S. Villacañas-de-Castro, Betlem Soler-Pardo, eds.: [Thinking Through Children's Literature in the Classroom](#). Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.

Río Raigadas, David. [New Literary Portraits of the American West: Contemporary Nevada Fiction](#). Bern: Peter Lang, 2014.



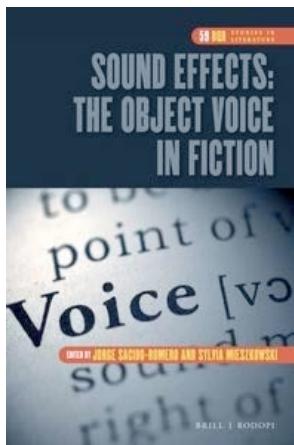
(300 pp.) ISBN 978-3-0343-1590-6 hb. (Hardcover)

Book Synopsis

This book focuses on contemporary Nevada fiction as one of the most probing and intense literary explorations of the American West as a whole. Recent fictional representations of Nevada possess a revelatory value in relation to the whole West because they encompass some of the most common thematic trends in contemporary western writing. Actually, the thematic maturation of Nevada fiction over the last four decades often parallels the evolution of postfrontier writing, in particular, its growing departure from the overused topics and images of the formula western. Nevada fiction also possesses some unique and distinctive themes, such as its depiction of Basque immigrants, its emphasis on nuclear testing and nuclear waste, and its portrait of such peculiar cities as Reno and Las Vegas. This study discusses contemporary writing set in Nevada both by Nevadans (Robert Laxalt, Frank Bergon, Willy Vlautin, Phyllis Barber, Claire Vaye Watkins...) and by non-resident authors (Joan Didion, Hunter S. Thompson, Larry McMurtry...), drawing new attention to a remarkable literature that has been too often neglected in discussions of the American West.

Romero Ruiz, María Isabel. [The London Lock Hospital in the Nineteenth Century. Gender, Sexuality and Social Reform](#). Bern: Peter Lang, 2014.

Sacido-Romero, Jorge & Sylvia Mieszkowski, eds. [Sound Effects: The Object Voice in Fiction](#). Leiden: Brill/Rodopi, 2015.

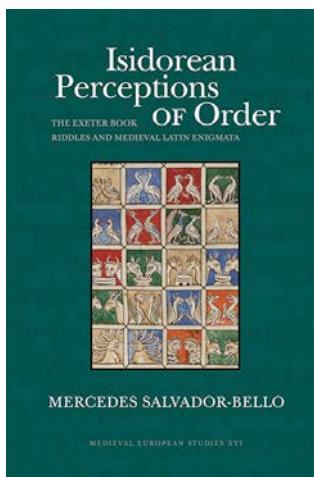


(Series: *DQR Studies in Literature*, nº 59).

Sound Effects combines literary criticism and psychoanalytic theory in eleven original articles which explore the potential of the object voice as an analytic tool to approach fiction. Alongside the gaze, the voice is Jacques Lacan's original addition to the set of partial objects of classical psychoanalysis, and has only recently been theorised by Mladen Dolar in *A Voice and Nothing More* (2006). With notable exceptions like Garrett Stewart's *Reading Voices* (1990), the sonorous element in fiction has received little scholarly attention in comparison with poetry and drama. *Sound Effects* is a contribution to the burgeoning field of sound studies, and sets out to fill this gap through selective readings of English and American fiction of the last two hundred years. Contributors: Mladen Dolar, Garrett Stewart, Peter Weise, Fred Botting, Bruce Wyse, Phillip Mahoney, Natalja Chestopalova, Jorge Sacido-Romero, Matt Foley, Sylvia Mieszkowski, Alexander Hope, Marcin Stawiarski.

Sáez Hidalgo, Ana & R.F. Yeager, eds. [*John Gower in England and Iberia. Manuscripts, Influences, Reception.*](#) D.S. Brewer. Publications of the John Gower's Society, 2014.

Salvador-Bello, Mercedes. [*Isidorean Perceptions of Order: The Exeter Book Riddles and Medieval Latin Enigmata.*](#) Morgantown: West Virginia University Press, 2015.



530pp. ISBN: 978-1-935978-51-0.

Medieval European Studies Series: Volume 17 <http://wvupressonline.com/node/559>

This book discusses the considerable influence exerted by Isidore's Etymologiae on the compilation of early medieval enigmata. Either in the form of thematic clusters or pairs, Isidorean encyclopedic patterns are observed not only in major Latin riddle collections in verse but can also

be detected in the two vernacular assemblages contained in the Exeter Book. As with encyclopedias, the topic-centered arrangement of riddles was pursued by compilers as a strategy intended to optimize the didactic and instructional possibilities inherent in these texts and favor the readers' assimilation of their contents. This book thus provides a thoroughgoing investigation of medieval riddling, with special attention to the Exeter Book Riddles, demonstrating that this genre constituted an important part of the school curriculum of the early Middle Ages.

Shannon, William H., Christine M. Bochen & Patrick F. O'Connell, trad. [Diccionario de Thomas Merton](#). Bilbao: Mensajero, 2015.

Somacarrera Iñigo, Pilar, ed. [Made in Canada, Read in Spain: Essays on the Translation and Circulation of English-Canadian Literature](#). Berlin: De Gruyter, 2013.

Somacarrera Iñigo, Pilar (traducción). [Las comadres de la Rez](#). Por Tomson Highway. Calgary: Fifth House, 2014.

Sumillera, Rocío G. ed. [Richard Carew. The Examination of Men's Wits](#). London: Modern Humanities Research Association, 2014.

Villar-Argáiz, Pilar, ed. [Literary Visions of Multicultural Ireland: The Immigrant in Contemporary Irish Literature](#). Manchester: Manchester University Press, 2014.

[MONOGRAFÍA]

Anniversaries:

Arthur Miller (1915-2005)
&
Saul Bellow (1915-2005)

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In Memoriam E.L. Doctorow (1931-2015)

“ARTHUR MILLER (1915-2015): EL VASTO LEGADO DE UNA VOZ CRÍTICA”

Juan Ignacio Guijarro González (U. Sevilla)

La irrupción casi simultánea de Arthur Miller y Saul Bellow (y la posterior de E. L. Doctorow) en el panorama literario es una prueba irrefutable de la sólida presencia que los autores judío-estadounidenses han tenido desde el final de la Segunda Guerra Mundial, algo impensable en la primera mitad del siglo XX. Tras su fallecimiento en 2005 a los 89 años, Arthur Miller ha pasado a la historia como una de las grandes voces del pasado siglo, no sólo por ser un dramaturgo excepcional, sino también un intelectual comprometido con la realidad de su tiempo durante décadas, desde la Depresión hasta las turbulentas elecciones presidenciales del año 2000. Su talante le hizo ser elegido presidente de *PEN International* en 1965 y en esos años desarrolla un intenso activismo político que incluye causas como la guerra de Vietnam o la defensa de escritores en peligro. En este homenaje por su centenario se analizan algunas facetas de la mentalidad crítica e independiente del autor de *Death of a Salesman*.

Saul Bellow obtuvo el Premio Nobel en un año tan simbólico para Estados Unidos como 1976 pero Arthur Miller, al igual que James Joyce, Virginia Woolf, Marcel Proust, Jorge Luis Borges o Vladimir Nabokov, entre otros, murió sin recibir el preciado galardón (que, en cambio, se le otorgó a Winston Churchill en 1953). Poco antes de fallecer, Miller recibió en 2002 el Premio Príncipe de Asturias, junto a otros pioneros de la cultura en Estados Unidos como Edward Said o Woody Allen (al que parece que Miller trató por primera vez en Asturias). En el acta firmada en Oviedo el 8 de mayo de 2002 se define certeramente a Arthur Miller como

"maestro indiscutible del drama contemporáneo que, con independencia de espíritu y notable sentido crítico, ha logrado transmitir desde la escena las inquietudes, los conflictos y las aspiraciones de la sociedad actual, renovando así la permanente lección humanística del mejor teatro;" el jurado presidido por Víctor García de la Concha subraya el carácter crítico e independiente del galardonado ("Arthur Miller").

Aunque cultivara con enorme solvencia otros géneros como el ensayo, la autobiografía o incluso el guion, el gran legado literario de Miller es sin duda su teatro, género en el que desplaza junto a su coetáneo Tennessee Williams durante la que se considera época dorada del teatro estadounidense (1945-1960), que florece a la sombra alargada de Eugene O'Neill. Entre las obras que Miller estrena en esos años se cuentan títulos cruciales del teatro del siglo XX como *All My Sons* (1947), *The Crucible* (1953), *A View from the Bridge* (1956) y, por supuesto, *Death of a Salesman* (1949), su indiscutible obra maestra. Según la máxima autoridad en Miller, el británico Christopher Bigsby, en todos estos textos se profundiza en 'moral imperatives' como la traición, la responsabilidad, la culpa o la negación: "Time after time he explores the lives of those who fail to acknowledge their freedom to act. They are observers of their own fate" (3-4). Desde diversos prismas, estos temas--y otros afines--aparecen en su teatro desde los textos de formación en los años treinta hasta *Finishing the Picture* (2004), su última obra.

Arthur Miller nació el 17 de octubre de 1915 en Harlem, poco antes de que dicha zona del norte de Manhattan se convirtiera en un enclave afroamericano y en el epicentro del *Harlem Renaissance*. Crece en una familia de judíos emigrados de Polonia y su padre tenía un próspero negocio textil que enseguida iba a sufrir el impacto de la Depresión; de repente, la vida de la familia cambia drásticamente, y el autor ya nunca iba a olvidar esa dura experiencia personal y colectiva, que subyace en obras como *Death of a Salesman*, *The Price* (1968) o *The American Clock* (1980). En opinión del ya mencionado Bigsby, la Depresión y el Holocausto judío constituyen los dos hechos históricos esenciales para entender la obra de Miller (4-5). La nueva

realidad familiar casi le impide asistir a la Universidad de Michigan, donde inicialmente estudia Periodismo y colabora en el *Michigan Daily*. En los turbulentos años treinta, dicha universidad era conocida por su fuerte activismo de izquierdas, que iba a dejar una huella indeleble en el autor. Otra influencia crucial es el profesor Kenneth Rowe, cuyo curso de teatro le hace descubrir el potencial del género dramático. De hecho, en la universidad gana en varias ocasiones el *Hopwood Prize* con sus primeras obras, que ya evidencian las inquietudes sociales y políticas que iban a marcar toda su carrera. Hoy día, el único teatro del mundo que lleva su nombre es el Arthur Miller Theatre de la Universidad de Michigan, que en 2015 ha dedicado casi íntegramente su programación de octubre a conmemorar el centenario con actividades de toda índole.

Tras estrenar sin éxito en Broadway en 1944, tres años después obtiene el *New York Drama Critics' Circle Award* por su primera gran obra, *All My Sons*, un drama familiar en el que afloran de forma manifiesta diversos dilemas morales en el hogar de los Keller. Asimismo, las tensiones familiares y dilemas como la culpa o la responsabilidad vertebran *Death of a Salesman*, la obra que le consagra al estrenarse en el Morocco Theatre de Broadway el 10 de febrero de 1949, alcanzando las 742 representaciones y obteniendo los mayores reconocimientos del año, incluyendo el premio Pulitzer; al igual que había ocurrido con *All My Sons*, el montaje lo dirige su buen amigo Elia Kazan, que dos años antes había sido responsable de otro estreno histórico en Broadway: *A Streetcar Named Desire*, de Tennessee Williams. Por su parte, el corpulento actor Lee J. Cobb da vida al protagonista, uno de los grandes personajes de la historia del teatro estadounidense: Willy Loman. En *Death of a Salesman* Miller no indaga exclusivamente en los peligros del capitalismo (como muchos creyeron en su momento), sino también en el riesgo de creer ciegamente en el sacroso *American Dream* y de asumir el éxito como única aspiración vital. Willy Loman, un *Everyman* del siglo XX, es incapaz de reconocer sus errores y de aceptar la responsabilidad de sus actos, lo cual deteriora la relación con sus dos hijos varones, Biff and Happy. Aunque en Miller los personajes masculinos suelan estar mejor

perfilados que los femeninos, es Linda Loman quien percibe la angustia vital de su marido: "He's not the finest character that ever lived. But he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog" (44). El pasado y el presente se entremezclan constantemente en un texto cuyo título original era *The Inside of His Head*, subrayando el confuso estado mental del protagonista; de este modo, la influencia que el teatro realista de Henrik Ibsen tuvo inicialmente en Miller se diluye; casi cuatro décadas después, pasado y presente habrían de entrelazarse de nuevo armoniosamente en el excelente volumen autobiográfico *Timebends: A Life* (1987).

Para matizar aspectos puntuales del personaje de Willy Loman, el dramaturgo publica sendos artículos en la prensa neoyorquina, "Tragedy and the Common Man" y "The Nature of Tragedy", iniciando así una longeva y fructífera trayectoria como ensayista. En "Tragedy and the Common Man", publicado en *The New York Times* el 27 de febrero de 1949 y ampliamente debatido, ofrece su relectura personal de la función que la tragedia ha de desempeñar en pleno siglo XX: "I believe that the common man is as apt a subject for tragedy in its highest sense as kings were. . . . Tragedy, then, is the consequence of a man's total compulsion to evaluate himself justly" (*Theatre Essays* 3-4).

El autor volvería a desarrollar ampliamente sus planteamientos sobre la tragedia moderna en su siguiente obra, *The Crucible* (1953), que tuvo una acogida mucho más fría que *Death of a Salesman*. Los motivos no fueron estrictamente artísticos pues en gran medida obedecían a que, con esta nueva obra, el dramaturgo daba muestras una vez más de su talante crítico y su independencia al plantear una analogía obvia entre la 'caza de brujas' acaecida en el Salem puritano y la represión anticomunista desatada en Estados Unidos tras la Segunda Guerra Mundial. Miller fue uno de los escasísimos escritores del país que se atrevió a denunciar públicamente la represión política a gran escala que –durante casi una década—se perpetró por todo Estados Unidos al amparo de la ley. Por el contrario, Elia Kazan había delatado a amigos

comunistas en 1952, lo cual produjo una sonora ruptura entre ambos y, por consiguiente, Kazan ya no dirigió *The Crucible*. Afortunadamente, al correr de los años esta obra perdura como una implacable reflexión sobre la represión y la intolerancia que puede entenderse perfectamente en aulas y escenarios de todo el mundo sin conocer las circunstancias en las que se gestó, un tema fascinante que el propio autor ha detallado a menudo, tanto en artículos como "Journey to *The Crucible*" (*The New York Times*, 1953), "Brewed in *The Crucible*" (*The New York Times*, 1958) o "Why I Wrote *The Crucible*" (*The New Yorker*, 1996), como en extensos pasajes de *Timebends*, su volumen autobiográfico.

El héroe de esta tragedia es de nuevo un personaje masculino, John Proctor, una figura histórica a la que el autor coloca en un complejo dilema moral cuando la histeria desatada en la comunidad de Salem le obliga a escoger entre salvar su vida o salvar su buen nombre (un tema recurrente en Miller). En el que debe ser uno de los pasajes más intensos de toda la obra milleriana, John Proctor sella su destino cuando rompe su confesión y hace una defensa encendida de su dignidad ante las autoridades puritanas:

PROCTOR [with a cry of his soul]: Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave my name! (124)

A los dos hechos históricos que, como ya se ha señalado, Christopher Bigsby considera esenciales en Miller, la Depresión y el Holocausto, cabe añadir un tercero, la 'caza de brujas' anticomunista, que aflora en varias de sus obras de teatro y es uno de los ejes temáticos sobre los que bascula la autobiografía *Timebends*. De hecho, en 1950, tres años antes de estrenarse *The Crucible*, el escritor ya había adaptado un texto clásico de Henrik Ibsen, *An Enemy of the People*, de innegables resonancias sociopolíticas en el enrarecido clima ideológico de postguerra. *A View from the Bridge* (1956) aborda nuevamente el tema de la delación y, por ello, a menudo ha sido considerada como su réplica a *On the Waterfront*, la extraordinaria película de Elia Kazan estrenada dos años antes en la que se justifica abiertamente la delación por medio

del personaje de Terry Malloy, al que interpreta de forma magistral Marlon Brando (que ya había trabajado con Kazan en las versiones dramática y filmica de *A Streetcar Named Desire*). El que tanto *A View from the Bridge* como *On the Waterfront* transcurran en el mundo de los muelles de Nueva York no hace sino subrayar la singular relación intertextual que existe entre ambas obras.

Sin embargo, la compleja relación artística entre Miller y Kazan iba a tomar un giro inesperado cuando, de forma un tanto sorprendente, el escritor le pidió a su viejo amigo que dirigiera—para la temporada inaugural del Lincoln Center neoyorquino—el estreno de *After the Fall* (1964), una de sus obras más controvertidas y en la que de nuevo aflora el tema de la delación. En su imprescindible estudio sobre el delator como figura paradigmática de aquella época infame, *Naming Names*, Victor S. Navasky subraya que este reencuentro no fue bien acogido de forma unánime: “the reconciliation between these two was hard for many to understand, much less to accept. . . . Many of Miller’s friends never forgave him for reuniting with Kazan” (217-18).

Este polémico reencuentro se produjo años después de que Arthur Miller viviera uno de los episodios clave de su vida, su comparecencia ante el House Un-American Activities Committee (HUAC), al que—al contrario de lo que suele afirmarse—no pertenecía Joseph McCarthy, pues se trataba de un órgano de la cámara baja y McCarthy era senador. Su comparecencia en Washington D.C. tuvo lugar en 1956, tras haber estado años denunciando abiertamente la represión anticomunista no sólo en obras de teatro, sino también en artículos de prensa normalmente publicados en medios progresistas. En el verano de 1954 la revista *The Nation* incluyó un artículo de tono irónico firmado por Arthur Miller, “Every American Should Go to Jail: A Modest Proposal for Pacifying the Public Temper”, que obviamente era una adaptación del lacerante texto de Jonathan Swift a la realidad estadounidense de postguerra. Ese mismo año, el Departamento de Estado le deniega el pasaporte, impidiéndole así asistir al estreno de *The Crucible* en Europa, que iba a tener lugar en Bruselas; el autor resumió la cuestión al declarar al

semanario *Newsweek* de forma lapidaria: “It didn’t harm me, it harmed the country; I didn’t need any foreign relations” (cit. Whitfield 120).

El 21 de junio de 1956, comparece a declarar ante el HUAC en la capital del país, un episodio que algún crítico no duda en considerar “outside of the theater, the most compelling staging of Miller’s political persona” (Mason 9). Su testimonio va a ser muy distinto al de Elia Kazan cuatro años antes, pues el dramaturgo se erige en uno de los escasos *unfriendly witnesses*, es decir, testigos que se niegan a colaborar con los investigadores; por ello, pertenece a una minoría de artistas estadounidenses del momento que adoptaron dicha postura, como los denominados *Hollywood Ten*, Lillian Hellman, Pete Seeger o Paul Robeson. Por el contrario, entre la nutrida nómina de quienes sí optaron por colaborar con el HUAC se cuentan—además de Kazan—Walt Disney, Gary Cooper, Ronald Reagan, Clifford Odets o Lee J. Cobb (el primer Willy Loman).

En *Timebends*, Arthur Miller evoca la sensación de incertidumbre que le embargaba mientras esperaba en la neoyorquina Penn Station el tren que iba a llevarle a Washington a declarar. Habían acudido a despedirle su madre y su segunda esposa, Marilyn Monroe, con la que estuvo casado de 1956 a 1961: ambos conformaban el matrimonio más renombrado del país hasta la aparición, poco después, de John y Jacqueline Kennedy. De todos modos, el propio Miller era plenamente consciente de que, en el año 1956, el HUAC había perdido mucho fuelle y de que la cruzada anticomunista había empezado a flaquear tras la caída en desgracia del senador McCarthy en 1953. El propio Miller argumentó varias veces que, si el comité lo citó a declarar en una fecha tan tardía, era esencialmente para conseguir publicidad inmediata para su causa, dado que se estaba citando a la pareja de la actriz más popular del planeta: “the hearing could be canceled provided Marilyn agreed to be photographed shaking hands with him [HUAC Chairman]” (*Timebends* 406).

La comparecencia de 1956 es una ilustración perfecta de que, a veces, “life imitates art”, como sugiriera con su ingenio habitual Oscar Wilde, otro genio del teatro crítico con su sociedad que tuvo problemas mucho mayores con la justicia. En su declaración, Miller se esforzó por seguir fielmente el estricto código ético que preside su teatro. Si, a diferencia de otros *unfriendly witnesses*, no cuestionó el derecho del estado a investigar la ideología de sus ciudadanos, fue tajante cuando se le instó a que delatara a personas de posible filiación izquierdista:

MR. ARENS: Can you tell us who was there when you walked into the room?

MR. MILLER: Mr. Chairman, I understand the philosophy behind this question and I want you to understand mine. . . . I cannot use the name of another person and bring trouble on him. . . . I take responsibility for everything I have ever done, but I cannot take responsibility for another human being. . . . my conscience will not permit me to use the name of another person. (Bentley 820, 822)

Llama poderosamente la atención que, al igual que en sus obras de teatro, en su respuesta al HUAC Arthur Miller le otorgue al nombre un elevado significado moral que hay que preservar a cualquier precio. Pero lo más sobresaliente es que—retomando la idea de Wilde—el autor que en 1953 había estrenado *The Crucible* respondiera en 1956 de forma sospechosamente parecida a como lo hace el personaje de John Proctor cuando las autoridades de Salem le exigen que acuse de brujería a miembros de la comunidad y salvar así su vida: “I speak my own sins; I cannot judge another. [Crying out with hatred] I have no tongue for it” (123). Aunque al negarse a proporcionar nombres, el autor fue condenado por desacato a una pena de un mes de cárcel y quinientos dólares de multa, un tribunal de apelación anuló la condena posteriormente y lo exoneró por completo.

Una última otra faceta que también desvela la mentalidad crítica y progresista del creador de Willy Loman fue la especial relación que siempre mantuvo con nuestro país. El origen de esta relación se remonta a sus años de estudiante en la Universidad de Michigan, que prácticamente coinciden con los de la guerra civil española, un hecho histórico que habría de marcar a toda una generación de progresistas por todo el planeta. En su discurso de aceptación pronunciado en el Teatro Campoamor de Oviedo, que inicia reconociendo expresamente sus “lazos con España y

su cultura”, Arthur Miller subraya—setenta y cinco años después—el tremendo impacto que la guerra española tuvo en toda una generación de jóvenes idealistas de izquierda:

Acababa de cumplir veinte años cuando estalló la Guerra Civil, con el alzamiento encabezado por Franco contra la República. No hubo ningún otro acontecimiento tan trascendental para mi generación en nuestra formación de la conciencia del mundo. Para muchos fue nuestro rito de iniciación al siglo veinte. (“Arthur Miller” n.p.)

Para Miller y toda una generación, el conflicto de España era una lucha simbólica entre el fascismo y la democracia que, de hecho, iba a originar la creación—por parte de voluntarios—de las *International Brigades* a nivel internacional y de la *Lincoln Brigade* en Estados Unidos. Aunque nunca ocultó su admiración por Franklin D. Roosevelt, el escritor siempre lamentó que el presidente decretara la neutralidad estadounidense en el conflicto. Algunos de sus mejores amigos en la universidad se alistaron, pero él siempre habría de lamentar no haber venido a España a luchar. En sus memorias evoca con gran nitidez lo que sentía en aquellos momentos de zozobra emocional, y no duda en afirmar que “there was little to dispute about Spain—for us the issue beyond doubt, the fascists had to be stopped. . . . In the half-century to come, the shadow upon all the wars of liberation would always be Spain” (*Timebends* 294-95). El artista en ciernes era preso de una duda hamletiana: “One moment I was ready to break loose and go off and. . . join the Abraham Lincoln Brigade in Spain, the next I was too appalled at the idea of not living to write a great play” (*Timebends* 294). Uno de sus mejores amigos de la universidad, Ralph Neaphus, perdió la vida luchando por la democracia en España, y en su autobiografía (como luego haría en Oviedo) Miller honra su memoria y recuerda la sutil presión que su madre ejerció para que finalmente no se alistara en la *Lincoln Brigade*.

Curiosamente, a pesar de tratarse de un dramaturgo de notoria ideología progresista, las principales obras de Miller se estrenaron regularmente en la dictadura franquista, gozando de una notable acogida: *Todos eran mis hijos* en 1951, *La muerte de un viajante* en 1952, *Las brujas de Salem* en 1956, *Panorama desde el puente* en 1958, *Después de la caída* en 1965, y así sucesivamente. En julio de 1997 asiste como invitado (junto a Derek Walcott, reciente Premio

Nobel) al curso de verano “Teatro actual en lengua inglesa”, que organiza la Universidad Complutense en El Escorial. Al ser el mes de julio, Miller y Walcott acuden a los Sanfermines, tan conocidos en Estados Unidos gracias a Ernest Hemingway. Pero aquellos días, Miller también tuvo ocasión de contemplar la repulsa generalizada que causó en toda España el que los terroristas asesinaran a sangre fría a un joven concejal del Partido Popular; seguramente dejándose llevar por la emoción del momento, un autor de la trayectoria vital de Miller aseguró entonces que jamás había presenciado nada semejante. Diez años después, en julio de 2007, cuando ya había fallecido, la Universidad Complutense volvería a subrayar la relación del autor con España al dedicarle en El Escorial el curso monográfico “Arthur Miller: evocación de un intelectual comprometido”, en el que participaron expertos reconocidos a nivel mundial como Matthew C. Roudané o el ya citado Christopher Bigsby, y destacados profesionales de la escena española.

Seguramente no haya mejor forma de concluir este tributo al espíritu libre, lúcido y crítico de Arthur Miller que recordando las palabras que—en el homenaje que se le rindió en el Majestic Theater de Broadway—le dedicó Tony Kushner, otro dramaturgo judío nacido en Manhattan sumamente crítico con su sociedad, autor de textos de fuerte contenido ideológico como *Angels in America* (1991-92) o *Homebody, Kabul* (2001); además, Kushner es el editor de la obra completa de Miller recientemente publicada en tres volúmenes por la colección Library of America. Kushner hace un encendido elogio del vasto legado que ha dejado para la posteridad el autor de obras ya clásicas como *Death of a Salesman* o *The Crucible*:

For American playwrights who come after Arthur Miller, there is of course an unpayable debt. Those of us who seek mastery of dramatic realist narrative have his plays to emulate. Scene after scene, they are perhaps our best constructed plays, works of a carpenter/builder. . . . American playwrights have most to learn from the sound of Arthur Miller’s voice: Humility, decency, generosity are its trademarks. (n.p.)

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SAUL BELLOW, 1915-2015: A TRIBUTE

Martín Urdiales-Shaw (U. Vigo)

The year 2015 commemorates the centennial of the birth of one of the strongest literary voices in 20th century American fiction, Saul Bellow (1915-2005; né Solomon Bellows). Born in the Montréal district of Lachine, in French-speaking Quebec, from Jewish immigrants of Lithuanian origin, Saul Bellow's life, and a significant part of his literary universe, would be connected to the city of Chicago, where his family moved when he was a child.

Although he resented such labelling, Saul Bellow has gone down in 20th century American literary history as the pioneer in a “troika”, along with Bernard Malamud and the younger Philip Roth, of Jewish-American prose writers (or American Jewish writers) who would evolve to literary prominence in the late forties and fifties, authoring novels and stories involving Jewish religious or cultural backgrounds, or characters speaking the distinctive American Jewish vernacular of Jewish emigrés to the US. Although along with Malamud and Roth, Bellow placed Jewishness, broadly speaking, center-stage in 20th century American literature, it is arguable (as Bellow objected) that they otherwise conform a “generation”, at least in a literary sense, since their fiction diverges greatly in style, form and influences. Where Philip Roth, in his early fiction, was a mordant satirist of orthodoxy (and later a postmodernist playing identity games), Bernard Malamud was a humanist using Jewishness symbolically and venturing into magical realism, Saul Bellow, in contrast to both, conceived the secular, discursive, and intellectualizing Jew, a recurring central character of his fictions. A prodigious reader of world literature as a child (Leader 97-98), Bellow later studied anthropology and sociology at Northwestern University, and his astounding cultural background would later inform the thoughts and discourses of these protagonists.

Although non-Jewish in content, Bellow's first work, *Dangling Man* (1944), a short novel of existential angst rendering, in diary form, four months in the life of a young man awaiting conscription who cannot “find himself,” can be seen as a kernel for subsequent novels, which would feature quests for self-discovery of secular, intellectual, and often loquacious protagonists. These tend to be self-centred, solitary males at different stages of life, always to some degree

fictionalized versions of the writer himself, perpetually questioning, discussing and reflecting on surrounding environments from which they feel alienated: “Bellow’s early work, from *Dangling Man* (1944) to *Mr. Sammler’s Planet* (1969), presents a variety of what might be termed modes of exclusion” (Wade 56).

Although Bellow’s literary career spans over fifty years, it is this early period, culminating with the Nobel Prize in 1976, which produced his most notable and original writing. I will examine briefly five novels which have frequently deserved critical attention, while they serve to trace an evolution from the late forties to Bellow’s consolidation as world-known figure of (Jewish) American letters: *The Victim*, *The Adventures of Augie March*, *Henderson the Rain King*, *Herzog*, and *Mr Sammler’s Planet*. In a brief conclusion to the discussion, I will then point out the main contentions and controversies which have surrounded Bellow’s very idiosyncratic fiction.

The Victim is the first work to deal explicitly with a Jewish protagonist, and, to some indeterminate and subjective degree, with antisemitism. But, as Louis Harap points out, “the deeper theme is the ambiguity and complexity of assigning responsibility for human behavior.” (Harap 104). The story of the Jew Leventhal confronted by the WASP Allbee, who claims the former’s responsibility in the disastrous outcome of his life and demands redress, is fascinating in its psychological complexity. The novel’s centre of consciousness is Asa Leventhal, who initially dismisses Allbee’s demands as those of a madman. But as the novel progresses, Leventhal’s increasing awareness (and ours) that there is some justice to these claims, his increasing feeling of guilt, and Bellow’s portrayal of him as an unsympathetic character and a “pushy Jew” (Gordon 129), subtly lend force to Allbee’s arguments. Allbee is manipulative, sentimental, rowdy and excessive in everything, yet there is an intimation that he may fundamentally be a better man than the reserved, encased Leventhal: Bellow’s critics usually read Allbee as Leventhal’s *doppelganger*. Parallel to this is the fact that both Allbee and Leventhal tend to view each other’s faults ethnically. From Allbee and from other characters, Leventhal feels occasional surges of antisemitism, but ironically, Bellow has Leventhal behave and think in such a way that he is almost deserving of them. He is also guilty of an unacknowledged racism, as when he irrelevantly claims “Where’s their Anglo-saxon fairness . . . fair-play?” (80) or in his discomfort at his nephew’s Catholic funeral (161). The calculated ambivalence of the singular title-noun is also worth noting: since the novel continuously explores the relativity and subjectivity of ‘truth’, Allbee is initially a victim of Leventhal, but gradually Leventhal becomes the victim, not only Allbee’s but also his own. Ultimately, of course, the two men are victims of modern American society at large, since they are both alienated from its ethic of success, and, in this sense, Leventhal is only

marginally better off than Allbee: "He had almost fallen in with that part of humanity . . . the part that did not get away with it — the lost, the outcast, the overcome, the effaced, the ruined." (16)

Although relatively well-known by his first two novels, it was with *The Adventures of Augie March* (1953) that Bellow achieved widespread popularity. Winner of the 1953 National Book Award, this picaresque-style narrative, whose title deliberately invokes Twain's *The Adventures of Huckleberry Finn*, was the first to make distinctive and unrestrained use of Jewish material, in tone, style, voice and background, something which Bellow admitted to having repressed from his earlier works until he was fairly established as a writer.

One evidence of Bellow's rejection of restraints is the derivation of the early part of the book from his experience in the Jewish milieu of Chicago, the occasional interjection of Yiddish, and the description of Jewish customs that are realistic rather than nostalgic in character . . . But perhaps most distinctively Jewish in the novel is Augie's [affirming] attitude toward life. (Harap 106-7)

Throughout the incredible variety and range of Augie's experiences, occupations and relationships, episodes that are occasionally far-fetched in their imaginative reach, runs this life-affirming attitude of Augie, of which Bellow will make his particular trait, extending it, with varying approaches, to the protagonists of his following novels *Seize the Day* (1956), *Henderson the Rain King* (1959) and *Herzog* (1964). In *Augie March*, the protagonist's inner quest for what he terms "the axial lines of life," in essence his own identity, becomes a touchstone that unifies the experiences of "that sprawl and shapelessness [that] is America" (Chametzky 52). Bellow does not eventually offer a clear-cut 'way out' or epiphany at the end of this quest, but the value is rather in the nature of the quest itself: "The goal is not, then, some idealized mode of life but an anchor of assurance amidst all the buffeting inevitable in real life" (Harap 107).

Augie March introduced the familiar device in the Bellovian canon, one which here draws both from the quest novel and the picaresque tradition: the protagonist is a very dominant centre of consciousness exposed to diverse situations and characters which are written for the sake of his experience and learning. This central character, always male and (arguably) emblemizing Bellow's personal outlooks on American life or the world at large, is shaped as a protean hero who sometimes lacks a "cohesive self", a critique that is specially pertinent to *Herzog* (1964), as we will see. Yet another consequence of the use of this literary device in Bellow's mature fiction is a tendency to "under-write" secondary characters and even to neglect a convincing articulation of plot, *Mr Sammler's Planet* being a case in point.

In relation to *Augie March*, Tony Tanner noted that the array of figures “tend to add up to a sort of general presence of the not-Augie as opposed to the Augie” (Tanner 71) and later critics (Gullette 125) adopted the label “reality-instructors” from Herzog’s discourse, to define those secondary characters, sometimes portrayed with insufficient psychological complexity, whose function is *relational* to the central protagonist. These formal flaws, however, are perhaps not so apparent in *The Adventures of Augie March*, because this work is constructed with a “looseness of form and style” (Pizer 149) particularly fitting to the parameters of the picaresque tradition.

In several ways *Henderson the Rain King* (1959) is Saul Bellow’s most atypical work. Bellow opted here for a non-urban environment, an explicit (yet problematic) WASP central protagonist, and, strangest of all, because he had never been there, Africa as a setting. This novel functions as a mock palimpsest of styles and genres as diverse as British colonial travel writing and its modernist revisions (Conrad’s *Heart of Darkness*), the picaresque and Quixotic traditions, the American quest narrative in the grain of Twain’s *Huckleberry Finn*, and even Hemingway’s rich Americans in Africa. Weeks before its release, the always provocative Bellow published “Deep Readers of the World, Beware!” (*New York Times* Feb 15, 1959), a piece where he cautions literary critics about reading only for symbols. Commentators of Bellow’s work usually assume this piece to be a caveat against “too serious” academic interpretations of his imminent novel, a warning not really heeded by many critics who engaged on controversies regarding its racial(-ist) constructions.

The hyper-energetic, self-centered, protean Henderson, declared by Bellow to be his closest *alter ego* (Steers 34), leaves his complicated American family life behind, including tensions with his wife Lily and their daughter, to travel inside Africa. Jonathan Wilson reads Henderson’s break with all the trappings of American civilization as signaling Bellow’s response to the materialism and conformism of the fifties (118). Henderson is led into deepest Africa by a “faithful native”, yet Christianized, guide-translator, Romilayu. If not read parodically, the Henderson/Romilayu relationship has famous colonial literary precedents (*Crusoe/Friday* in Defoe’s *Robinson Crusoe*; Huck/Jim in Mark Twain’s), and as such, is clearly open to charges of cultural imperialism from a postcolonial perspective.

Romilayu’s characterization is sketchy, his only actions being to pray, and to worry over Henderson, whom he repeatedly addresses “sah”. Although a competent translator with two African tribes Romilayu says little on his own initiative and speaks only a “limited English” (*Henderson* 45), in fact, one that is totally artificial, “the language of American “Negroes” in

minstrel shows, described by Bellow's friend Ralph Ellison in an essay published in *Partisan Review* in Spring 1958" (Leader 519)

Romilayu guides Henderson to two tribes, first the Arnewi and later the Wariri. Bellow was never in Africa, and the detailed descriptions regarding the dress, customs, celebrations and rites of the Wariri, as well as the traits of the Arnewi, (both fictional names) are based on Bellow's readings of African anthropology and ethnography, which were first itemized in Eusebio Rodrigues' article "Bellow's Africa." The fact that some of Bellow's ethnographic sources were British colonial travel writings or missionary accounts led a number of scholars to "postcolonial readings of *Henderson* [...] [following] a tendency to read Bellow as reproducing nineteenth-century discourse about the supposed dark continent" (289). Yet, Eric Strand has recently challenged such readings, by arguing that the rendering of the Arnewi and Wariri, actually foregrounds the parody of the 'civilized' / American / white Henderson, in his misconstructions of and slip-ups with the two tribes. (Strand 289-290)

While Bellow, perhaps to emphasize a symbolic 'American innocent abroad' (Michelson 319), ultimately made his central character into a wealthy WASP descended from a prominent genteel family involved in American politics (*Henderson* 7), Henderson feels very Jewish in his physical description (bushy hair; great nose, *Henderson* 4), his loud, mordant voice and his passionate outlook. Early critics noted the Jewish traits in Henderson (Axelrod 441) while Norman Podhoretz objected that he is "not believable as a Hudson Valley aristocrat" (quoted in Axelrod 442). Daniel Fuchs later verified that "early drafts ... had Henderson exclaiming [the Yiddish interjection] "oyoyoy!" during tense moments" (117).

Herzog (1964) has been considered by some critics Bellow's finest achievement. Not an easy book for the general reading public, given the quality of its subtle intellectualism and a complex narrative technique, Bellow makes use of a middle-aged university professor, Moses Herzog², whose excelling academic reputation is paralleled by a disastrous personal life, triggered by the affair between his wife and his 'best friend' Gersbach and her ensuing demand for divorce, on the grounds of Herzog's alleged insanity. Modelled on the archetype of the Jewish *schlemiel* – "he is both cuckold and "suffering joker," the architect of his misfortune, [and] perfectly capable of turning irony inward" (Pinsker 134)— Herzog's quest is a rationalizing one: his need to relate these traumatic personal experiences to his impressive cultural background leads him to write letters in his imagination, not only to people he knows but also to the great minds of history,

² Bellow took the name from a merchant in the "Cyclops" episode of James Joyce's *Ulysses*, which parodies legal jargon.

philosophy and science. Herzog's italicized mental letters –Bellow's stylistic innovation— are smoothly interweaved with the impressions of his daily life, with his memories, with each other, and with his own, mental responses to all, discourses which are all imbued by a subtle, self-deprecating Jewish humor. In this complex narrative structure, the external action of the novel is constantly being interrupted and deferred for the sake of conveying his mental processes:

Herzog's letters –with their divided streams of elegant argument and psychological breakdown—suggest a distinctively modern variant [of eighteenth century epistolary novels]. Moreover, if the letters *per se* are the stuff of monologue, Herzog's truncated responses to them –as the world pulls him back into its quotidian grip—often suggest the flavor of interior monologue. (Pinsker 134-5)

The erudite Bellow reaches its apogee with the Herzog character, who coins the term “reality instructors” recurrent in Bellow criticism, to refer to those figures whose function it is to confront the idealist / intellectual protagonists with the often unpleasant quotidian. The writer was taken to task by critics who charged him with writing a “literature of ideas” and readers who claimed the letters in *Herzog* made heavy reading, but Bellow justified this through an ironic distance: “I was making fun of the pedantry! . . . I meant the novel to show how little strength “higher education” has to offer a troubled man.” (Bellow 1987: 15-16) Indeed, the only useful rationalization to which Herzog arrives, at the novel’s conclusion, is mere pragmatism, to take life as it comes, as he waits, former anxieties abated, for his lady-friend Ramona in an old country house.

A pertinent objection to the novel, formulated by critics like Tony Tanner or Irving Howe, (quoted in Wilson 101) has to do with the “spectral” or “substanceless” quality of Moses Herzog, who lacks corporeality as a central character. Certainly, this is a consequence of the reduction of the novel to an elaborate discursive component (the mental letters) superimposed on a schematic plot, but Jonathan Wilson has also pertinently argued, that despite Bellow’s avowed intentions as a “traditional” novelist (see “The Sealed Treasure”, *TLS* 1 July 1960) contrary to the 1960s postmodern assault on cohesive selfhood,

Herzog is very much “there” as a character, but he is there in uncompromisingly postmodern terms: he is in fact a compelling version of the contemporary personality, a self-creating figure who, as Herzog describes himself is an “industry that manufacture[s] personal history,”(3) “a mind [that] observes his own personality without approval”(12), or a character who “inflames [him]self with [his] own drama”(208) . . . what this self-reflexive Herzog wants, finally, . . . is to “change it all into language” (272), to self-consciously translate himself and those with whom he comes in contact into a restorative story. (101)

Mr Sammler's Planet (1970) was an inflection point in Bellow's career. Today quite dated, it signaled Bellow's about-face toward conservatism, in his embittered reaction to the 1960s, with its radicalized student movements, its sexual freedom, the civil rights and Black Power movements, and the opening of the humanities and liberal arts to new disciplines.

On its initial reception (see Miller 198-200, Wilson 143-4) readers and critics of Bellow's work, were stunned at the acrimony and bigotry of Artur Sammler, a Polish Holocaust survivor with an elite English cultural background, having lived in Bloomsbury before the war. Rescued from a DP camp in the aftermath of World War Two by his successful nephew, Elya Gruner, who arranged his exile to the States and still financially sustains him and his daughter, Sammler lives out –survives— his last days in New York, with no occupation but reading.

The novel's rather contrived plot relies on the eccentric behaviors of Sammler's relatives and acquaintances, including his own daughter Shula-Slawa, her ex-husband Eisen, his widowed niece Margotte Arkin, his nephew's son Wallace, among others. Aptly labelled by Peter Hyland as "grotesques" (68-69), these characters act in ways that lead the highbrow and morally authoritarian Sammler into lengthy intellectual reflections on the decadence of American civilization, symbolized by New York life.

Sammler is notably older than Bellow (aged 55 then) and the "device of the septuagenarian alien," the novelist's first "post-sexual creation" (Fuchs 89, 85) is essential in a novel underscoring the 'generational gap' and focusing repeatedly on Sammler's perception of the damaging implications of sexual freedom in the sixties. Central to the distressful power of sex in this era is Bellow's inclusion of a black pickpocket "working" on a bus route, perhaps the most controversial episode in all of the Bellovian canon. Sammler dutifully reports the pickpocket to an indifferent, overwhelmed, New York police, and later repeats the bus ride as he (perversely) enjoys watching the man rob. Finally detected, Sammler is followed home by the pickpocket who corners him and forces Sammler to view his penis (*Sammler* 49-50) in a "majestic" warning of power.

In the reduction of this character to silence, criminality and sexual hegemony (as opposed to the discursive intellectual, morally authoritative and 'post-sexual' elderly Jew), some critics read the young pickpocket as Sammler's *doppelganger* or symbolic double (Wilson 148-9; Pifer 20-21), and this reading is clearly suggested in *Sammler* within Sammler's ruminations (66). Although there are precedents of character doubling in Bellow's fiction, such as Leventhal / Allbee in *The Victim*, in *Sammler* such a construction is objectionable (Smith 101-128), because the black pickpocket remains such a stereotyped and silenced figure. Moreover, the pickpocket is

later reinscribed in Sammler's mental discourse within a racial/-ist paradigm where blackness, epitomizing sexual unrestraint, dominates the American "age":

Then suddenly [Shula] too was like the Negro pickpocket. From the black side, strong currents were sweeping over everyone. Child, black, redskin -- the unspoiled Seminole against the horrible Whiteman. Millions of civilized people wanted oceanic, boundless, primitive, neckfree mobility, experienced a strange release of galloping impulses, and acquired the peculiar aim of sexual niggerhood for everyone. (*Sammler* 162)

Much of Sammler's discourse is characterized by racism and cultural imperialism, especially in his observation of a dilapidated New York. Walking across Stuyvesant Park obsessing over dog excrements he "...was testy with White Protestant America for not keeping better order. Not a strong ruling class. Eager in a secret humiliating way to come down and mingle with all the minority mobs." (*Sammler* 105-6) And orientalist visions, prefiguring Said's critique, of New York as a Third World city are regular in Sammler's interior monologues: "Most outdoor phones were smashed, crippled. They were urinals, also. New York was getting worse than Naples or Salonika. It was like an Asian, an African town..." (*Sammler* 7); "the boys like Bombay beggars." (*Sammler* 106)

Given that Bellow's protagonists are, to some degree, read as mouthpieces for the writer himself, and that certain episodes in *Sammler* derive from Bellow's own experience, critics have been at pains to relativize or disestablish the identification between Sammler and Bellow. Most acknowledge the writer's turn toward a prejudiced conservatism, while many attempt to mark a distance between author and character, stressing the "angled" portrayal (Bradbury 81), or Bellow's satire of Sammler's obsessive nature (Galloway 179), or, along different lines, note that Sammler's is a divided psyche, split into "two different speeches." (Pifer 22-25)

Sanford Pinsker aptly recognized the "protagonist-as-historian" design in Bellow's mid-sixties to mid-seventies works, noting how "*Herzog*, *Mr. Sammler's Planet*, and *Humboldt's Gift* form a loose trilogy, one concerned with the impress of ideas on the fabric of contemporary culture, and with the comic interaction between a culture's notion of ideas and Bellow's embattled spokesmen." (Pinsker 133) But from *Sammler* onwards, up to the dreary *The Dean's December* (1982) the comedy fades and his spokesmen grow bleaker as Bellow's narrative powers diminish.

Although one of the most significant literary voices in 20th century American fiction, Saul Bellow will always remain a controversial novelist enjoyed by some readers but not by all. A number of commentators object that his intensely intellectual characters are solipsistic, while Bellow could be careless regarding plot construction and remained consistently uninterested in

developing female characters (see Gloria Cronin). From a Trotskyite in his youth, Bellow evolved towards a marked conservatism, as voiced by Sammler or Corde (in *The Dean's December*). Throughout his life as a writer, he was always extremely courageous in defending his world views, an *enfant terrible* often clamoring against prevailing cultural currents or climates of political correctness. His voice, like many of the voices of his title characters –the tormented Leventhal, the roguish Augie, the vigorous Henderson— is unique and memorable.

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THE TRUE VOICE OF THE AMERICAN FICTIONIST: E. L. DOCTOROW

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Introduction: Some notes about his life and works

Edgar Lawrence Doctorow passed away on July 21, at the age of 84, leaving a legacy of twelve novels, three short story collections, a play and three essay collections that have earned him a reputation as one of the most important American literary figures of the past half century. Upon his death, President Barack Obama paid tribute to him as “one of America’s greatest novelists.” E. L. Doctorow was born on January 6, 1931 in the Bronx, the son of Rose and David Doctorow, second-generation Americans of Jewish Russian origin. He attended Kenyon College, where he majored in philosophy and graduated with honors in 1952. Then, he completed a postgraduate course on English Drama at Columbia University and served for two years with the USA Army in Germany.

Doctorow began his literary career in 1960 with *Welcome to Hard Times*, while working as senior editor with New American Library. This first novel, a book that eventually qualified as a “post-western,” was a response to the poor-quality manuscripts that he had reviewed as script reader for CBS Television and Columbia Pictures. Six years later, he published *Big as Life*, a science fiction novel that never satisfied readers, publisher, or the author himself, who did not allow it to be reissued. While working on his third novel—*The Book of Daniel* (1971), a historical fiction that deals with the conviction and execution of a fictional couple inspired by the Rosenberg case—Doctorow was offered a post as writer in residence at the University of California at Irvine, the first of a number of teaching appointments that he held throughout his life, including positions at Sarah Lawrence College, Utah, Princeton, and New York University.

The Book of Daniel granted Doctorow a reputation as a respected novelist. Yet, critical and commercial success did not come together till the publication of *Ragtime* in 1975, a historical

fiction set in New York during the Ragtime Era. In the following years, he wrote an experimental play—*Drinks before Dinner*—and began to articulate his innovative views on narrative in a number of essays, among them his most influential “False Documents” (1977). Four new works were published in the 1980s: the dazzling and eerie postmodern novel *Loon Lake* (1980), Doctorow’s first short story collection *Lives of the Poets* (1984), *World’s Fair* (1985)—considered by critics his most autobiographical text—and *Billy Bathgate* (1989), an unconventional gangster story that was runner up for the 1990 Pulitzer Prize. *The Waterworks*, a Gothic-like detective story, followed in 1994.

During the last fifteen years of his life, the writer published some of his most ambitious works. His end of the millennium novel, *City of God* (2000) has baffled critics with its sophisticated philosophical and ethical concerns. His second collection *Sweet Land Stories* (2004), together with *The March* (2005)—a historical fiction set in the last years of the American Civil War—and *Homer and Langley* (2009)—a rewriting of the life of the eccentric Collyer brothers—would follow, confirming Doctorow’s position as one of America’s most appreciated contemporary writers. The title of his last collection of short stories, *All the Time in the World* (2011), seemed to foresee a long list of books to come, but it would only be followed by *Andrew’s Brain* (2014). Doctorow’s last novel, considered by some to be the odd one out, continues to puzzle readers with its unconventional narration, which offers readers the possibility to peek inside the mind of a cognitive scientist.

Written over the course of five decades, Doctorow’s works have garnered numerous prices and honors, such as three National Book Critics Awards (for *Ragtime*, *Billy Bathgate*, and *The March*), the National Book Award (for *World’s Fair*), two Pen/Faulkner Awards (for *Billy Bathgate* and *The March*), the National Humanities Medal, the PEN/Saul Bellow Award for Achievement in American Fiction, the Medal for Distinguished Contribution to American Letters, the American Academy of Arts and Letters Gold Medal for Fiction, and the Library of Congress Prize for American Fiction, among others.

Doctorow’s readiness to experiment with different narrative genres and the intense moral ethos of his fiction draw the portrait of a very distinctive author from other writers of his period. Paradoxically, his works are located in the unstable position of stories that frequently deny their own truth while still affirming their possibility to teach readers valid ethical answers for the times we live. The following pages offer a brief critical approach to four of his novels, as samples of the rich and ultimately puzzling qualities of one of the greatest literary minds of the 20th Century.

With a few notable exceptions, critics of Doctorow’s early novels did not hesitate to classify him as a postmodernist writer. Williams (6) goes so far as to claim that any critical

attempt to approach Doctorow's fiction must take into consideration its indebtedness to the impact of postmodernism and poststructuralism. Many of these critics acknowledge that a wide number of thematic and stylistic features of Doctorow's early fiction emanate from the postmodern context in which he took his first steps as a writer. Indeed, the novelist's formal and thematic affinities with postmodernist fiction are undeniable, on account of his books' metafictional concerns, their intertextuality, and their attitude towards history, reality and fiction, among other features. Yet, there is a strong sense of contradiction inherent both to his fiction and non-fiction. Although his writings manifest a strong commitment to skepticism and place a strong emphasis on the fictiveness of literature, they simultaneously show that Doctorow is fully convinced of the privileged role of fiction with respect to truth, ethics, and knowledge.

Indeed, novels such as *Welcome to Hard Times* and *The Book of Daniel* engage with social, political and historical realities in an extremely meaningful way, which suggests a movement beyond postmodernism and towards the recuperation of faith in meaning and the possibility of truthful textual representation. Certainly, some critics would seem to agree with the tenet that despite sharing some of the most common features traditionally associated to a postmodern poetics, Doctorow's early novels also implicitly reject the postmodern contempt for the outside world and reinforce the position of the subject and its relation to the other, thus avoiding the ultimate epistemological skepticism and pervasive relativism usually associated to the postmodern ethos. Indeed, these novels seem to stage a return to the idea that art can provide a sense of reality, echoing the novelist's own claim (in Trenner 48) that his fiction endorses a "poetics of engagement" with the ills of contemporary North American society. Such an engagement may be best perceived in the novels' emphasis on empathy and injustice, and in their underlying ethical scope.

***Welcome to Hard Times* and the new American Western**

Published in 1960, *Welcome to Hard Times* was E. L. Doctorow's debut novel. At its simplest, the book is a historical fiction set in the Dakota Territory in the 1870s, following the discovery of gold. It deals with the destruction, rebirth, and final eradication of a small frontier settlement during the colonization of the West. However, in spite of its setting, characters and action, *Welcome to Hard Times* is a highly crafted and socially-committed novel that contains tales of tremendous struggle, suffering and pain and puts forward a newly critical and much

bleaker version of the myth of the West. In it, social relations are shown to be based on violence, oppression and individualism, causing the characters to suffer long-lasting distressful conditions.

Asked in an interview about his reasons for writing a western when such type of fiction was so diametrically different from the kind of books that more serious writers had been producing at the time, Doctorow explains that he “liked the idea of using disreputable genre materials and doing something serious with them” (Morris 77). His efforts were in fact part of the postmodernist trend that was emerging at the time in opposition to modernist high-brow poetics and sought to replenish fiction through the assimilation of marginal, non-canonical genres—such as science fiction, the detective story, or the western—into mainstream literature. In addition, the popular western plausibly attracted Doctorow’s attention because, in the socio-political climate of the time, the mythical vision of the West that the genre had been projecting offered interesting possibilities for ironic re-formulation. That traditional understanding of the West had depicted the extension of the frontier as an essential factor in the myth of American exceptionalism by allowing for constant personal and national regeneration.

Welcome to Hard Times inaugurates a complex engagement with suffering and oppression on Doctorow’s part. The novel narrates events of extreme violence, representing the main characters’ resulting psychological conditions, their causes and their consequences. The novel also problematizes the relationship among the effects of guilt and shame as well as among the trauma categories of victim, perpetrator and bystander, highlighting the extremely thin line that separates them. *Welcome to Hard Times* further succeeds in disrupting and subverting long-time fixed images of masculinity and femininity. In addition, the novel denounces the prevailing model of gender domination and violence, seeking to undermine the type of society that supports itself on patriarchal gender configurations of production and consumption. This is achieved through the creation of a polyphonic text that incorporates not only themes, but also forms compatible with feminism. Finally, the novel represents the failure of the western community, which is ultimately destroyed by its inhabitants’ inability, or unwillingness, to function according to the ethical dictates of empathy and selfless cooperation. In short, *Welcome to Hard Times* deals fundamentally with the social impact of power relations, which are shown to be shaped in very complex ways by issues of traumatic victimization that derive from a diminished sense of community and a lack of empathy. With *Welcome to Hard Times* Doctorow pioneers a bleak view of human nature and social and gender relations on the frontier, which in the novel functions as a metaphor for contemporary society.

Moreover, this first novel is an extremely sophisticated narrative that uses its disguise as a western to perform three key critical tasks. On a cultural or historical level, the book

demythologizes frontier experience and westward expansion, undertaking the postmodern task of subverting the master narrative of myth. Thus, by playing against the expectations of the genre, *Welcome to Hard Times* allows Doctorow to provide a newly critical and much bleaker version of the myth of the west and of social interaction in the historical frontier. On a literary level, the novel succeeds in revitalizing the genre of the western, freeing it of outdated conventions and inaugurating the trend that has been termed ‘new western’ or ‘post-western.’ Finally, on an ideological level, the novel draws relevant parallelisms between the historical period in which the novel is set and the one in which it was published. In other words, the novel uses its disguise as a western to provide critical commentary of some of the social ills of postwar American society, namely its fierce individualism, its hegemonic gender configurations, its lack of empathy and its obsession with capital. This critical vein was relevant at the time of the novel’s publication and undoubtedly remains relevant nowadays, which makes it possible to extend the novel’s ethical approach to contemporary western society.

With *Welcome to Hard Times*, Doctorow managed to turn the tale of a western town into a tool to debunk essentialist views of gender and trauma and to denounce social injustice through the rejection of the rule of the either/or, anticipating himself to the ethical turn in literature that would take place in the late 1980s and 1990s. Indeed, the denunciation of injustice and the promotion of empathy motivate Doctorow all through his career as a writer, becoming key elements in his ongoing ethical literary project. Thus, it is possible to conclude that E. L. Doctorow managed to transform and revitalize the genre of the classical western, bestowing upon it unprecedented literary sophistication and transforming it into a genre capable of yielding ethical meanings which are still relevant nowadays, more than fifty years after the novel’s publication.

***The Book of Daniel* and the complexities of trauma**

The Book of Daniel was released eleven years after the publication of *Welcome to Hard Times*. Published in 1971, it eventually achieved remarkable critical success, becoming finalist for the National Book Award. At its simplest, the novel is the fictional rendering of the conviction and execution of the Isaacsons from the viewpoint of their surviving son. The plot is loosely based on the actual trial and execution of the Rosenbergs, the New York communist couple who were convicted and executed in 1953 for conspiracy to commit espionage leading to the development of the Soviet nuclear program. However, *The Book of Daniel* is much more than a political and historical fictionalization of a well-known event of American history; it is also the testimony of a

survivor, a tale of trauma, horror, violence and guilt that depicts Daniel's struggle to find a narrative line that will reconcile him with his traumatic past. Eventually it becomes the confession of a sadist perpetrator who seeks to counteract his helplessness through the domination and victimization of his family; but it is also the account of his attempt to recover the memories of his traumatic past and assimilate the traumatic experiences that are responsible for his present condition. His terrifying memories have returned to haunt him, triggered by his sister's suicide attempt fifteen years after their parents' execution, and they prompt him to write the story that we are reading.

The Book of Daniel is a complex novel focused on the disastrous consequences psychological trauma may bring for the individual. As a trauma narrative, the book succeeds in rendering and formally representing the contradictions of the protagonist's mental condition and his struggle to assimilate the traumatic memories of his childhood. Indeed, the novel explores the causes and consequences of extreme traumatic events not only on a thematic level but also on a formal one, bringing narrative techniques to their experimental limit: fragmented voice, disrupted chronology, metafictional self-reflexivity, intertextuality, unreliability, etc. Among the consequences, the dangers of helplessness and lack of agency are emphasized, since they lock the protagonist into a spiral of violence and obsession with power that leads him to victimize his own family. Indeed, the novel also problematizes the relationship between the categories of victim and perpetrator, highlighting the extremely thin line that separates them in the context of psychological trauma. Thus, *The Book of Daniel* seems to favor a non-judgmental, anti-categorical narration in which the protagonist occupies a liminal position in the continuum that trauma theory establishes between the roles of victim and perpetrator. In other words, Daniel unambiguously represents the mutual status of both roles, deserving neither full sympathy nor absolute disapproval from the reader. *The Book of Daniel* further stages the difficulties that trauma victims face when attempting to articulate traumatic memories, reflecting on issues of reliability and accuracy, the conflict between knowledge and denial, and the different means through which the traumatic past may be retrieved and transformed into narrative memory. Finally, the novel explores the possibility of healing through the mechanisms of intertextuality and narration (*scriptotherapy*), highlighting the importance of bearing empathic witness to the pain of others so that the process of working through may begin.

In short, *The Book of Daniel* deals fundamentally with human suffering and the social impact of injustice. Disguised as a fictionalized memoir or autobiographical novel, the book narrates a tale of extreme suffering that exposes a number of American social, economic and political structures as mechanisms of control and alienation that have a strong traumatizing

potential and easily render the individual powerless. It depicts a flawed judiciary system in which people can be convicted and executed without sufficient evidence as to their guilt and represents the failure of social structures and institutions to provide for those who inhabit the margins of North American society. In addition, the novel warns of the disastrous consequences of individualism, which has brought the country to its current level of alienation and isolation, advocating our duty to bear witness empathically to the suffering of others and urging us to withhold simplistic judgment. These warnings were necessary in the 1970s and unfortunately still seem to be in need nowadays. Thus, as it was the case with *Welcome to Hard Times*, *The Book of Daniel* becomes an all-encompassing denunciation of social injustice through the rejection of the rule of the either/or, anticipating itself to the ethical turn in literature that would eventually take place in the late 1980s and 1990s.

***City of God* and the hope for conciliation**

Doctorow's dense novel *City of God* (2000) represents both a kaleidoscopic analysis of 20th-century American culture and a complex playground whose target was postmodern eclecticism and the necessity to bring forward a new moral stand connected to contemporary scientific concepts and to a posthumanist understanding of life. In other words, the novelist seemed to support in his book views that would re-establish confidence in the possibility of a Prime Mover, in line with the epistemological position defended by some atoned poststructuralists in the Turn to Ethics period.

Metafictional techniques, the role assigned to voice, and the use of metalepsis pointed to a postmodern book whose story, however, helped to dissolve the contemporary cultural antagonism existing between science and the tandem religion–metaphysics, a blurring of categorical borders that also announced the end of the eclectic postmodern ethos that had dominated the last decades of the 20th century.

Being a new reflection on old concerns of the author, *City of God* unfolds along a main story located at the end of 1999, in his beloved New York. Thus, both setting and period are overcharged with symbolism, in line with the author's inquire into the state that metaphysical, religious, and scientific grounds have reached by the turn of the millennium. At a moment in which Theory (from Nietzsche to Derrida) has decreed the end of metaphysics—and, therefore, also of religion—Doctorow resorts to contemporary scientific notions to help in the dismantling of Theory and reinstate the human intellect to a condition of permanent (metaphysical) doubt. The

writer begins *City of God* with a long digression about 20th-century ideas on the creation of the universe and on the role of a possible God for it. However, from a narratological viewpoint the beginning of the narrative also impels readers to wonder who the narrator of the digression is. The voice might be its main protagonist's, Father Tom Pemberton, or Everett's, the writer within the main story who plays the part of Pemberton's biographer, or even a reincarnated Ludwig Wittgenstein's... Thus, the sense and quality of human doubt as the actual mover of our species is also enhanced from the textual level.

The abundant presentation of blurred boundaries in the book is mostly focused on different aspects of contemporary culture and brought about by a series of literary strategies that can be summarized as follows: the crossing of narrative levels (metalepsis); the crossing of ontological levels (mostly regarding the role of cinema and the figure of a writer who writes an embedded biography); the use of textual fragmentation manifested in a plurality of narrators (some of them historical figures); the repetition of motifs, key words or sentences in different contexts and by different voices; as regards narrative time, the persistent avoidance of chronological linearity; the use of intertextuality, the title of the novel itself being the main metaphor in this respect; the crossing of traditional gender roles; the blurring of genre barriers (parody of the detective novel); the mixture of Christian and Jewish religions; and, finally, the dissolution of borders between religion and contemporary scientific theories. Obviously, a detailed analysis of every one of these strategies would prove excessively long for the purpose of this essay and a few indications about the most daring strategies deployed by the writer will have to suffice. Thus, it has to be stressed the peculiar division of the novel into different sections, passages narrated by different voices that also echo similar devices in Doctorow's previous fiction. To its formal fragmentation, the novel adds a strong intellectual density that demands some knowledge not only from philosophy but also from contemporary physics. In addition, the book qualifies as a piece of Hutcheon's "historiographic metafiction" mode, with the intervention of figures such as Wittgenstein or Einstein. Everett has to fictionalize Pemberton's life, which opens up to the extra level of a film been produced out of all this, thus giving the book a strong Baudrillardian touch that leads to paragraphs as the following:

Something weird has happened, so that I'm convinced that the people who ostensibly make them are no more than instruments of the movies themselves, servers, factotums, and the whole process, from pitching an idea for one, and getting the financing and finding a star, I mean, the whole operation ... in fact the entire booming culture of movies—all of it is illusion, as the movie is supposed to be, a scripted reality, whereas it's the movies themselves that are in control, preordaining and selfgenerating, like a species with its own DNA. (108-109)

But, above all, we may conclude that Doctorow is playing with all his technical strategies in pursuit of the most characteristic human intellectual quest of all times: the finding of a sound metaphysics that may justify the meaning of life. Christianity, Judaism, and scientific theories enter a long dialogue in the book, in a sustained attempt to find links between contemporary science and its discoveries, and the traditional role played by religion. Doctorow starts his intellectual scientific path where American historian Henry Adams left it in his autobiographical *Education*: at the beginning of the 20th century. Where Adams's concern is with thermodynamic entropy—as the epitomic Law of the Industrial Revolution—and the implications it might have for human societies, Doctorow's is with relativity theory, quantum physics, language, and contemporary theories of chaos.

Being both a human and a heavenly detective, Pemberton concludes that his religious—that is to say, metaphysical—doubts demand a return to the origins of Christianity, when it was still a sect of Judaism. Thanks to reflections coming from religion and from eminent Jewish minds, such as Wittgenstein's and Einstein's (a philosopher making scientific inquiries and a scientist inquiring into philosophy), the metafictional story veers along a process of *conciliatio oppositorum* between philosophy and present science as proof that human beings are not ready to give up on metaphysical questions. By the end of the novel female Rabbi Sarah offers a pantheistic conclusion that, as readers may hint, seems to reveal also the writer's inmost wishes. She suggests the possibility of a reunion between science and religion as a way to transcendence:

Suppose then that in the context of a hallowed secularism, the idea of God could be recognized as Something Evolving, as civilization has evolved—that God can be redefined, and recast, as the human race trains itself to a greater degree of metaphysical and scientific sophistication. With the understanding, in other words, that human history does show a pattern at least of progressively sophisticated metaphors. So that we pursue a teleology thus far that, in the universe as vast as the perceivable cosmos, and as infinitesimal as a subatomic particle, has given us only the one substantive indication of itself—that we, as human beings, live in moral consequence. (256)

And, once more, living in moral consequence seems to be the aspiration of Doctorow's protagonist in his last novel, published in 2014.

***Andrew's Brain* or the final recapitulation of American History and its reporting witness**

The protagonist and narrator of Doctorow's last novel is Andrew, a cognitive scientist, academic and teacher who seems to have fallen prey to bipolar depressive manifestations. Along less than 200 pages readers know about his conversations with and written communication to somebody who seems to be a psychiatrist. Once again, the narrating voice shows doubts, it is difficult when not impossible to fix meaning, and the report becomes contradictory, clearly operating as the writer's final warning that we are a narrative species, inconsistent and not to be trusted. Wisely, Doctorow provides his attentive readers with clues to know from which dreamy or actual experiences his protagonist imagines or invents the "reality" he is reporting to his analyst. Intertextually, Andrew himself establishes strong connections between his own life and Mark Twain's, and with two of the characters in Mussorgsky's opera *Boris Godunov*. Ironically, Andrew also dishonors his very name, which comes from classic Greek "aner/andrós," meaning the male human. In his own (invented?) reality, he is the well-intentioned man who always ends up bringing death and chaos to the people close to him. His life progressively turns into structural trauma, strongly resembling the paradigmatic situation of contemporary Western societies.

Along his narrative, and denying his own belief that life is not like a movie (an impression many people seem to hold nowadays), he ends up presenting his lifetime as sketches from a tragi-comedy to culminate in a number of quick episodes where he tells his analyst about his relation with President George W. Bush, his roommate at Yale. By then attentive readers may have realized that *Andrew's Brain* is more than it looks in a first reading of the book. In a sense, it is Doctorow's political testament, a compilation of his ideas on the United States of America and on the collective psychotic personality of the most powerful country in the world, capable of publicly defending the values of democracy and privately denying such values to its own citizens.

However, *Andrew's Brain* is not only a political allegory. It is also a witty experiment on reflection and the essential role this characteristic plays in the constitution of human societies. And, once more in the writer's oeuvre, the book represents the quest for a lost humanity. From the thoughts of its cognitivist protagonist, the story traps readers into an apparently neat puzzle, assumingly deconstructing Descartes's logic with a clever question: "How can I think about my brain when it's my brain doing the thinking?" (32) In any case, the textual assumption is that his brain is doing all the thinking, from the first to the last page of the book. As a cognitivist, one of his fundamental targets is, from the beginning, to find out how the brain becomes the mind, that is to say, how consciousness appears. And once more echoes can be heard from Doctorow's earlier fiction: if man discovers how to duplicate the process to create consciousness, then man

becomes God and from there, with the help of genetics and technology, we enter the apocalyptic period of a posthumanity bound to disaster and to its own extinction. "What else can we do," Andrew tells his analyst, "as eaters of the fruit of the tree of knowledge but biologize ourselves?" (5). Doctorow does not need more words to draw the sketch of a posthuman America and realize that in *City of God* he had not counted on man as the new deity capable of bringing with him the seeds of his own destruction. Adapted to our times, the hypothesis of Laplace's Demon reappears in a new guise in the pages of this last novel, as a powerful computer that may have "the capacity to record and store the acts and thoughts and feelings of every living person on earth around per millisecond of time" (42). But, in a much more ironic mood, Andrew combines his knowledge of contemporary science with his disgust for political illiterate scoundrels to tell his listener the words he employed to terrorize Bush and his two grotesque advisors with the findings of cognitivism:

I gave them Android's last lecture on neurological developments around the world. I told them the great problem confronting neuroscience is how the brain becomes the mind. How that three-pound knitting ball makes you feel like a human being. I said we were working on it, and if they valued their lives, or life as they knew it, they would do well to divert whatever government funding there was for neuroscience and add it to the defence budget. [...] Computers, of course, I said, and animals genetically developed to have more than the primary consciousness of animals. To have feelings, states of mind, memory, longing. [...] Yes, I said, and with all of that the end of the mythic human world we've had since the Bronze Age. (185–86)

After his final lecture to those "prime examples of human insufficiency," Andrew does a handstand, thus becoming the Holy Fool of Mussorgsky's opera, as the only way out of the White House and its suffocating atmosphere, while Doctorow explicitly sides with the voices of other contemporary writers such as Amiri Baraka or Kurt Vonnegut in their unambiguous denunciation of the utter stupidity and extreme danger that some American political figures represent for the future of the planet. With impressive erudition, *Andrew's Brain* and its protagonist offer readers, in Doctorow's literary testament, a final promise of political redemption. Literature, again, becomes illuminating.

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