

nexus
2014. 02

aedean
ASOCIACIÓN ESPAÑOLA DE ESTUDIOS
ANGLO-NORTeamERICANOS



ÍNDICE

Nota del editor	5
Saluda de la Presidencia de AEDEAN	6
Acta de la Asamblea General Ordinaria (15 Noviembre 2013)	7
Actividades de la Junta Directiva	17
Informes de las representaciones de AEDEAN en otros foros académicos	26
Informe de la Dirección de <i>Atlantis</i>	30
XXXVIII Congreso de AEDEAN en la Universidad de Alcalá	32
Otros congresos, seminarios, revistas y volúmenes en preparación	37
Publicaciones de l@s soci@s: resúmenes	41
[Monografía] Alice Munro & Canadian Women Writing	47
“25 Years of Spanish Research on Canadian Literature in English: 1988-2013” por Pilar Cuder-Domínguez	48
“El fin de los relatos según Alice Munro” por María Jesús Hernández Lerena	57
“A Portrait of the Short-Story Writer as a Young Girl”: Alice Munro’s Short Story Cycles” por Belén Martín-Lucas	66
“Of Prizes and Passions: The Role of Literary Blogs in Alice Munro’s Spanish Reception” por Pilar Somacarrera	77
“Secrets Open to Detection in Alice Munro’s Stories” por M.S. Suárez Lafuente	93



Presidenta: Montserrat Martínez Vázquez (Universidad Pablo de Olavide)

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

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

Vocal 1º: Juan Ignacio Oliva Cruz (Universidad de La Laguna)

Vocal 2ª: M. Luz Celaya Villanueva (Universitat de Barcelona)

***VISITA NUESTRA PÁGINA EN LA RED EN LA
DIRECCIÓN SIGUIENTE: <http://www.aecean.org/>**

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

© AEDEAN
Editor: Juan Ignacio Oliva Cruz
Cover Picture & Cover Design: Toni Camps Duran
ISSN: 1697-464

NOTA DEL EDITOR

Queridas y queridos colegas de AEDEAN. A continuación encontrarán el segundo número del *NEXUS-AEDEAN* de 2014, el cual presenta el esquema habitual de la publicación, incluyendo en primer lugar el Acta de la Asamblea del XXXVII Congreso, (organizado por nuestras colegas de la Universidad de Oviedo). A continuación, y desde la Presidencia, la Dra. Montserrat Martínez Vázquez saluda a socias y socios y comenta brevemente los preparativos del próximo XXXVIII Congreso de la Asociación, que tendrá lugar este mes de Noviembre, auspiciado por la Universidad de Alcalá. Le siguen los informes correspondientes de los miembros de la Junta Directiva de AEDEAN sobre las diversas tareas realizadas por los mismos durante el presente año, y se incluyen también sendos informes sobre las actividades de representación de AEDEAN en ESSE y EAAS. Posteriormente se ofrece la valoración de la directora de *Atlantis*, la Dra. Isabel Carrera Suárez, sobre nuestra revista durante 2014, que ha continuado su consolidación internacional y ha logrado un gran éxito en sus índices de impacto nacionales, algo de lo cual nos sentimos ampliamente satisfechos.

En un segundo apartado, el *NEXUS-AEDEAN* se ocupa de los contenidos más importantes de nuestro próximo congreso (y que aparecen en la web oficial del mismo, que tendrá lugar del 12-14 de Noviembre de 2014 en diversos edificios principales de la universidad cisneriana), cuya organización ha sido asumida con entusiasmo y profesionalidad por el Departamento de Filología Moderna de la Facultad de Filosofía y Letras. Entre otros, se desvelan los conferenciantes plenarios y el programa definitivo, estructurado en los tradicionales módulos temáticos propios de nuestras conferencias de AEDEAN.

La última parte del boletín se dedica a las secciones habituales con información sobre las publicaciones recientes de los socios, próximos congresos y seminarios, y petición de artículos originales por parte de revistas y volúmenes en preparación. Como novedad cabe destacar que, debido a la variedad de los formatos y a que se utilizan muy diversos medios para hacerlos llegar (lista de distribución, correo electrónico, etc.), la información se encontrará en enlace aparte, tal y como aparece en nuestra página web.

Por último, este número del *NEXUS-AEDEAN* rinde un merecido homenaje a una escritora de relatos canadiense, sutil y refinada, cuya calidad viene refrendada por haber sido galardonada con el Premio Nobel de Literatura en 2013. Nos estamos refiriendo a Alice Munro, y por extensión, con ella queremos incidir en la importancia de la literatura escrita por mujeres en Canadá, para lo que hemos contado con la inestimable colaboración de cinco queridas colegas y consumadas investigadoras, especialistas en este campo, como son Pilar Cuder, M^a José Hernández, Belén Martín Lucas, Pilar Somacarrera y Socorro Suárez Lafuente, para quienes tenemos solo palabras de agradecimiento y admiración.

Espero que esta publicación sea acogida con agrado y constituya un eslabón más en la cadena de *NEXUS-AEDEAN*, sin desmerecer la calidad con la que mi compañera de junta, Marian Amengual elabora el número de primavera.

Un saludo afectuoso,

JUAN IGNACIO OLIVA
Vocal 1º de AEDEAN
jioliva@ull.es

SALUDA DE LA PRESIDENCIA DE AEDEAN

Dentro de pocas semanas, tendremos nuestra cita anual en un entorno único: la universidad de Alcalá de Henares, en cuyo paraninfo se celebrará la inauguración de nuestro Congreso. Desde su cátedra, nos acompañará la memoria de Nebríja y de San Juan de la Cruz, de Quevedo, de Guillén y Borges, Carpentier y tantos otros. El comité organizador, liderado por Fernando Galván, Alberto Lázaro y Loly Porto, ha trabajado mucho para conseguir un magnífico programa académico y social. En nombre de todos, agradezco su dedicación y esfuerzo, y animo a equipos de otras universidades a que presenten su candidatura para celebrar próximos congresos de la Asociación.

Nuestro XXXVIII Congreso anual contará con un programa muy atractivo, que incluye más de 200 comunicaciones repartidas en los distintos paneles temáticos. Las conferencias plenarias de académicos de reconocido prestigio internacional completan esta fascinante muestra de la vibrante actividad que se lleva a cabo en el área de los Estudios Ingleses. La profesora Clara Calvo (Universidad de Murcia) nos presenta el sugerente título “Getting Shakespeare into khaki”, y nuestro colega de la Universidad de Santiago de Compostela, el profesor Carlos Acuña, disertará sobre el fascinante campo del procesamiento del lenguaje: “So exactly how different are English and Spanish in the mind?” A este interesante programa académico se suman los conferenciantes internacionales, el profesor Roger D. Sell con su plenaria sobre “Post-postmodern communication studies”, y la escritora Ana Castillo, que leerá y comentará extractos de su obra.

Así pues, los días 12, 13 y 14 de noviembre nos vemos en Alcalá de Henares, ciudad declarada Patrimonio de la Humanidad por la Unesco, cuna de Cervantes, cuyo espíritu nos guiará fuera del claustro (donde no estudió) para conocer su vida y su gente. Recibid un afectuoso saludo,

Montse Martínez
Presidenta de AEDEAN
mmarvaz@upo.es



ACTA DE LA ASAMBLEA GENERAL ORDINARIA OVIEDO 2013

ASAMBLEA GENERAL ORDINARIA- OVIEDO 2013

Se convoca a todos los socios y socias de AEDEAN a la Asamblea General Ordinaria que se celebrará el próximo 15 de noviembre de 2013, en primera convocatoria a las 17:00 horas, y en segunda a las 17:30 horas, en el Salón de Actos de la Biblioteca de Humanidades de la Universidad de Oviedo con el siguiente orden del día:

1. Aprobación, si procede, del acta de la sesión anterior publicada en el *Nexus AEDEAN 2013.2*.
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 2013.
 - b. Presentación y aprobación, si procede, del presupuesto para el año 2014.
5. Informe de las Vocalías.
 - a. Vocalía Primera.
 - b. Vocalía Segunda.
6. Informe de la Directora de *Atlantis*.
7. Informe y propuestas de la comisión gestora del Fondo Institucional de AEDEAN (FIA).
8. Propuesta de adaptación y modificación del boletín *Nexus*.
9. Información y modificación, si procede, de las bases de los premios que concede la Asociación.
10. Ratificación de la sede del XXXVIII Congreso de AEDEAN 2014.
11. Propuestas y elección de sedes para próximos Congresos.
12. Renovación y elección de Coordinadores de Paneles.
13. Renovación y elección de cargos:
 - a. Tesorería
 - b. Vocalía Segunda
14. Ruegos y preguntas.

1. Aprobación, si procede, del acta de la sesión anterior publicada en el *Nexus AEDEAN 2013.2*

El acta se aprueba por unanimidad.

2. Informe de la Presidencia

La Presidenta de la Asociación, la profesora Montserrat Martínez, desea dejar constancia del agradecimiento de la Junta Directiva al comité organizador por el excelente trabajo realizado para la organización del trigésimo séptimo Congreso. Agradece la labor de Esther, Liamar, Alicia, y demás colegas de la Universidad de Oviedo que, a pesar de la crisis, han llevado a cabo un programa extraordinario.

A continuación, y como sigue siendo habitual, se remite al Informe del *Nexus AEDEAN* 2013.2 donde se describen las gestiones realizadas desde la Presidencia, que se repasan brevemente a continuación:

En el terreno de las *relaciones internacionales*, para el duodécimo congreso de ESSE, que se celebrará en Kosice (Eslovaquia) del 29 de agosto al 2 de septiembre de 2014, la Junta de ESSE eligió la propuesta de conferencia sub-plenaria del campo de los estudios culturales de la profesora Susan Ballyn. En dicha reunión también se eligió nuevo tesorero de ESSE, el profesor Alberto Lázaro. Se felicita a ambos.

Por su parte, la Presidenta de AEDEAN explica su asistencia en representación de AEDEAN a los congresos de APPEA y SAES. El congreso de la APPEA (*Portuguese Association of Anglo-American Studies* (APEAA) se celebró en la Universidad de Lisboa bajo el título *Academy as Community. English and American Studies in Portugal and Europe*. En dicho congreso participó en nombre de AEDEAN en una mesa redonda "Associativism in the Humanities" junto a los Presidentes de otras asociaciones (APLC, EST, APEAA, EAAS, SAES y ESSE). En el mismo mes de mayo también asistió en representación de nuestra Asociación al 52 Congreso anual de la SAES (*Société des Anglicistes de L'Enseignement Supérieur*) organizado por la Universidad de Bourgogne (Dijon) bajo el título *Appellation(s) / Naming, Labelling, Addressing*.

En el campo de las *gestiones nacionales*, desde la Junta Directiva se ha continuado con el proceso de modernización/digitalización de la información.

- Se han digitalizado ya las actas y
- Se sigue trabajando en la nueva web (tal y como informará el Vocal primero)

Se han seguido evaluando algunos aspectos de las bases de los premios que se debatirán en el punto 9 del orden del día. También se han puesto en marcha los premios a la mejor comunicación, "Catalina Montes", aún conscientes de la dificultad de su organización pero con el convencimiento de que son un estímulo importante para los doctorandos. De acuerdo con lo previsto en la última asamblea se presentan de nuevo las bases de estos últimos premios para que los socios y socias puedan revisar, y en su caso optimizar, el sistema de valoración.

3. Informe de la Secretaría

La Secretaria de la Asociación, la profesora Marian Amengual, pasa a resumir a continuación las principales actividades llevadas a cabo por la Secretaría durante el año 2013, tal y como se detalla en el informe publicado en el *Nexus AEDEAN* 2013.2.

Se comentan, en primer lugar, las actividades cotidianas de la Secretaría: redacción del acta de la asamblea, expedición de certificados de diversa índole (afiliación, coordinación de Panel, etc.), información sobre los premios y las ayudas a la investigación, resolución de dudas y consultas varias sobre la Asociación por parte de los socios y personas interesadas en la labor de esta última y recepción de información y publicidad para su difusión en la lista de distribución y a través del boletín *Nexus AEDEAN* 2013.1.

Seguidamente, se recuerda la publicación del segundo número del Boletín *Nexus AEDEAN* 2013.1. editado por la Secretaría. Dicha publicación rinde homenaje a uno de los socios más entrañables y estimados de la Asociación, Dieter Kastovsky, profesor emérito de lingüística de la universidad de Viena. Se agradece muy especialmente la labor de la profesora Christiane

Dalton-Puffer de la Universidad de Viena (Austria) y de las profesoras Belén Méndez Naya y M^a José López Couso de la Universidad de Santiago de Compostela quienes colaboraron generosamente en el sentido homenaje a la figura de Dieter Kastovsky y su destacado trabajo en el ámbito de la lingüística.

Desde la Secretaría se coordinaron y canalizaron también las solicitudes presentadas para concurrir a la tercera convocatoria de Ayuda a la Investigación para Socios Jubilados “Enrique Alcaraz”, así como a las Ayudas a la Investigación “Patricia Shaw”. Así mismo, se colaboró conjuntamente con el instituto B. Franklin en la gestión de los premios a la Investigación en Estudios Estadounidenses “Margaret Fuller”.

Tal y como ha apuntado la Presidenta de la Asociación en su intervención, la Secretaría procedió a la tramitación del proceso de digitalización de las actas de la Asociación. Ello permitirá el acceso a la documentación e información de la Asociación sobre acuerdos previos, bases de premios establecidas o dudas puntuales que puedan plantearse de manera ágil y efectiva.

Finalmente, y en colaboración con Tesorería y la actual asesoría contable y fiscal y jurídica de la AEDEAN, a finales de julio de 2013 y, de acuerdo con la normativa fiscal vigente, se presentó el impuesto de sociedades.

Se concluye la intervención expresando el agradecimiento a todos los socios y socias de la Asociación por su colaboración en las tareas llevadas a cabo al frente de la Secretaría de AEDEAN.

4. Informe de la Tesorería

La Tesorera de la Asociación, la profesora Belén Méndez Naya, toma la palabra y recuerda las tareas principales de la Tesorería: gestión de facturas, cobro de cuotas y regalías de Atlantis, la actualización de todas las bases de datos de la asociación y la administración de la lista de distribución.

Informa de la membresía de AEDEAN para 2013: el número de socios es de 1188, con 75 altas y 90 bajas. El cobro de cuotas se llevó a cabo en el mes de junio, enviándose a aquellos socios que lo solicitaron certificados de pago o facturas. El número de devoluciones fue similar al del año 2012, con un menor número de cuotas recuperadas (un total de 38). Se recuerda a los socios que deben informar a la Tesorería de cambios en la cuenta bancaria o de si quieren cursar baja con el fin de evitar las devoluciones bancarias y las correspondientes comisiones.

Informa, asimismo, de los trabajos realizados con el diseñador que está trabajando en la nueva página web. Se ha diseñado un formulario mediante el cual los socios podrán inscribirse en la Asociación y realizar cambios en sus datos de contacto y bancarios a través de una página web segura.

a. Presentación y aprobación, si procede, de la gestión económica correspondiente al ejercicio del año 2013.

Se presentan las cuentas correspondientes al período de noviembre de 2012-noviembre de 2013. En cuanto a los ingresos, ha habido ingresos mayores de los presupuestados en la partida de cuotas de socios y en las regalías de Atlantis, que han compensado la falta de ingresos derivados del congreso de Málaga. Se han ingresado tan sólo 616 euros menos de lo

presupuestado. En cuanto a los gastos, se ha gastado menos de lo presupuestado en todas las partidas, por lo que el balance del ejercicio sigue siendo positivo a pesar de los menores ingresos. No se ha hecho uso todavía del fondo de 3.000 euros reservado para la actualización de las páginas web de la Asociación y de Atlantis, ya que dicha actualización está en curso. La actualización se está haciendo con una empresa de Palma de Mallorca que ofertó un presupuesto más ajustado.

Se aprueba la gestión económica del año 2013.

b. *Presentación y aprobación, si procede, del presupuesto para el año 2014.*

Se presenta el presupuesto correspondiente al año 2014 en los siguientes términos:

Ingresos

Cuotas socios 48.500
Congreso Oviedo 2.000
Otros/Intereses 2.000
Total 52.500

Gastos

Atlantis 16.500
Coordinadores 4.800
Premios 2.600
Representación 4.200
Gastos junta 6.000
Material de oficina 200
Comunicaciones a socios 1.500
Gastos de gestión 2.500
Cuotas ESSE 10.900
Cuotas EAAS 3.300
Total 52.500

Este presupuesto conserva la misma estructura, conceptos y partidas del año anterior. En cuanto a ingresos, se mantienen las cuotas de años precedentes (39 euros para AEDEAN/ESSE y 45 euros AEDEAN/ESSE/EAAS y 300 euros para socios institucionales). Se mantiene la misma cantidad para los ingresos por royalties de Atlantis, pero se ha bajado a 2.000 euros la previsión de ingresos correspondientes al congreso de Oviedo.

En el capítulo de gastos, se ha ajustado a la baja las partidas destinadas a la edición de Atlantis (en 500 euros) y a gastos de representación (600 euros menos), dado su comportamiento en los últimos años. Se ha subido (en 100 euros) la partida correspondiente a las cuotas que abonamos a otras asociaciones (ESSE y EAAS).

Se aprueba el presupuesto para el año 2014 por unanimidad.

5. Informe de las Vocalías

a. *Vocalía Primera*

Por su parte, el Vocal 1º, el profesor Juan Ignacio Oliva comienza agradeciendo la ayuda inestimable de su predecesor en el cargo, el profesor David Río Raigadas, que se ha seguido ocupando de la antigua página web de la Asociación, en tanto se pergeña una nueva página,

dinámica y optimizada, que pueda cubrir técnicamente todos los apartados que requieren más cobertura técnica, como son especialmente los relacionados con la membresía, y el envío de “abstracts”, así como el “coordinators' corner”. Se comenta que dicha renovación ha costado más de lo previsto, puesto que los técnicos con los que se contactó en primer lugar renunciaron a ello al saber de la complejidad de la dinamización que se requería, de forma que en la actualidad se está trabajando con una empresa radicada en Palma de Mallorca, que se encuentra ahora mismo en pleno proceso de transmigración entre páginas.

Además del trabajo relacionado con la renovación de la website, el vocal 1º informa de su asistencia, en calidad de representante de AEDEAN en la Asociación Europea de Estudios Norteamericanos (EAAS), a la reunión anual que tuvo lugar en Moscú en abril del presente año, refiriendo la complejidad del proceso de obtención del visado correspondiente, así como los requisitos especiales de viajar a un país fuera de la UE, como pueden ser la obtención de un seguro de viaje especial, así como una carta de invitación especial de la universidad de acogida, etc. No obstante lo cual, la reunión (que se celebraba en un año de transición entre los congresos bienales de Izmir 2012 y The Hague 2014) resultó fructífera para los intereses de los estudios ingleses en España, puesto que cuatro paneles co-coordinados por profesores españoles fueron escogidos con una puntuación alta en la selección que se hizo por primera vez de forma anónima y con formato electrónico previo a la asamblea. Juan Ignacio Oliva felicitó a dichos profesores y remitió posteriormente a la información del Nexus 2013.2 para ulteriores informaciones relacionadas con las decisiones tomadas en EAAS-Moscú.

Por último, y en relación con la publicación del *Nexus AEDEAN 2013.2.*, a su cargo por primera vez, el profesor Oliva agradece la labor de los participantes en el homenaje que se hizo al recientemente fallecido padre de la narrativa africana, Chinua Achebe, las profesores Marta Sofía López Rodríguez (de la Universidad de León) y Paula García Ramírez (de la Universidad de Jaén), las cuales trataron no sólo la narrativa del autor, sino también otros géneros, como la poesía y el ensayo. También hace una mención especial a que, una vez decidido el nombre del autor nigeriano, al que se rendiría tributo en el “Nexus”, y habiendo llegado la noticia del fallecimiento del premio nobel irlandés Seamus Heaney, a finales de agosto, pareció conveniente también incluir un homenaje a la figura del escritor, encontrando absoluta disponibilidad en la profesora Marisol Morales Ladrón, a la sazón presidenta de AEDEI, quien en un plazo brevísimo de tiempo escribió un ensayo para la revista, por lo que el profesor Oliva manifiesta palabras especiales de agradecimiento para la Dra. Morales Ladrón.

Juan Ignacio Oliva termina su intervención con un comentario sobre la intención de reformar y/o transformar el “Nexus”, dentro de la dinamización de la nueva página web, y remitiendo al punto concreto del orden del día en que este asunto se tratará con mayor detenimiento (punto 8).

b. Vocalía Segunda

La Vocal 2ª, la profesora Mª Luz Celaya, resume las actividades y gestiones de la Vocalía 2ª desde el AEDEAN XXXVI en la Universidad de Málaga, que se han centrado en las reuniones preparatorias del Congreso AEDEAN XXXVII en la Universidad de Oviedo y en la coordinación de la recepción de las propuestas de los socios para el congreso. Destaca las dos novedades de esta edición, ambas aprobadas en la Asamblea anterior: las propuestas en forma de resumen (“abstract”) y la puesta en marcha del Premio “Catalina Montes” a la mejor comunicación. La Vocal 2ª agradece el trabajo de los Coordinadores de Panel y de sus evaluadores así como el interés de los socios en sus contribuciones al congreso. La profesora Celaya felicita también al comité organizador por el éxito del congreso y agradece de manera especial el trabajo de la

profesora Emilia María Durán, con la que ha trabajado en estrecha colaboración durante estos meses en los temas relacionados con los paneles. Por último, menciona que el total de comunicaciones, talleres y mesas redondas previstas para ser presentadas en este congreso ha sido de 194, según datos del 11 de noviembre 2013, que no incluyen las cancelaciones de última hora. El profesor Ignacio Palacios solicita la palabra y pregunta si se ha observado un incremento en la recepción de propuestas al aceptarse por vez primera los "abstracts" en lugar de los trabajos completos en el congreso. La Profesora Celaya explica que, efectivamente, se ha detectado un aumento de propuestas considerable, en torno a las 100, especialmente vinculadas al área de lingüística aplicada.

Seguidamente, se recuerda que, según el orden del día de la presente Asamblea, se renovarán los cargos de Coordinadores que cumplan ya dos años en su cometido y se propondrán nuevos Coordinadores para sustituir a los que cesan en su cargo después de los cuatro años permitidos.

6. Informe de la Directora de *Atlantis*

La editora de *Atlantis*, la profesora Isabel Carrera, pasa a resumir las principales tareas llevadas a cabo al frente de la Dirección de la revista *Atlantis*. Informa sobre la puntual finalización del volumen de *Atlantis* del presente año (vol. 35) destacando la importancia que dicho aspecto tiene para el cumplimiento con los exigentes índices de calidad en los que figura la revista. Asimismo, informa tanto del gran nivel académico de la revista como del excelente trabajo de edición y formato de la misma que, al igual que en 2012, ha contado con profesionales del mundo de la edición e impresión sin que ello haya supuesto un encarecimiento (más bien se han rebajado ligeramente) de los costes totales de la revista. Se comenta también que el correspondiente número de diciembre (35.2) está prácticamente listo y, por tanto, se prevé idéntica puntualidad.

De nuevo, se hace hincapié en el desequilibrio entre la recepción de propuestas de las distintas áreas, entre las que predominan las propuestas literarias (casi un 50%, porcentaje algo inferior a 2012), seguidas de las de cultura y lingüística, que se reparten el 25% de participación restante cada una de ellas. No obstante, se destaca un ligero aumento en el número de artículos y reseñas vinculadas al ámbito de la esta última disciplina. La editora de *Atlantis* recuerda la importancia de contar con publicaciones extranjeras de cara a los índices de clasificación de la revista y anima a que los socios divulguen la revista más allá de nuestras fronteras para obtener una mayor proyección internacional.

Se informa, asimismo de que se han agilizado las reseñas debido a la limitación en los plazos de entrega así como de extensión de las mismas, la cual se prevé reducir algo más y pasar de un máximo de 3.000 palabras a uno de 2.000 palabras a partir de 2014, dando así una mayor prioridad a los artículos de investigación. En este sentido, se destaca el gran volumen de propuestas de artículos de investigación recibido. La editora de *Atlantis* comenta brevemente el estado actual de la revista que mantiene los altos índices de calidad y explica que la revista se halla razonablemente bien situada dado el carácter y naturaleza general de la misma.

A continuación, se detallan los avances en la renovación de la página web de la revista. Se prevé que a partir de 2014 todos los trámites de recepción y entrega de propuestas se hagan a través de la web. También se avanza en el estudio del paso de la revista al formato digital. Ello permitirá ahorrar los elevados costes de la versión impresa de la revista y su envío, particularmente por lo que afecta a los asesores extranjeros. Esta medida beneficiará también la difusión de la investigación de los socios de AEDEAN. En este sentido se sugiere el sistema de acceso abierto que ya practica actualmente la página de *Atlantis*.

La editora de la revista finaliza su intervención destacado la labor del Consejo científico de la revista y da las gracias a Esther Álvarez, Carla Rodríguez, Ignacio Palacios, Belén Martín Lucas y Antonio Ballesteros en sustitución de esta última.

7. Informe y propuestas de la comisión gestora del Fondo Institucional de AEDEAN (FIA)

El profesor Román Álvarez, Presidente de la comisión gestora del Fondo Institucional de AEDEAN (FIA) toma la palabra y anuncia su cese en el cargo al cumplirse su último mandato al frente del mismo. Agradece especialmente la colaboración de la Secretaría y Tesorería. Comenta, a continuación, las principales tareas llevadas a cabo por la Comisión. Se explica que ha habido una única solicitud de ayuda destinada a los socios jubilados (Ayuda "Enrique Alcaraz") y anima a los socios a aumentar el número de solicitudes. Se comenta una mayor participación de los socios para la obtención de las ayudas a la investigación "Patricia Shaw" con un total de 6 peticiones (para las cuatro ayudas existentes) si bien de nuevo se considera un número de peticiones relativamente escaso por lo que se anima a los socios a incrementar su participación. Posteriormente, explica que dado que la cuantía de los premios es razonablemente elevada (800 euros brutos), la Comisión considera pertinente introducir una cláusula en la convocatoria de dichas ayudas que contemple la necesidad de elaborar una memoria final que justifique la utilización de la ayuda otorgada en un plazo máximo de 9 meses después de la finalización de la misma. Una segunda cláusula que la Comisión propone resume la imposibilidad de solicitud de las ayudas por parte de aquellos socios que las hayan obtenido previamente durante un período de 3 años.

Dado que el Presidente de la Comisión cesa en su cargo después de cumplir eficazmente su mandato, se procede a nombrar a un nuevo miembro de la Comisión en calidad de suplente. La presidenta de AEDEAN toma la palabra y propone al profesor Alberto Lázaro Lafuente, antiguo Tesorero de AEDEAN. Se destaca la excelente labor del profesor Alberto Lázaro al frente de la Tesorería de la Asociación y su amplia trayectoria profesional y académica. Se acepta la propuesta. Así pues, el profesor Alberto Lázaro entra a formar parte de la comisión FIA junto con el resto de miembros titulares: Aída Díaz Bild, Ignacio Palacios y Javier Pérez Guerra.

8. Propuesta de adaptación y modificación del boletín *Nexus*

La Presidenta de la Asociación explica que se está estudiando la adaptación y modificación del boletín "Nexus" dado que algunas de las secciones que se incluyen como el "Call for Papers", las actas y órdenes del día de la asamblea, etc. podrán a partir de ahora reubicarse en nuevos sitios de la web una vez se ponga en marcha esta última. Se otorga la palabra a los editores del boletín, el vocal 1^a, el profesor Ignacio Oliva y la profesora Marian Amengual, secretaria de la Asociación, para que expliquen sus propuestas y puntos de vista al respecto. El profesor Ignacio Oliva plantea conservar el boletín y ubicarlo en la nueva web dándole un mayor dinamismo; mantener básicamente el contenido actual del boletín (salvo pequeñas excepciones) pero confiriéndole un carácter abierto de modo que el primer número se cierre a mitad del año y el segundo número durante la segunda mitad. Ambos números se pueden colgar posteriormente en formato PDF en una sección destinada específicamente al boletín "Nexus" en la web. Por su parte, la profesora Marian Amengual se muestra partidaria de destacar y enfatizar el actual contenido académico que incluye el boletín, quizás incorporando nuevas secciones, y suprimir aquellas secciones del boletín de carácter más informativo que constan ya en secciones específicas de la web (i.e. "Call for Papers", anuncio de congresos, etc.). Ello evitaría que se duplique la información y se repitan los mismos contenidos en la web ubicados en distintas

secciones, si bien es consciente de que esta medida resulta ciertamente arriesgada teniendo en cuenta la escasa participación de los socios en los apartados académicos del boletín. Se solicita la opinión de los socios en la asamblea. Interviene la profesora Marta Falces y el profesor Alberto Lázaro, ambos partidarios de mantener el boletín como memoria histórica de la Asociación si bien se propone ir actualizando la estructura y los contenidos de la revista. El profesor David Río también se muestra partidario de conservar el boletín aunque reconoce que ciertos contenidos que se incluyen actualmente se consultan en mayor medida a través de la web. El profesor Ignacio Oliva propone un año de prueba para seguir estudiando el tema. La Presidenta de AEDEAN finaliza este punto explicado que por ahora se mantendrán los dos formatos (sin incluir algunas secciones como las actas u órdenes del día de la Asamblea) y más adelante se tomará una decisión consensuada.

9. Información y modificación, si procede, de las bases de los premios que concede la Asociación

La Presidenta de la Asociación explica que se ha estado trabajando conjuntamente con las comisiones implicadas para revisar las bases de los premios y ayudas que concede la Asociación con el fin de evitar incongruencias y optimizar su puesta en marcha. Se recuerdan las cláusulas propuestas por la Comisión FIA relativas a las ayudas "Patricia Shaw" (punto 7 del acta), las fechas de solicitud de las ayudas (se propone homogeneizarlas), la omisión de ciertos puntos en las bases de los premios o el problema de clasificación que presenta el premio "Catalina Montes" entre las distintas modalidades (por ejemplo, literatura o cultura). En cuanto a este último punto, se plantea la posibilidad de que el candidato decida la vía por la que quiere participar y así lo indique en el papel de inscripción. La profesora Cristina Suárez solicita la palabra y recuerda el desfase que se produce entre las distintas áreas para optar al premio "Catalina Montes" con diferencias de participación considerables. El profesor Ignacio Oliva propone distinguir únicamente entre dos grandes modalidades: literatura y cultura. Por su parte, el profesor Alberto Lázaro propone integrar las dos opciones, que los candidatos opten por una opción con carácter orientativo pero que el comité evaluador disponga de cierta flexibilidad y libertad para reconducir las solicitudes si así lo estima oportuno. La Presidenta de AEDEAN explica que, aunque se pueda prever un pequeño trasvase entre modalidades, si son muchas las solicitudes se deberían poner de acuerdo varios jurados lo cual podría resultar algo complejo organizativamente hablando. El profesor Ignacio Oliva propone realizar el trasvase entre modalidades para evitar que los premios vinculados a algunas modalidades queden desiertos. La profesora Belén Méndez propone, por su parte, fusionar las cuatro modalidades del premio "Catalina Montes" en dos grandes áreas: una de literatura y cultura y otra de lingüística teórica y lingüística aplicada. La propuesta se acepta y la Presidenta de la Asociación explica que las dos áreas quedarán fusionadas en la próxima convocatoria de los premios y que, a partir de ahora, en las bases de todos los premios y ayudas se incluirá una cláusula que estipule como condición necesaria para optar a las ayudas la necesidad de haber sido miembro de AEDEAN durante un período mínimo de un año previo a la solicitud. En cuanto a la homogeneización de fechas en las bases de los premios, se propone la fecha de 1 de octubre para todos los premios y ayudas. El profesor Ignacio Palacios explica que esa fecha puede resultar problemática para resolver el premio "Enrique Alcaraz". Se mantiene, por tanto, la fecha de 1 de marzo para este último premio.

10. Ratificación de la sede del XXXVIII Congreso de AEDEAN 2014

El profesor Alberto Lázaro toma la palabra y expresa la voluntad e interés de la dirección de su Departamento por organizar la edición del próximo Congreso de AEDEAN en la Universidad de

Alcalá de Henares. Se destaca asimismo el interés e ilusión del equipo organizador del congreso.

La propuesta queda ratificada por asentimiento.

11. Propuestas y elección de sedes para próximos Congresos

La Presidenta de la Asociación explica que se han recibido dos propuestas para la organización del Congreso: una para el año 2015, propuesta realizada por el profesor Aitor Ibarrola de la Universidad de Deusto, y otra por el profesor Ignacio Oliva para el año 2016 en la Universidad de La Laguna, la cual se convertiría en la sede del cuadragésimo congreso de AEDEAN. La Presidenta destaca la generosidad de ambas propuestas.

Se admite la propuesta por asentimiento.

12. Renovación y elección de Coordinadores de Paneles

La Vocal 2^a, la profesora M^a Luz Celaya, informa de la renovación de los cargos de Coordinadores que cumplen dos años en su cometido. Ello afecta a los Paneles de *Sociolinguistics and Dialectology*, *Translation Studies*, *Critical Theory* y *Cultural Studies*. Se informa a los socios de que tres de los cuatro coordinadores han manifestado su voluntad de continuar en el cargo. En el caso del Panel *Cultural Studies*, su coordinador, el profesor Eduardo de Gregorio, se puso en contacto con la Vocalía con anterioridad al congreso para pedir su cese, por motivos personales. La profesora Celaya pide permiso a la Asamblea para leer un escrito del profesor de Gregorio en el que manifiesta dicho deseo y propone como sustituta a la profesora M^a Isabel Romero Ruiz (Universidad de Málaga). Se acepta la propuesta por asentimiento.

A continuación se proponen nuevos Coordinadores para sustituir a los que cesan en su cargo después de los cuatro años permitidos; ello afecta a los Paneles de *Comparative Literature* y *Short Story*. La Vocal 2^a agradece en nombre propio y de la Junta Directiva la magnífica labor realizada durante estos años. El profesor Antonio Ballesteros (coordinador saliente del panel *Comparative Literature*) propone a la profesora Patricia Fra (Universidad de Santiago de Compostela) como nueva coordinadora del Panel. Por su parte, el profesor Santiago Rodríguez Guerrero-Strachan (Panel *Short Story*) propone a la profesora Laura Lojo (Universidad de Santiago de Compostela) como nueva coordinadora.

Se aprueban ambas propuestas por asentimiento.

13. Renovación y elección de cargos

a. Tesorería

La Presidenta de la Asociación, la profesora Montserrat Martínez, explica que se debe proceder a la renovación de la Tesorería después de que se han cumplido los tres años del primer mandato. Se destaca la profesionalidad y el buen quehacer de la Tesorera. A continuación, se dirige a la Tesorera de la Asociación, la profesora Belén Méndez Naya, y le pregunta si desearía continuar al frente del cargo durante el segundo mandato. La Tesorera agradece y acepta la propuesta.

La propuesta se aprueba por asentimiento.

b. Vocalía Segunda

A continuación, la Presidenta de la Asociación comenta que de acuerdo con los estatutos se debe proceder también a la renovación de la Vocalía Segunda. Se destaca el gran esfuerzo y la labor encomiable de la Vocal 2^a en la nueva etapa de modernización de la página web de la Asociación principalmente por lo que afecta a la recepción y tramitación de la evaluación de las propuestas. Se dirige a continuación a la Vocal 2^o, la profesora M^a Luz Celaya, y le pregunta si desearía continuar al frente de la Vocalía durante el segundo mandato. La profesora M^a Luz Celaya agradece y acepta la propuesta.

Se acepta la propuesta por asentimiento.

14. Ruegos y preguntas

No se plantean ruegos o preguntas.

Así pues, no habiendo más asuntos que tratar, se levanta la sesión a las 19.30h.

Oviedo, 15 de noviembre de 2013.

La Secretaria
Fdo.: Marian Amengual Pizarro

ACTIVIDADES DE LA JUNTA DIRECTIVA

1. INFORME DE LA PRESIDENCIA

PROF. MONTSERRAT MARTÍNEZ VÁZQUEZ (UNIVERSIDAD PABLO DE OLAVIDE)

Tras nuestro último congreso en Oviedo la Junta Directiva comenzó a trabajar con el comité local de la Universidad de Alcalá de Henares para la organización del trigésimo octavo congreso, que se celebrará en la Universidad de Alcalá de Henares del 12 al 14 del próximo mes de noviembre. Además de los numerosos contactos electrónicos, la Junta Directiva ha mantenido dos reuniones en Alcalá de Henares con el comité organizador para colaborar en la organización del evento. El comité local, encabezado por Fernando Galván, Alberto Lázaro y Loly Porto, ha trabajado duro para conseguir un magnífico programa académico y social y por ello les estamos muy agradecidos. La respuesta a la petición de propuestas ha sido muy numerosa, lo que permite que contemos con un congreso muy concurrido en el que se presentarán cerca de doscientas comunicaciones.

Otro asunto que nos ha ocupado durante todo el año ha sido la puesta en marcha y actualización de los contenidos de la página web, que ya está operativa aunque todavía se tienen que incluir algunos cambios y dotar de contenido a algunas secciones. Os agradecemos vuestra comprensión con los errores iniciales que se han detectado.

Paso a informar sobre nuestra representación internacional. Como en años anteriores, el vocal primero, Nacho Oliva, ha ejercido nuestra representación en EAAS y nuestra ex-presidenta Socorro Suárez en ESSE. Por mi parte, he representado a AEDEAN en los congresos de las asociaciones nacionales de nuestros vecinos portugueses y franceses, la APPEA y la SAES. Además este año hemos conseguido retomar nuestra relación con la asociación alemana, la *Anglistenverband*, a cuyo congreso he acudido recientemente. Os doy más detalles de los tres congresos a continuación.

Los días 4-5 de abril asistí al congreso anual de la *Portuguese Association of Anglo-American Studies* (APEEA), que se celebró en la Universidad de Faro bajo el título "Diversities? Inequalities? Challenges in the Construction of an Inclusive Society". Se presentaron una veintena de comunicaciones (con alguna participación de socios de AEDEAN). Las conferencias plenarias fueron impartidas por los profesores James A. Bank (University of Washington), Barabara Bagilhole (Loughborough University), John Naysmith (University of Portsmouth) y Mário Jorge Torres (University of Lisbon).

El congreso anual de la SAES (*Société des Anglicistes de L'Enseignement Supérieur*) se celebró este año del 16 al 18 de mayo organizado por la Universidad de Caen bajo el sugerente título "Crossings / Traversées" con el que se evocan las múltiples travesías emprendidas desde y hacia Normandía, desde William the Conqueror, omnipresente en la ciudad de Caen, hasta los desembarcos del D-day, que celebraban ahora su 70 aniversario, sin dejar de recordar las múltiples travesías de miles de emigrantes hacia el Nuevo Mundo. Además de las sesiones dedicadas a los proyectos de tesis doctorales en curso, en el congreso se presentaron un elevado número de comunicaciones repartidas en 28 paneles. Además pudimos disfrutar de la

conferencia plenaria del escritor, Caryl Phillips, quien nos deleitó con la lectura del comienzo de su última novela, *The Lost Child*, que verá la luz el próximo año, y compartió sus experiencias sobre el proceso de la escritura. Quienes tengan interés pueden ver esta conferencia plenaria en la siguiente dirección: [file:///localhost/\(:saes2014.unicaen.fr:recherche:mrsh:forge:2808\)](file:///localhost/(:saes2014.unicaen.fr:recherche:mrsh:forge:2808))

Finalmente, el pasado mes de septiembre representé a AEDEAN en el congreso anual de la asociación alemana de estudios ingleses, la *Anglistenverband*. El congreso tuvo lugar en Hanóver los días 22-24 de septiembre organizado por la *Leibniz Universität Hannover*. Una generosa financiación de la fundación Volkswagen permitió que el congreso se celebrara en el reconstruido palacio que fuera residencia de verano de los reyes Hanóver (*Schloss Herrenhausen*) bajo el título *Als die Royals aus Hannover kamen* en conmemoración del tricentenario de la unión entre la Casa de Hanóver y Gran Bretaña bajo Jorge I (1714). El congreso se centró en distintos aspectos de la lengua, la cultura y la literatura del siglo XVIII. Se presentaron una treintena de comunicaciones repartidas en cinco paneles temáticos y dos conferencias plenarias impartidas por la lingüista Ingrid Tieken-Boon van Ostade (Leiden University) y el experto en literatura y cultura del siglo XVIII John Richetti (University of Pennsylvania). Además, la poeta Patience Agbabi realizó una conmovedora actuación de sus poemas y entabló un interesante coloquio con los asistentes.

Antes de terminar este informe, quiero resaltar dos buenas noticias para nuestra asociación y felicitar a las personas que lo han conseguido. En primer lugar quiero felicitar a Isabel Carrera y su equipo por el éxito de *Atlantis*, que ha recibido el certificado de excelencia de revistas científicas otorgado por la Fundación Española para la Ciencia y la Tecnología (FECYT). Por otro lado, nos llena de orgullo que nuestra colega Jacqueline Hurtley, de la Universidad de Barcelona, haya recibido el premio al mejor libro en la categoría A de Estudios Culturales por su libro *Walter Starkie: An Odyssey* en el duodécimo congreso de ESSE celebrado a finales de agosto en Kosice (Eslovaquia) Nuestra más sincera enhorabuena.

En la próxima Asamblea podré ofreceros más detalles de estas cuestiones y otras que pueda surgir hasta entonces.

Sevilla, octubre de 2014

MONTSE MARTÍNEZ
mmarvaez@upo.es

38TH AEDEAN CONFERENCE

Asociación Española de Estudios Anglo-Norteamericanos

Departamento de Filología Moderna

UNIVERSITY OF ALCALÁ

12TH - 14TH NOVEMBER 2014

Cartel del congreso XXXVIII de AEDEAN- UNIVERSIDAD DE ALCALÁ (12-14 Noviembre 2014)

2. INFORME DE LA SECRETARÍA

PROF. MARIAN AMENGUAL PIZARRO, UNIVERSITAT DE LES ILLES BALEARS

En las siguientes líneas os detallo brevemente las principales actividades llevadas a cabo por la Secretaría de AEDEAN durante el año 2014:

En primer lugar, como viene siendo habitual, desde esta Secretaría se atendió toda la correspondencia de los socios y socias relativa a la expedición de certificados de diversa índole (i.e. certificados de pertenencia a AEDEAN, coordinación de Panel, jurados de premios, etc.). Del mismo modo, se han atendido consultas de naturaleza diversa sobre dudas puntuales que se hayan podido plantear y se ha facilitado información en referencia a las actividades de la Asociación, muy especialmente, aquellas concernientes a la convocatoria de premios y ayudas a la investigación que concede AEDEAN. Asimismo, se recibieron y gestionaron informaciones variadas relativas a “Call for Papers”, organización de congresos y recepción de resúmenes de trabajos de los socios para su publicación en el boletín NEXUS.1.2014.

A finales de marzo, la Secretaría editó el primer número del boletín electrónico del año NEXUS.1. 2014. En esta ocasión, el boletín rendía un tributo especial a la profesora M^a Teresa Turell Julià, catedrática de Lingüística Inglesa del Departamento de Traducción y Ciencias del Lenguaje de la Universidad Pompeu Fabra (UPF), antigua Presidenta de AEDEAN y renombrada figura en el ámbito de investigación de la lingüística forense. Numerosos compañeros y amigos quisieron participar en dicho homenaje. Los profesores Pedro Guardia, Isabel Verdaguer y M^a Luz Celaya, de la Universitat de Barcelona (UB), así como las profesoras Núria Gavaldà y Sheila Queralt, de la Universitat Pompeu Fabra (UPF), colaboraron con diversas aportaciones y destacaron la brillante y extensa aportación de la profesora M^a Teresa Turell al ámbito de la lingüística aplicada así como su faceta más personal y humana. Quisiera agradecerles a todos ellos su buena predisposición, motivación y entrega durante todo el proceso de edición.

Desde esta Secretaría se coordinaron y canalizaron también las solicitudes presentadas para concurrir a la cuarta 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 B. Franklin, se gestionaron los premios a la Investigación en Estudios Estadounidenses “Margaret Fuller”. Agradecerles a los miembros de ambas comisiones su eficacia e inestimable ayuda en la resolución de dichas ayudas.

Estamos a la espera de que se finalice la puesta en marcha de la nueva página web del Congreso para ultimar detalles concernientes a la publicación de las actas de ediciones anteriores en formato digital, así como aquéllas de carácter más reciente, que redacta anualmente la Secretaría recogiendo los puntos y acuerdos más destacados debatidos en la Asamblea de socios.

Por último, como cada año, a finales de julio del presente año y, de acuerdo con la normativa fiscal vigente, se firmó el extracto del estado actual de cuentas de la Asociación que debe presentarse anualmente ante el Ministerio de Hacienda y Seguridad Social gestionado por la actual asesoría contable y fiscal de AEDEAN.

Quisiera concluir este breve informe expresando mi agradecimiento a todos los socios y socias de la Asociación por su colaboración, amabilidad y confianza en las labores llevadas a cabo en esta Secretaría de AEDEAN.

Me resta tan sólo enviaros un muy cordial saludo y animaros a participar en el próximo Congreso que tendrá lugar en la bella ciudad de Alcalá de Henares (Madrid).

Quedo a vuestra disposición para todo aquello que estiméis oportuno.

¡Nos vemos en Alcalá!

MARIAN AMENGUAL
Marian.amengual@uib.es



3. INFORME DE LA TESORERÍA

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

Un año más me dirijo a vosotros para daros cuenta de las actividades de la Tesorería, entre las que se cuentan 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 1180 socios, con 83 altas y 93 bajas. El número de socios ha

bajado en 8 desde noviembre de 2013, ya que, por primera vez en los últimos años, las bajas superan ligeramente a las nuevas suscripciones.

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 76 recibos (22 más que el año pasado), de los cuales se ha podido proceder al recobro 28, cursando la baja de 48 socios, que, o bien no contestaron a las comunicaciones que se les enviaron, o bien anunciaron su baja una vez devuelto el recibo. Esto hace que el número de cuotas impagadas sea ligeramente superior al de años precedentes (48, frente a 38 del año pasado) y que la Asociación tenga que abonar tanto el gasto de la emisión de ese recibo como de el de la cuota por devolución. Por esta razón se ruega encarecidamente a los socios que hayan cambiado de entidad bancaria o a aquellos que deseen cancelar su suscripción a asociación lo hagan antes de que se pase el recibo empleando para ello el formulario que pueden encontrar en la página web.

Como se comentó el año pasado Ibercaja ha implementado una nueva aplicación bancaria online. Una de las diferencias que tiene con la anterior, es que cuando un socio cambia de cuenta se le asigna un código aleatorio que es el que aparece en el documento que se recibe del banco una vez cobrado el recibo, no el número de socio de AEDEAN como sucedía anteriormente. Recordad que podéis comprobar vuestro número de socio en la página web de AEDEAN. Como en años precedentes, la Tesorería ha emitido certificados de pago de cuota a todos aquellos socios que lo han solicitado.

Como todos los años, os ruego que comuniquéis cualquier cambio de domicilio postal o de correo electrónico a la Tesorería con el fin de mantener nuestras bases de datos actualizadas y de que no haya incidencias en el envío de las publicaciones o en la recepción de mensajes a través de la lista de distribución. Desde aquí agradezco la colaboración del equipo editorial de Atlantis en la detección de errores en las direcciones postales debidas a esa falta de actualización a la que antes aludía. Os agradezco vuestra colaboración comunicando cualquier cambio de dirección para evitar estos gastos de correo extra.

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, ya que la alerta de la lista puede tardar en llegar a mi dirección hasta 24 horas, demorando así la distribución.

A continuación paso a exponer las partidas correspondientes a los ingresos y gastos de la propuesta de presupuesto para el año 2015, que será presentada para su aprobación en la Asamblea General de Socios durante el próximo congreso de Alcalá.

Ingresos

Cuotas socios 48.500
Congreso Alcalá 2.000
Otros/ Intereses 2.000
Total 52.500

Gastos

Atlantis 16.500
Coordinadores 4.800

Premios 2.600
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 52.500

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*.

En el capítulo de gastos, se ajusta a la baja la partida de gastos de representación de la Junta en el extranjero (en 400 €) debido al comportamiento de esta partida en los últimos años y el de material fungible y de oficina, donde se deja una cantidad testimonial de 100 €. Esos 500 € se pasan al capítulo de comunicaciones y envíos a socios para hacer frente a gastos que se puedan derivar del mantenimiento y mejora de la página web.

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

BELÉN MÉNDEZ
belen.mendez@usc.es

4. INFORME DE LA VOCALÍA PRIMERA

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

Queridas y queridos miembros de AEDEAN. Ya queda menos para que nos encontremos (al menos una buena parte de nosotros) físicamente en Alcalá, en nuestro congreso anual siempre tan esperado. Para comenzar mi informe quiero referiros que durante 2014, mis principales actividades han estado relacionadas con la página web de la Asociación, la representación de AEDEAN en el Comité Directivo de EAAS (European Association for American Studies), que tuvo lugar en La Haya, en abril de este mismo año, y la elaboración del *NEXUS-AEDEAN 2014.2*. 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 XXXVIII Congreso en Alcalá y el estudio y resolución en su caso de cuestiones puntuales relativas al funcionamiento de nuestra asociación.

A pesar de quebraderos de cabeza puntuales y de que la página web de la Asociación todavía tiene ancho campo de mejora, lo cierto es que contamos (y podemos enorgullecernos de

ello) con una página dinámica, moderna, bonita y funcional, que servirá para no quedarnos anticuados en los próximos años, a pesar del vertiginoso ritmo de la tecnología informática actual. Cuenta con secciones claras y abre pestañas donde puede encontrarse la variada combinación de datos, noticias y actividades congresuales que necesitamos para la buena marcha de AEDEAN. Agradezco nuevamente aquí la ayuda de David Río, mi predecesor, que no me ha dejado nunca olvidado cuando he tenido momentos de apuro como editor, y a nuestro técnico Toni Camps, el cual diseña las portadas del *Nexus* e interviene cuando algo más serio de lo que yo puedo manejar sucede en la web, salvándome más de una vez de apuros insalvables para mi limitado conocimiento.

Como es bien sabido, esta vocalía primera se ocupa de la edición del *NEXUS-AEDEAN* 2014.2, que esta vez cuenta con una sección monográfica de investigación y divulgación de superior entidad y extensión, adelantándose con esto a la posibilidad de que los *Nexus* futuros evolucionen hacia la parte investigadora, dado que la sección de congresos, revistas, publicaciones y reseñas aparece duplicada en su totalidad en la página web. Además, cuando contemos con la intranet específica para miembros, parece lógico también que la información relativa a informes de la junta directiva y de nuestros representantes en asociaciones, así como los órdenes del día y actas figuren de forma restringida en ella, con lo cual la revista queda muy mermada y da la sensación de que debemos reinventarla y darle nuevos aires. Por lo pronto, en este número se encontrarán con un tributo a las escritoras canadienses de relatos y a la evolución de la literatura de ese país, por medio principalmente de la figura de la narradora Alice Munro, quien recibiera en 2013 el premio Nobel de Literatura. Quiero agradecer muy efusivamente la colaboración de cinco especialistas consumadas en la materia, como son Pilar Cuder, M^a José Hernández, Belén Martín Lucas, Pilar Somacarrera y Socorro Suárez, las cuales han escrito unos ensayos variados e inteligentes, trabajando durante el corto verano a costa de sacrificar parte de su merecido descanso. Vaya para ellas mi admiración y cariño.

Finalmente, en lo que respecta a la representación en la Junta Directiva de EAAS (y del próximo congreso de Rumanía de 2016), tendrán buena cuenta de la información en la sección de representación internacional que sigue dentro de unas cuantas páginas.

Nos vemos en Alcalá dentro de unas pocas semanas. Espero que disfrutemos del congreso y podamos aprender, deparar y fraternizar a partes iguales, como cada año. Un saludo muy cordial desde la Vocalía 1^a.

JUAN IGNACIO OLIVA
jioliva@ull.es

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 XXXVII celebrado en la Universidad de Oviedo en noviembre 2013 hasta el presente mes de octubre 2014. 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 con la profesora Carmen Pena y posteriormente

con las profesoras Isabel de la Cruz y Marisol Morales, de la Universidad de Alcalá de Henares, a quienes 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. Los coordinadores y su equipo de evaluadores realizan una labor imprescindible; en la presente edición en la que se puso en marcha la intranet para la recepción de propuestas han demostrado con creces su cooperación y dedicación a la asociación.

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: Feminist and Gender Studies, Lexis, Medieval and Renaissance Studies, New Technologies, Phonetics and Phonology and Syntax.

Para acabar este informe, presentamos la distribución por paneles del total de propuestas aceptadas (212); durante este mes, no obstante, se han producido diversas cancelaciones como puede comprobarse en el programa:

Comparative Literature: 12
Critical Theory: 11
Cultural Studies: 16
Feminist and Gender Studies: 16
Film Studies: 15
Historical Linguistics: 8
Language Teaching and Acquisition: 19
Lexis: 8
Medieval and Renaissance Studies: 12
Modern and Contemporary Literature: 14
New Technologies: 6
Phonetics and Phonology: 3
Postcolonial Studies: 14
Pragmatics and Discourse Analysis: 10
Short Story: 9
Sociolinguistics and Dialectology: 9
Syntax: 3
Translation Studies: 11
US Studies: 16

Un afectuoso saludo,

M. LUZ CELAYA
mluzcelaya@ub.edu



INFORMES DE LAS REPRESENTACIONES DE AEDEAN EN OTRO FOROS ACADÉMICOS

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

Durante los días 29 de agosto al 2 de septiembre pasados se celebró en la Universidad de Pavol Jozef Safárik de Kosice (Eslovaquia) el duodécimo congreso de ESSE. Una vez más el congreso fue un éxito de asistencia y se desarrolló en medio del interés académico y en un ambiente de gran cordialidad. Kosice es una ciudad acogedora, de tamaño muy manejable, lo que favoreció el intercambio de opiniones y de conocimientos. Más de medio centenar de socios y socias de AEDEAN presentaron ponencias y participaron en mesas redondas, y una de nuestras socias, la Dra. Susan Ballyn, de la Universidad de Barcelona, nos representó como "subplenary speaker" con una conferencia titulada "A Life Sentence: Twenty Years of Convict Studies Research and the Female Factory Research Group, Tasmania"; conferencia que tuvo una gran afluencia de público y suscitó gran interés entre los asistentes. Aún tenemos otra razón para alegrarnos por la participación de AEDEAN en ESSE 2014: la Dra. Jacqueline Hurtley, así mismo de la Universidad de Barcelona, recibió el Book Award en la categoría A de Cultural Studies in English por su libro *Walter Starkie. An Odyssey*. Reciban ambas nuestra más cordial enhorabuena.

En la asamblea se aprobó que Galway, Irlanda, sea la sede del próximo congreso, que se celebrará los días 22-26 de agosto de 2016.

En los días previos al congreso se reunieron el Consejo y la Junta Directiva, en la que ya actuó como tesorero el Dr. Alberto Lázaro Lafuente, de la Universidad de Alcalá, que había sido elegido en la reunión celebrada en 2013, como ya os habíamos comunicado oportunamente. Además de los informes preceptivos de los diferentes cargos, la aprobación de las cuentas anuales y el fallo de las comisiones encargadas de los premios de los libros académicos, se decidió que *The Messenger* se publique *on line* y con acceso libre a partir de 2016, y que se suprima el límite de 40 años para solicitar las ayudas económicas.

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

2. EAAS (EUROPEAN ASSOCIATION FOR AMERICAN STUDIES)

Querid@s colegas de AEDEAN:

Me complace informaros de que a principios de abril se celebró el congreso de EAAS en La Haya, al cual asistí como representante de nuestra asociación, y entre las principales novedades que se tomaron en la reunión de la directiva me gustaría adelantarles que el próximo congreso se celebrará definitivamente en la ciudad rumana de Constanta en la primavera de 2016, y no en Bucarest, como se había apuntado varias veces y de forma provisional con anterioridad.

Asimismo, uno de los cambios más radicales afecta a la estructura de los sucesivos congresos de la asociación, que a partir de ahora no tendrán un tema principal, sino una serie de subtemas prioritarios pero no excluyentes, que se intentarán potenciar, y a los cuales se podrá presentar propuestas individuales o colectivas (paneles temáticos, mesas redondas, workshops, etc.), sin tener que hacerlo a través de los conveners como tradicionalmente se había hecho. Eso sí, se primará para la elección definitiva por parte de la comisión, el hecho de que los participantes propuestos sean de distintos países y no todos del mismo lugar.

Por último, quiero anunciaros de que tras haber agotado sus años en la dirección, la vicepresidenta Meldan Tanrisal ha sido sustituida por Paweł Frelik, de la asociación polaca, y la secretaría, ocupada por Gert Buelens, lo será ahora por Tatianí Rapatzikou, de Grecia. Del mismo modo, Paweł Frelik deja la dirección de la revista EJAS, y es sustituido por Marek Paryz, a quien deben dirigirse de ahora en adelante.

Encontrarán a continuación el primer call for papers del congreso de EAAS-Constanta, que acaba de llegar en estos mismos momentos en que cerramos este ejemplar de *Nexus*. Sin más, reciban un saludo afectuoso y mis mejores deseos.

JUAN IGNACIO OLIVA
joliva@ull.es



EAAS Conference Announcement ~ Dates and Details for your diary!

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.

The EAAS conference will be hosted by our colleagues at Ovidius University in Constanta, with the local support of the Romanian Association for American Studies. Constanta is an ancient and beautiful resort city on the Black Sea coast. The easiest entry point for international visitors is likely to be Bucharest airport, and this location provides a great opportunity to add days for vacation and exploration. The conference website currently being designed will give full details of travel and accommodation options.

Open Call for Presentations

To highlight the range and diversity of American Studies in Europe the EAAS is issuing an open call for proposals for the 2016 conference.

Proposers may wish to identify and explore long-standing, current and emerging intellectual debates in American Studies; to explore critically the varying practices and methodologies in American Studies; to bring to life current discussions and to posit potential paradigms in American Studies.

The various anniversaries of 2016 provide a variety of potential foundations for proposals. It will be 150 years since the start of the post-Civil War era of Reconstruction. That was also the era of the dime novel, and Seeley Regester's *The Dead Letter*, credited by some as the first full-length American crime novel, appeared in 1866. 125 years will have passed since Thomas Edison patented the motion camera and 100 since the creation of the US National Parks Service.

1916 also saw the opening of the nation's first birth control clinic, the election from Montana of Jeanette Rankin, the first woman to sit in the US House of Representatives, the release of D.W. Griffith's *Intolerance* and the publication of Carl Sandburg's *Chicago Poems*. It was also the birth year of Shirley Jackson, Walker Percy, and Walter Cronkite. The National Organization for Women celebrates its 50th anniversary in 2016, as does *Star Trek*.

Contemporary American Studies topics could include, for example, discussion of the USA's strong, diverse and expanding literary canon; the multi-dimensional character and seemingly endless inventiveness of America's cultural output; the inventiveness of American culture in an age of new social media; the heritage that might be left after the nation's first African-American presidency.

The EAAS conference encompasses topics across the disciplinary spectrum in American Studies, as well as interdisciplinary and multi-disciplinary approaches to the subject. The themes mentioned here are not intended to be a definitive list, and the conference committee looks forward to receiving many different and stimulating proposals.

Format

The EAAS is moving away from its former Workshop format. Proposals are now invited that may use a variety of presentation styles. The conference structure is expected mainly to consist of traditional panels sessions with papers, and proposals targeted at this format are very welcome indeed, but submissions may also be proposed as roundtables, workshops, shop-talks, dialogues, interviews, performances, individual lecture presentations, readings or in other innovative formats. All proposals are expected to include the opportunity for discussion.

Session chairs

Volunteers are invited to fill the role of chairs or facilitators for sessions where these positions are vacant. Volunteers to chair sessions should include their name and affiliation, and a brief statement of their areas of expertise. The conference committee will gratefully call on volunteers to add them to appropriate sessions where possible.

Selection

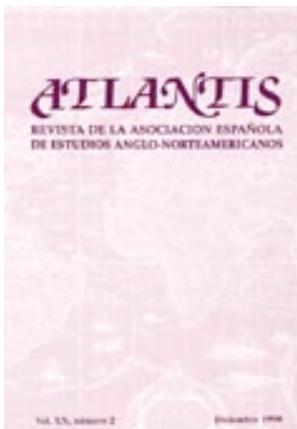
The EAAS is committed to a conference that reflects the broadest disciplinary range within American Studies, the multinational membership of the EAAS, and the international participation that its biennial meetings attract.

The conference committee will take these aims into account in reviewing proposals and in constructing the conference programme.

Deadline

The deadline for Proposals will be 15 June 2015. The Proposals process will be managed by the Secretary General of the EAAS and full details of the submission process will appear soon on the EAAS website.

Meanwhile – note the dates in your diary, and take this opportunity to begin drafting your proposal for the 2016 conference.



INFORME DIRECTORA DE ATLANTIS OCTUBRE 2014



Tenemos el placer de iniciar este informe sobre *Atlantis* confirmando la magnífica noticia del reconocimiento otorgado por FECYT a la revista. En la reciente Convocatoria de Evaluación de la Calidad Editorial y Científica de las Revistas Científicas Españolas (4^a edición, 2013), *Atlantis* obtuvo una evaluación muy favorable y ostenta, por lo tanto, el sello de calidad que la califica como revista EXCELENTE. El informe definitivo (recibido en julio de 2014) corrobora el cumplimiento de todos los criterios necesarios y finaliza con el siguiente resumen:

La revista merece ser distinguida con el sello de calidad de la FECYT, dado su prestigio e impacto entre las comunidades profesionales y científicas especializadas en estudios de filología y de lingüística; cabe subrayar el esfuerzo de su comité de redacción por adaptarse a las normativas de calidad vigentes para las publicaciones periódicas de carácter científico y su accesibilidad a todos los lectores interesados. Constituye un buen vehículo para la transmisión y difusión de los conocimientos de su propio ámbito cultural, intelectual e investigador y cumple sobradamente todos los requisitos en forma y fondo para seguir constituyendo hoy una publicación de referencia en su propio ámbito de conocimiento.

Si bien *Atlantis* figura desde hace varios años en prestigiosos índices de impacto internacionales, como los influyentes JCR, AHCI o SCOPUS, así como en bases de datos que facilitan su acceso a la comunidad investigadora global, su inclusión en RECYT (Repositorio Español de Ciencia y Tecnología) contribuirá a hacerla visible en el ámbito interdisciplinario nacional, así como en las cruciales instituciones de evaluación del profesorado (ANECA, ANEP, CNEAI, o la futura reorganización de estas agencias), que reciben puntualmente información por parte de RECYT sobre los resultados de sus convocatorias, criterios de evaluación y calidad de las revistas seleccionadas. En la reciente reunión celebrada en la sede de FECYT en Madrid con motivo de la entrega de los certificados de excelencia, las directoras y directores presentes tuvimos la oportunidad de conocer las gestiones que FECYT realiza para la indización y difusión de las revistas españolas aprobadas y la posible ampliación de estas gestiones en el futuro.

Tras la información técnica recibida en la reunión celebrada en FECYT el pasado 6 de octubre, el equipo editorial está ultimando, junto con un responsable técnico informático, la naturaleza y alcance del enlace de la nueva web OJS de *Atlantis* con el repositorio RECYT, de modo que pueda activarse en noviembre este nuevo portal de la revista. El nuevo formato permitirá, además, agilizar los trámites de gestión y edición.

Deseamos finalizar agradeciendo al nuevo Consejo de Redacción, ya reflejado en el número del pasado junio, su disponibilidad y buen hacer, especialmente valiosos debido al número de artículos y reseñas que la revista sigue recibiendo. Igualmente agradecemos, como siempre, como el apoyo eficaz e imprescindible de la Junta Directiva de AEDEAN, así como el de todos los socios y socias, que hacen posible *Atlantis*.

ISABEL CARRERA
icarrera@uniovi.es



La directora de *Atlantis* recibiendo el
Diploma de Calidad de la Revista

XXXVIII CONGRESO DE AEDEAN

UNIVERSIDAD DE ALCALÁ

12-14 DE NOVIEMBRE DE 2014



1) ACADEMIC PROGRAMME

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

<http://aedean2014.es/academic-programme/>

[<http://aedean2014.es/wp-content/uploads/2014/10/AEDEAN-XXXVIII-Conference-programme.pdf>]

2) KEYNOTE SPEAKERS

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

Carlos Acuña-Fariña

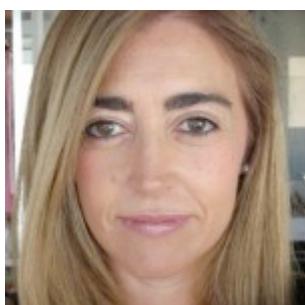
Title of lecture: "So exactly how different are English and Spanish in the mind?"



Carlos Acuña-Fariña is Professor of English Language and Linguistics at the University of Santiago de Compostela. Building on his doctoral thesis, his early publications focused on the notion of apposition. His 1999 paper on the subject in *English Language and Linguistics* is widely recognised as a major contribution to the field, as is his more recent 2006 *Cognitive Linguistics* paper. Over the past few years, his work has diversified to cover such topics as the processing of empty infinitival subjects (*Cognition* 2006), of relative clauses (*The Quarterly Journal of Experimental Psychology* 2012) and of agreement, the latter from the twin perspectives of linguistics and psycholinguistics (*Lingua* 2009 & 2014, *Journal of Linguistics* 2012). In fact, Carlos Acuña-Fariña is one of the very few linguists in Spain with first-class published work on the processing of language.

Clara Calvo

Title of lecture: "Shakespeare in khaki"



Clara Calvo is Professor of English Studies at the University of Murcia, where she teaches courses on Renaissance Studies, Shakespeare, Jane Austen and the Romantics. Her research interests include the afterlives of Shakespeare and Jane Austen, literary adaptation and how societies remember. She is the author of *Power Relations and Fool-Master Discourse in Shakespeare* (1991) and co-authored, with Jean-Jacques Weber, *The Literature Workbook* (1998). With Ton Hoenselaars, she edited *European Shakespeares (The Shakespearean International Yearbook, 8, 2008)* and a special issue of *Critical Survey on Shakespeare and the Cultures of Commemoration* (2011). With Jesús Tronch, she recently edited *The Spanish Tragedy* for the Arden Early Modern Series (Bloomsbury, 2013). In 2013 she was a Short Term Fellow at the Folger Shakespeare Library (Washington, DC).

Associate editor of *Cahiers Élisabéthains*, she is currently President of the Spanish and Portuguese English Renaissance Studies Association (SEDERI).

Ana Castillo

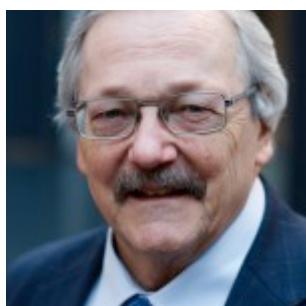
Title of lecture: “Genre-jumper: poetry and prose readings and comments”



Ana Castillo, poet, novelist, short-story writer, essayist, editor, playwright, translator and independent scholar, currently holds the Lund-Gil Endowed Chair at Dominican University, Illinois. Her award-winning publications include the novels *The Mixquiahuala Letters* (American Book Award from the Before Columbus Foundation), *So Far From God*, *The Guardians*, *Sapogonia* (New York Times Notable Book of the Year) and *Peel My Love like an Onion*, and her volume of poetry, *I Ask the Impossible*. Ana edits *La Tolteca*, an arts and literary 'zine dedicated to the advancement of a world without borders and censorship, and sits on the advisory board of the new American Writers Museum in Washington D.C. Holder of an honorary doctorate from Colby College, she has also received a Sor Juana Achievement Award from the Mexican Fine Arts Center Museum in Chicago and the American Studies Association Gloria Anzaldúa Prize for independent scholarship.

Roger D. Sell

Title of lecture: “Post-postmodern communicational studies”



Though he trained as a Renaissance scholar, Roger D. Sell, OBE, has also published on English and American writers from other periods, and has sought to promote synergies between literary scholarship and linguistics, especially pragmatics and communication theory. His most important theoretical work is *Literature as Communication: The Foundations of Mediating Criticism* (2000). His major works of literary-communicational criticism are *Mediating Criticism: Literary Education*

Humanized (2001) and *Communicational Criticism: Studies in Literature as Dialogue* (2011). Over the years he has built up a wide international network of scholars working along literary-communicational lines, a collaboration which has borne fruit in a number of anthologies he has edited/co-edited. He has held chairs and research chairs at Gothenburg University and Åbo Akademi University, and from 2011 to 2014 was President of the International Federation for Modern Languages and Literatures.

3) ASAMBLEA GENERAL ORDINARIA

ASAMBLEA GENERAL ORDINARIA - ALCALÁ DE HENARES 2014

Se convoca a todos los socios y socias de AEDEAN a la Asamblea General Ordinaria que se celebrará el próximo 14 de noviembre de 2014, en primera convocatoria a las 17:45 horas, y en segunda a las 18:15 horas, en el Salón de Actos (Rectorado) de la Universidad de Alcalá con el siguiente orden del día:

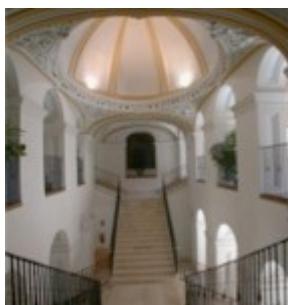
1. Aprobación, si procede, del acta de la sesión anterior enviada a los socios a través de la lista de distribución y de la revista *Nexus*.
2. Informe de la Presidencia.
3. Informe de la Secretaría.
4. Informe de la Tesorería.
 - a. Presentación y aprobación, si procede, de la gestión económica correspondiente al ejercicio del año 2014.
 - b. Presentación y aprobación, si procede, del presupuesto para el año 2015.
5. Informe de las Vocalías:
 - a. Vocalía Primera.
 - b. Vocalía Segunda.
6. Informe de la Directora de *Atlantis*.
7. Informe y propuestas de la comisión gestora del Fondo Institucional de AEDEAN (FIA).
8. Ratificación de la sede del XXXIX Congreso de AEDEAN 2015.
9. Propuestas y elección de sedes para próximos Congresos.
10. Coordinadores de Paneles:
 - a. Renovación: *Historical Linguistics, Language Teaching and Acquisition, Pragmatics and Discourse Analysis, Film Studies, Modern and Contemporary Literature, Postcolonial Studies y US Studies*.
 - b. Elección: *Lexis, New Technologies, Phonetics and Phonology, Syntax, Feminist and Gender Studies y Medieval and Renaissance Studies*.
11. Renovación y elección de cargos:
 - a. Vocalía Primera
 - b. Presidencia
 - c. Dirección Revista *Atlantis*
12. Ruegos y preguntas

Venue

The 38th AEDEAN Conference will take place in the historical campus of the Universidad de Alcalá (see [map](#)) in two different locations.



The plenary sessions will be held in the main [Rectorado building](#), Colegio de San Ildefonso. Built between 1501 and 1513, the Colegio Mayor de San Ildefonso's most familiar face is its magnificent plateresque façade. The main entrance leads first to the sober elegance of Schools Quadrangle and the Chapel, final resting place of Cardinal Cisneros; then to the restful greenery of Philosophers Quadrangle; and lastly, to the quadrangle of the Trilingual College, whose unassuming exterior conceals the splendid coffered ceiling and tiled floor of the Paraninfo, or Assembly Hall.



All other sessions will be held at the [Arts Faculty](#), Colegio S. José de Caraciolos, home of the Department of Modern Philology. Founded in 1602, the current buildings date from the period 1662-1725. On the University's transfer to Madrid in the nineteenth-century, the college was used variously as military prison, fodder store and bakery. Since 1987, the buildings have been extensively renovated, not least the chapel, which is now used as an exhibition space and drama workshop. Look out for the imperial staircase beneath its oval cupola.

You can find a street plan showing the route between the two conference sites [here](#).



OTROS CONGRESOS, SEMINARIOS, REVISTAS Y VOLÚMENES EN PREPARACIÓN

1) CONGRESOS Y SEMINARIOS

1.1) SPANISH CONFERENCES

NOVEMBER 30 , 2014

XXXIII Congreso Internacional AESLA, Universidad Politécnica de Madrid, April 16-18, 2015.
(web: <http://aesla2015.tucongreso.es/es/poster>)

DECEMBER 1 , 2014

International Conference on Contemporary Narratives in English. “Memory Frictions: Conflict-Negotiation-Politics”, Universidad de Zaragoza, May 6-8, 2015.
(web: <http://aedean.org/wp-content/uploads/CFP-MEMORY-FRICTIONS.pdf>)

7th International Conference on Corpus Linguistics, Universidad de Valladolid, March 5-7, 2015.
(web: <http://aelinco.blogs.uva.es/>)

DECEMBER 15 , 2014

24th Annual International CDE Conference: “Theatre & Spectorship”, Barcelona, June 4-7, 2015. (web: www.ub.edu/CDEConference_2015/)

14th International AEDEI Conference: “Discourses of Inclusion & Marginalisation. Minority, Dissident & Mainstream Irish Identities”, Granada, May 28-30, 2015.
(web: <http://aedean.org/wp-content/uploads/CFP-AEDEI-2015-Granada-Spain.pdf>)

4th International Conference on Literary Juvenilia, Universitat Autònoma de Barcelona, June 17-20, 2015.
(web: <http://aedean.org/wp-content/uploads/Dear-Colleagues.doc>)

JANUARY 15 , 2015

1st International Conference: Approaches to Digital Discourse Analysis (ADDA1), Universitat de València, Nov 19-20, 2015.
(web: <http://aedean.org/wp-content/uploads/ADDA1-1st-CFP-1.pdf>)

2nd International Conference on Teaching Literature in English for Young Learners: “Fostering Cultural Awareness”, Universitat de València, May 14-15, 2015.
(web: <http://www.uv.es/teachlit/>)

1.2) EUROPEAN CONFERENCES

EMMA Conference: “The Humble in 19th, 20th & 21st-Centuries British Literature and Arts . Montpellier 3 University, France, 27-28 March, 2015.
(web: http://aedean.org/wp-content/uploads/cfp_the_humble.pdf)

Shakespeare’s Europe(s) / Europe’s Shakespeare(s). EUROPEAN SHAKESPEARE RESEARCH ASSOCIATION. University of Worcester. 29 June-2 July, 2015.
(web: http://aedean.org/wp-content/uploads/ESRA_2015_Call_for_Papers.pdf)

Normes Linguistiques et textuelles: émergences, variations, conflits. Colloque International SéLeDis. Toulon University, France, 26-27 March, 2015.
(web: <http://aedean.org/wp-content/uploads/appel-colloque-normes-%C3%A9mergence-variations-conflits.pdf>)

1st Biennal EAAS Women’s Network Symposium. Marie Curie University, Lublin, Poland, 27 March, 2015.
(web: <http://www.women.eaas.eu/>)

Poem Unlimited: New Perspectives on Poetry & Genre. Augsburg, 1-3 October, 2015.
(web: <http://aedean.org/wp-content/uploads/genre-conference-14-08-04.doc>)

24th Biennial NAAS Conference on American Studies. University of Oulu, Finland, 11-13 May, 2015.
(web: <http://aedean.org/wp-content/uploads/NAAS-2015-info-in-Sept.pdf>)

Orson Welles: A Centennial Celebration & Symposium. Indiana University, USA, 29 April-2 May, 2015. (web: <http://aedean.org/wp-content/uploads/WELLES-Call-for-Papers-FINAL.pdf>)

FTL 2015: 2nd INTERNATIONAL SYMPOSIUM ON FIGURATIVE THOUGHT & LANGUAGE. University of Pavia, Italy, 28-29 October, 2015.

(web: <http://aedean.org/wp-content/uploads/FTL-2015.doc>)

International Symposium on Monolingual and Bilingual Speech 2015 . Chania, Crete, Greece, 7-10 September, 2015.

(web: <http://aedean.org/wp-content/uploads/Os-env%C3%AD.doc>)

1.3) CURSOS Y SEMINARIOS

España en los relatos de viajeros de habla inglesa.

Universidad Internacional de Andalucía, sede de Baeza (Jaén).

(21, 22, 28 y 29 de noviembre de 2014)

(web: http://www.unia.es/component/option.com_hotproperty/task/view/id,1251/Itemid,445/)

2) REVISTAS Y VOLÚMENES EN PREPARACIÓN

OCTOBER 30, 2014

Odisea: reception of submissions for next issue is open.

(web: http://www.ual.es/odisea/normas_EN.html)

Ray Bradbury: Between the Aesthetics of Utopia and Dystopia: reception of submissions is open.

(web: <http://aedean.org/wp-content/uploads/CallforManuscriptsGuidelines.doc>)

Raudem. Revista de Estudios de las Mujeres: reception of submissions is open.

(web: <http://www2.ual.es/raudem/index.php/Audem>)

OCTOBER 30, 2014

JES: reception of submissions for next issue is open.

(web: <http://www.unirioja.es/servicios/sp/revistas/jes.shtml>)

OCTOBER 31, 2014

SEDERI Yearbook: reception of submissions for next issue is open.

(web: <http://www.sederi.org/yearbooks.htm>)

Culture, Language & Representation: reception of submissions for volume 13 is open.

(web: <http://aedean.org/wp-content/uploads/Reminder-of-the-2015-Call-for-Papers.doc>)

NOVEMBER 17, 2014

Language Value: reception of submissions for Volume 7 is open.

(web: <http://aedean.org/wp-content/uploads/CALL-4-PAPERS-LV-VOL-7-TESTING-SPEAKING-2015.pdf>)

JANUARY 15, 2015

ES: reception of submissions for Issue 36 is open.

(web: <http://aedean.org/wp-content/uploads/CFP-ES.-Revista-de-Filolog%C3%ADa-Inglesa-36.pdf>)

JANUARY 31, 2015

Cuttington University Journal of Liberal Arts and Social Studies: reception of submissions for Issue (2) is open.

(web: <http://aedean.org/wp-content/uploads/CALL-FOR-PAPERS-FOR-CUTTINGTON-UNIVERSITY-JOURNAL-OF-LIBERAL-ARTS-AND-SOCIAL-SCIENCES.doc>)

JUNE 1, 2015

Lectora. Revista de Dones i Textualitat : reception of submissions for Issue 22 ("Transnational Indigenous Feminisms," 2016) is open.

(web: <http://aedean.org/wp-content/uploads/CFP-definitu-dossier-2016.doc>)

SEPTEMBER 1, 2015

Revista de Estudios Norteamericanos: contributions are invited for its 19th volume (2015).

(web: http://www.publius.us.es/estudios_norteamericanos)

Indi@logs. Spanish Journal of India Studies: contributions are invited for Issue 3(2016).

(web: <http://revistes.uab.cat/indialogs>)

Canada and Beyond: International Journal of Canadian Literary and Cultural Studies. An Online Journal to Help Promote Critical Dialogue on the Poetics and Politics of Culture in and Beyond Canada The General Editors, Pilar Cuder Domínguez and Belén Martín Lucas, invite submissions for future issues of articles on Canadian culture (including literature, drama, film, media, visual arts or translation).

(web: <http://canada-and-beyond.com/index.php/canada-and-beyond>)

Revista de lenguas para fines específicos (LFE): reception of submissions for Issue (21) is open.

(web: <http://www.webs.ulpgc.es/lfe/>)

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

(web: <http://revistaselectronicas.ujaen.es/>)

ESSE: THE EUROPEAN ENGLISH MESSENGER Topics proposed: winter 2014 – (post)-post-colonial literature summer 2015 – ESP winter 2015 – (post)-post-modernism The deadlines for

submissions to the Messenger are **1 February for the Summer issue** and **1 September for the Winter issue**. The papers should be a maximum of 3000 words long, and they should observe the requirements of the Stylesheet (see <[essenglish.org](http://www.essenglish.org)>) Publishing material in The Messenger does not preclude its publication elsewhere, should someone wish it, provided acknowledgement of original publication is given. The Messenger is indexed in the ERIH, EBSCO and GALE databases.

(web: <http://www.essenglish.org/messenger.html>)

Research in Corpus Linguistics (RiCL): reception of submissions is open.

(web: <http://www.academypublisher.com/ricl/>)

3) PUBLICACIONES RECIENTES DE SOCIA/OS:

3.1) 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.

(web: <http://lincom-shop.eu/shop/catalog/browse?sessid=V6m5LtTtXBJuO3hlT7xhVmE7jmabltsbXUUaHuiveboWE CYp6vULRGZwFe0Q22D>)

Boas, Hans C. & Fco González-García, eds. *Romance Perspectives on Construction Grammar*. Amsterdam & Philadelphia: John Benjamins, 2014.

(web: <http://aedean.org/wp-content/uploads/cal.15.pdf>)

Butler, Christopher S. & Fco González-García, eds. *Exploring Functional-Cognitive Space*. Amsterdam & Philadelphia: John Benjamins, 2014.

(web: <https://benjamins.com/#catalog/books/slcs.157/main>)

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

(web: <http://www.multilingual-matters.com/display.asp?k=9781783090990>)

Fuertes-Olivera, Pedro A. and Sven Harp. *Theory and Practice of Specialised Online Dictionaries*. Berlin: De Gruyter, 2014.

(web: <http://www.degruyter.com/view/product/248469>)

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

(web: <http://www.springer.com/education+%26+language/book/978-94-007-7157-4>)

Kecskes, Istvan & Romero Trillo, Jesús, ed. *Research Trends in Intercultural Pragmatics*. Berlin: Mouton de Gruyter, 2013

(web: <http://www.degruyter.com/view/serial/22319>)

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

(web: <http://aedean.org/wp-content/uploads/Electronic-flyer-.pdf>)

Marín-Arrese, Juana I., Marta Carretero, Jorge Arús Hita & Johan van der Auwera, eds. *English Modality: Core, Periphery and Evidentiality*. Berlin: De Gruyter, 2013.
(web: <http://www.degruyter.com/view/product/182779>)

Moya Guijarro, Arsenio Jesús. *A Multimodal Analysis of Picture Books for Children. A Systemic Functional Approach*. London: Equinox, 2015.
(web: <http://aedean.org/wp-content/uploads/MULTIMODAL-flyer-A4.pdf>)

Pérez-Vidal, Carmen, ed. *Language Acquisition in Study Abroad and Formal Instruction Contexts*. Amsterdam: John Benjamins Publishing Company, 2014.
(web: http://aedean.org/wp-content/uploads/AALS13_Perez-Vidal.pdf)

Ruiz de Zarobe, Leyre & Yolanda Ruiz de Zarobe, eds. *Enseñar hoy una lengua extranjera*. London et al.: Portal, 2014.
(web: <http://education.portaleditions.com/libro.php?libro=6>)

Sabaté i Dalmau, Maria.: *Migrant Communication Enterprises: Regimentation & Resistance*. Bristol: Multilingual Matters, 2014.
(web: <http://www.multilingual-matters.com/display.asp?isbn=9781783092178>)

Thomson, Geoff and Laura Alba-Juez, eds.: *Evaluation in Context*. Amsterdam: John Benjamins, 2014.
(web: <https://benjamins.com/#catalog/books/pbns.242/main>)

3.2) LITERARY & CULTURAL STUDIES

Alsina Rísquez, Cristina & Cynthia Stretch, eds. *Innocence & Loss. Representations of War and National Identity in the US*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.
(web: <http://www.ub.edu/cdona/fr/publicacions/innocence-and-loss-representations-wa>)

Aragay, Mireia & Enric Monforte, eds. *Ethical Speculations in Contemporary British Theatre*. Basingstoke : Palgrave Macmillan, 2014.
(web: <http://us.macmillan.com/ethicalspectulationsincontemporarybritishtheatre/mireiaaragay>)

BIBLIOTECA JAVIER COY DE ESTUDIOS NORTEAMERICANOS. Valencia: PUV, últimas publicaciones, 2014.

- 100. Félix Martín, Retorno a la historia norteamericana: itinerarios críticos y pedagógicos
- 101. Juana Celia Djelal, Melville's Antithetical Muse: Reading the Shorter Poems
- 102. Candela Delgado y Cristóbal Clemente, ed., Identidad y disidencia en la cultura estadounidense
- 103. José Antonio Gurpegui, Hemingway and Existentialism
- 104. Juan Miguel Company, Hollywood: el espejo pintado (1901-2011)
- 105. Eva Pich Ponce, Marie-Claire Blais y Margaret Atwood: bellas bestias, oráculos y apocalipsis
- 106. Thomas S. Harrington, Livin' la Vida Barroca: American Culture in an Age of Imperial Orthodoxies

107. Simon Ortiz, *Un buen viaje*. Trad. y ed. Mágina Averbach
108. Rubén Peinado Abarro, *Learning To Be American: Richard Ford's Frank Bascombe Trilogy and the Construction of a National Identity*
(web: http://aedean.org/wp-content/uploads/biblioteca_Javier_Coy.pdf)

Carabí, Àngels & Josep M. Armengol, eds. *Alternative Masculinities for a Changing World*. New York: Palgrave MacMillan, 2014.
(web: <http://www.palgraveconnect.com/pc/doifinder/10.1057/9781137462565>)

Collado-Rodríguez, Francisco, ed. *Chuck Palahniuk: Fight Club. Invisible Monsters. Choke.* London: Bloomsbury, 2013.
(web: <http://www.bloomsbury.com/uk/chuck-palahniuk-9781441174321/>)

Cuder-Domínguez, Pilar, ed. *Genre in English Literature, 1650-1700. Transitions in Drama & Fiction*. Amherst NY & London: Cambria Press, 2014.
(web: <http://www.cambriapress.com/cambriapress.cfm?template=4&bid=601>)

Debonair, P. T. (Pere Gallardo). *Del cielo llovieron colores*. Bloomington, IN: AuthorHouse, 2014.
(web: <http://delcielolluvieroncolores.blogspot.com.es/>)

De Gregorio-Godeo, Eduardo & Ángel Mateos-Aparicio Martín-Albo, eds.. *Mapping Identity and Identification Processes: Approaches from Cultural Studies*. Bern: Peter Lang, 2013.
(web: <http://www.peterlang.com/index.cfm?event=cmp.ccc.seitenstruktur.detailseiten&seitentyp=produkt&pk=62783&cid=539>)

Durán Almarza, Emilia María & Esther Álvarez López, eds. *Diasporic Women's Writing of the Black Atlantic: (En)Gendering Literature and Performance*. London and New York: Routledge, 2014.
(web: <http://www.routledge.com/books/details/9780415817431/>)

Fernández Morales, Marta. *La década del miedo. Dramaturgias audiovisuales post-11 de septiembre*. Bern: Peter Lang, 2013.
(web: http://www.peterlang.com/download/datasheet/76787/datasheet_431311.pdf)

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.
(web: <http://aedean.org/wp-content/uploads/Fern%C3%A1ndez.doc>)

Ferry, Peter. *Masculinity in Contemporary New York Fiction*. London: Routledge, 2015.
(web: <http://www.routledge.com/books/details/9781138016040/>)

Fraile Marcos, Ana M^a, ed. *Literature and the Glocal City*. London: Routledge, 2015.
(web: <http://www.routledgementalhealth.com/books/details/9781138775633/>)

Morales, Marta. *La década del miedo. Dramaturgias audiovisuales post-11 de septiembre*. Bern: Peter Lang, 2013.
(web: http://www.peterlang.com/download/datasheet/76787/datasheet_431311.pdf)

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

(web:

<http://puz.unizar.es/detalle/1505/Un+pa%EDs+de+cuento.+Veinte+relatos+de+Nueva+Zelanda-0.html>)

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.

(web: <http://www.teneopress.com/teneopress.cfm?template=4&bid=596>)

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

(web: <http://www.edicionescatedra.es/fichaGeneral/ficha.php?obrcod=735595&web=01>)

Hurtley, Jacqueline. *Walter Starkey: An Odissey*. Dublin: Four Courts Press, 2013.

(web: <http://www.fourcourtspress.ie/product.php?intProductID=1094>)

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

(web:

<http://www.peterlang.com/index.cfm?event=cmp.ccc.seitenstruktur.detailseiten&seitentyp=produkt&pk=78821>)

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

(web: http://www.adeteatro.com/detalle_publicacion.php?id_publicacion=363)

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

(web: <http://www.amazon.com/Cityscapes-World-Cities-Cultural-Industries/dp/1612293700>)

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.

(web: <http://aedean.org/wp-content/uploads/LauraMartinezGarciaEdwinMellenPress.pdf>)

Morató, Yolanda. *Sado by William Plomer*. Edición, traducción y prólogo. Málaga: Zut Ediciones, 2013.

(web: <http://www.aedean.org/Publications--Lit/Morato-1.html>)

Oliver-Rotger, Mª Antònia, ed. *Identity, Diaspora & Return in American Literature*. London & New York : Routledge, 2014.

(web: <http://www.routledge.com/books/details/9780415735582/>)

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

(web:

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

(web:

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.

(web: <http://www.ciudaddemujeres.com/?p=2982>)

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.

(web: <http://www.amazon.com/Thinking-Through-Childrens-Literature-Classroom/dp/1443853364>)

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

(web: <http://aedean.org/wp-content/uploads/flyer.pdf>)

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.

(web: <http://www.boydellandbrewer.com/store/viewItem.asp?idProduct=14501%20>)

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

(web: <http://www.degruyter.com/view/product/212518>)

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

(web: <http://literaturesandmore.blogspot.com.es/>)

Sumillera, Rocío G. ed. **Richard Carew. The Examination of Men's Wits**. London: Modern Humanities Research Association, 2014.

(web: <http://www.mhra.org.uk/Publications/Books/sumillera.html>)

Villar-Argáiz, Pilar, ed. *Literary Visions of Multicultural Ireland: The Immigrant in Contemporary Irish Literature*. Manchester: Manchester University Press, 2014.
(web: <http://www.manchesteruniversitypress.co.uk/cgi-bin/indexer?product=9780719089282>)

4) RESEÑAS DE LIBROS PUBLICADOS RECIENTEMENTE

Debritto, Abel. *Charles Bukowski, King of the Underground: from Obscurity to Literary Icon*. NY: Palgrave MacMillan, 2013 (Choice review).
(web: <http://aedean.org/wp-content/uploads/choice-review.pdf>)

[MONOGRAFÍA]

Alice Munro
&
Canadian Women Writing

“25 Years of Spanish Research on Canadian Literature in English:
1988-2013.”

Pilar Cuder-Domínguez
(University of Huelva)

The unprecedented fact that a Canadian writer's *oeuvre* has merited the Nobel Prize for Literature has placed Canadian Literature under the spotlight in the last year. At a much larger scale, this repeats the situation of 2008 and 2011 in our country, when Canadian artists Margaret Atwood and Leonard Cohen were granted the Prince of Asturias Award for Letters. The media coverage of such events tends to encourage a frenzy of reprints or new translations of their works and results in a much higher visibility in bookshops. A week after the news of Alice Munro's prize had filled screens and pages all over the world, I walked into my local FNAC and still found no book display of Munro's works, which to my mind suggests that she had not been regarded as a serious contender for the award and consequently, the news had caught the Spanish book market quite unprepared.

However, awards also have the power to draw us to ponder a particular subject that may have been neglected. As a Spanish Canadianist, I appreciate the invitation of *Nexus*'s current editor to reflect on the development of this field in our country, and so in these pages I will attempt to provide a brief survey of the research carried out to date by Spanish academics in the field of Canadian Literature in English. For this purpose, I have visited several academic databases (MLA Bibliography and Literature Online abroad, and Dialnet and Agencia Española

del ISBN at home) and compiled a working list of publications by Spanish scholars. I am very much aware that this will be an incomplete, and in many ways unreliable, picture of the field, above all because many publications fail to reach the more prestigious (and usually foreign) academic databases, but I do hope that the hard data I have managed to collect helps give AEDEAN members (particularly those unfamiliar with Canadian Literary and Cultural Studies) a fairly comprehensive view of our work.¹

I have chosen 1988 as the start date of my data gathering because it was the year of the foundation of the Spanish Association for Canadian Studies (hereafter AEEC), which from my point of view attests to the rise of scholarly interest in the field. This was also an event that I was lucky enough to be a part of, and that had a strong impact on my own career. In the late 1980s the area of English studies was well established in Spain, with B.A. degrees in English attracting great amounts of students who knew they would go on to get jobs as language teachers in state or private schools throughout the country. The Spanish Association for English and American Studies (AEDEAN) had been founded in 1976, and while it continued to be--and still is--a meeting point for all Anglicists in Spain, scholars increasingly specialized and their research correspondingly diversified. There was a strong interest in the so-called "new literatures in English", and most of the courses and modules taught in several Spanish universities addressed the study of Canadian literature (either on its own or in the context of the Commonwealth).² These diversifying interests and specializations are at the root of the foundation not only of the AEEC, but also of other associations around the same period, such as SEDERI (Spanish and Portuguese Society for English Renaissance Studies), that branched off AEDEAN in 1990, or

¹ While AEDEAN members may be familiar with the papers presented at our annual conference (usually in the panel on "New Literatures in English," later renamed "Postcolonial Studies") and later collected in proceedings, the latter have not reached the databases selected for this study and therefore this strong work remains invisible. I would like to suggest here that the proceedings of all AEDEAN conferences (whatever their original format) be digitized and made available on our webpage. Also, a more thorough study would need to include, at the very least, Ph.D. theses and research projects funded by external agencies alongside publications. I apologise for not doing so here, since there may be interesting links between them that my survey fails to bring to light.

² For more information on Canadian Studies in the Spanish university curriculum, see Eva Darias Beautell's essay "Home Truths: Teaching Canadian Literatures in Spanish Universities" (2013).

SAAS (Spanish Association of American Studies, 1993), among others. While the AEEC discontinued its activities after the funding from the Canadian Government dried out in 2008, the work carried out by those sister associations both intersects with and complements AEDEAN's.

Therefore, the foundation of the AEEC in 1988 capitalized on the synergies of Spanish academia of the period, and in the following years it would expand to constitute a dynamic forum engaging the efforts of young scholars who were trying to think "outside the box" and to open up new research areas outside the more canonical British and U.S. studies.³ Thus, the AEEC played a major role in raising interest in Canadian culture, particularly as a substantial number of Canadian artists and experts were brought to their conferences. Similarly, funding was made available for travel expenses so they could visit universities that wanted to host smaller conferences or seminars on Canadian studies. Moreover, the AEEC collaborated with AEDEAN by funding the participation of a Canadian keynote speaker in its annual conferences, an initiative that ended in 2008. Finally, research and teaching were promoted through the creation of Canadian Studies Centres (in La Laguna, Cáceres and Barcelona),⁴ as well as by means of two International Council for Canadian Studies programs funding scholars' visits to Canada to either develop a course for teaching at a Spanish university (Faculty Enrichment Program), or to write and publish an article on Canadian Studies (Faculty Research Program).⁵ According to data provided by the Canadian Embassy in Spain for the decade 1998-2008, a comparatively substantial number of Spanish scholars working in the field of English-Canadian literature were recipients of these grants:

³ Pilar Somacarrera's "Contextual and Institutional Coordinates of the Transference of Anglo-Canadian Literature into Spain" (2013), touches on these events and programs. However, a full study of the role of the AEEC in the rise of Canadian Literary and Cultural Studies has not been undertaken to date.

⁴ Sadly, only the first of the three has survived.

⁵ Again, I regret to say that both programs have been cancelled.

Faculty Enrichment Program 1998-2008

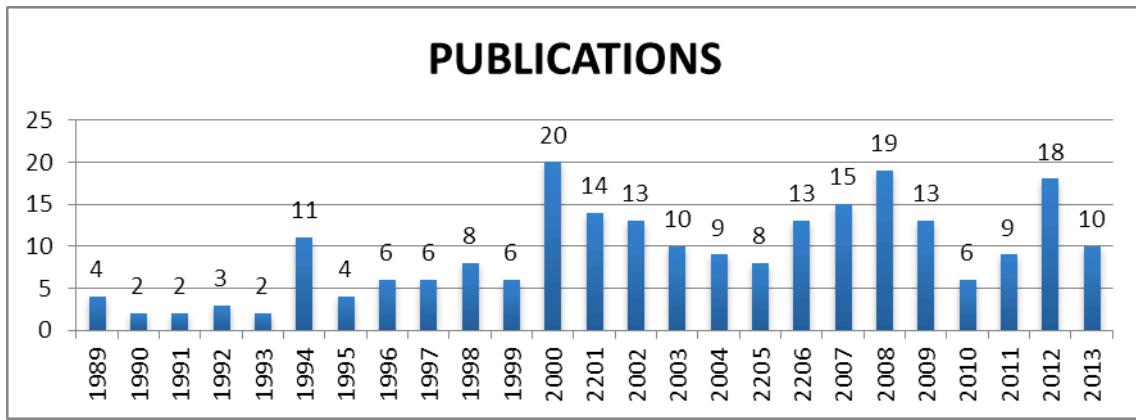
English Literature	Literature/General	Language/Linguistics
42	7	10

Faculty Research Program 1998-2008

English Literature	Literature/General	Language/Linguistics
17	2	5

I hope this brief description of the main features marking the development of the discipline will help readers place the hard data below against a meaningful background, one that acknowledges the increased support Spanish scholars received from these various sources and that was therefore instrumental in establishing the field as worthy of academic endeavour. For a more nuanced interpretation, one should also be familiar with the changes in the methods and pathways for promotion at Spanish universities in the years 1988-2013, which have correspondingly impacted on the frequency and overall rates of scholars' publications as well as on the kind of essay they write and which academic press or journal they target in order to make their research visible and noteworthy. Needless to say, that is well beyond the scope of this review essay.

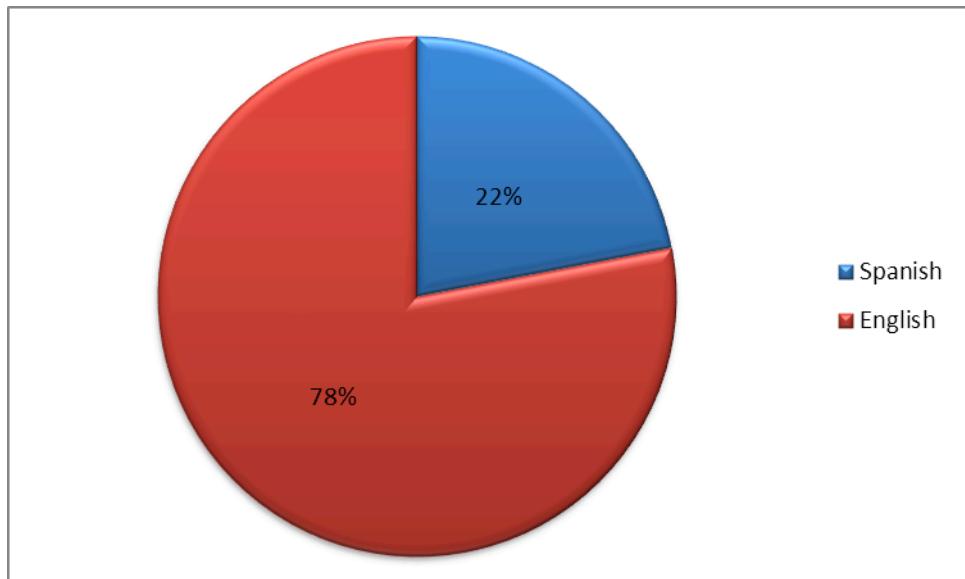
The working list gathered for this purpose amounts to a total number of 231 publications in twenty-five years, although starting in 1989 rather than in 1988 because no publication by a Spanish scholar has been logged in the source databases under that year.



Graph 1: Publications by year

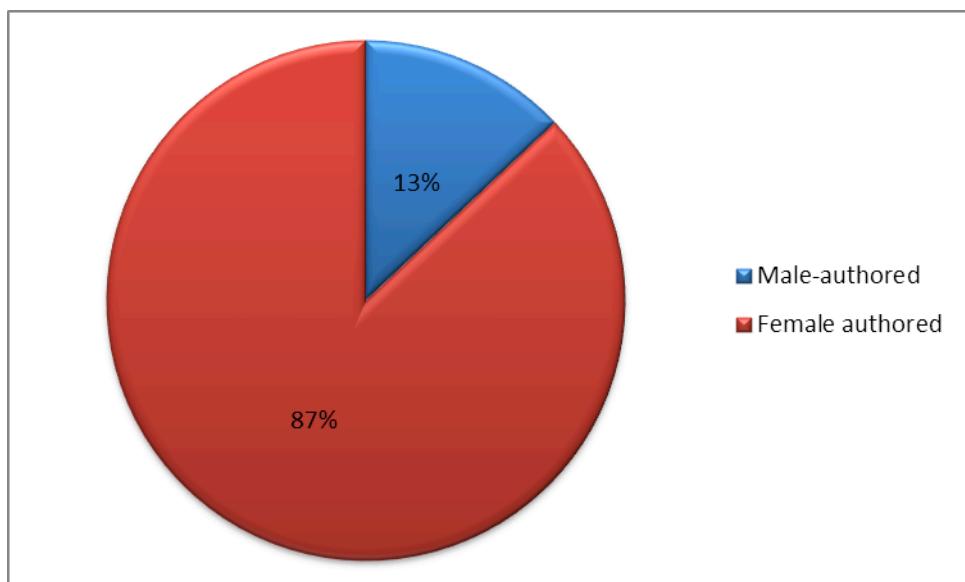
The graph shows a slow increase in the amount of publications during the first decade, with an average yearly total well below ten, which conveys the fact that this is an emerging discipline with a fairly small critical mass. However, as we enter the twenty-first century, the number is more often above than below ten, with a highly productive period overlapping with the final few years of promotions before the implementation of legislative changes (2000-2001-2002), and featuring peaks in 1994, 2008 and 2012 that seem to match the release of collections of essays or special journal issues. The figure for 2013 should be considered only tentative and likely to increase in the coming months, as more information concerning that year makes its way into these databases. In any case, the diagram shows a steady, significant output, which supports the statement that the study of Canadian literature in English has become a consolidated discipline in our country after 2000.

It is interesting to note that the data also reveal a strong preference for English over Spanish (only 22%) as the language of publication, regardless of place or publisher. This may indicate an attempt to reach out to an international readership in Europe and North America rather than Spanish-speaking audiences.



Graph 2: Distribution by language used

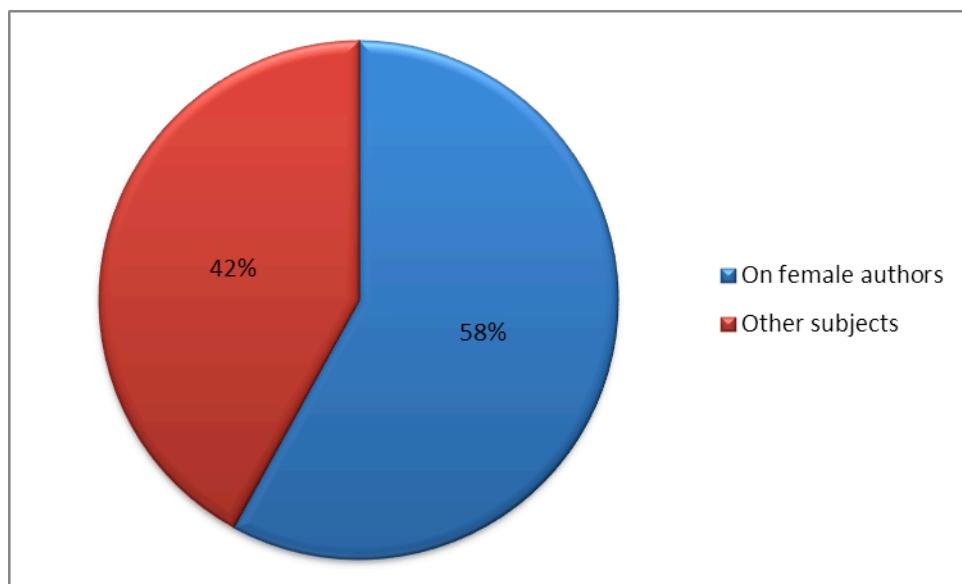
Equally remarkable is the fact that 87% of those 231 essays have been written by women scholars. While this may not come altogether as a surprise in the context of the Humanities, it is true that the prominence of women authors in the Canadian literary canon, as I will detail below, may be among the main causes of its powerful appeal for female readers and critics.



Graph 3: Distribution by gender of the essay's author

Over the years the output generated in our institutions of higher learning has covered a wide range of topics within Canadian literature and culture in English. Yet, 58% of those 231 studies focus on women writers, while the remaining 42% address a variety of issues, among the

most popular of them Canadian literary criticism, with a group of articles focusing on the influential figure of Northrop Frye, while others discuss the usefulness of archetypal and thematic models of criticism for the study of literature within a national and/or comparative framework. The politics of multiculturalism is also often visited in essays by Spanish scholars evaluating its success and/or shortcomings in the Canadian experience, as well as more comprehensive questions regarding the nation and its borders. When Spanish scholars turn to writing by male Canadian authors, their interests are equally wide-ranging in terms of ethnicities, styles, and genres: Robert Kroetsch, Michael Ondaatje, M.G. Vassanji, Thomas King, Tomson Highway and Austin Clarke are the subject of many of these publications.



Graph 4: Distribution by essay subject

By and large, however, it is Canadian *women* writers that continue to exert the most powerful pull on our critical imaginations, maybe due in part to the fact that there has been a regular stream of translations into Spanish since the publication of Margaret Laurence's *Rachel, Rachel* in 1969 (Pascual 2013: 59). The data I have managed to compile confirms that we are entirely fascinated by two major Canadian women writers in particular, Alice Munro and Margaret Atwood, to whom we devote no less than 30% of that research. In 1989, all of the four essays I have traced discussed Munro and Atwood either on their own or comparatively, thus starting a

trend that has suffered only minor alteration in twenty-five years. Of the two, however, Atwood has the upper hand both in quantity and in essay length, with 22% of our research efforts and three book-length studies, while Munro's outstanding prose has received comparatively less attention, only 8% and one book-length study. The remaining 70% of our publications is more democratically distributed among assorted women writers. Like the men, they are racially and culturally diverse, but they all stand out in their chosen literary genres: Miriam Waddington, Gwendolyn MacEwen, Mavis Gallant, Aritha van Herk, Shani Mootoo, Lee Maracle, Kerri Sakamoto, Joy Kogawa, and Anne Michaels among others.

To draw this survey to a close, I would like to make a final comment about where Spanish Canadianists publish their work, an issue that has become increasingly important in these decades, as we are directed to make the 'right' choices in placing our research. Within Spain, *Revista Canaria de Estudios Ingleses* (RCEI), with several special issues on Canadian literature, seems to be a clear favourite (10% of all records), followed by *Revista Alicantina de Estudios Ingleses* and the digital journal *Espéculo*, both at 2%. The more recently founded *Canadaria* (5%) and *Canada and Beyond* (1%), have the advantage of an exclusive focus on Canadian Studies. *Atlantis* prints 1% of all records under analysis, while *The Grove, Journal of English Studies*, *MisCELánea*, or *ES* have brought out the occasional article. In Canada, Spanish scholars tend to lean towards *Studies in Canadian Literature* (SCL), followed closely by the *International Journal of Canadian Studies* (IJCS) and the *University of Toronto Quarterly* (UTQ). Other journals that have proved receptive to Spanish research to date are *Ariel, Canadian Ethnic Studies, Canadian Literature*, and *Essays on Canadian Writing* (ECW). Among prestigious periodicals elsewhere, the French *Commonwealth Essays and Studies* (CES) and *Journal of the Short Story in English* (JSSE) feature recurrently on the list. Last but not least, more and more often Spanish scholars' work has reached prominent academic publishers abroad. Among them, I will only mention those

with the highest number of collections of essays and book-length studies up to 2013: Rodopi in Europe and TSAR and Wilfrid Laurier University Press in Canada.

All in all, the wide range of prestigious publishers that have welcomed research by Spanish scholars on Canadian literature, and more particularly, on texts written by women, attests to its high quality. Similarly, I hope that, though brief, my survey comes to prove its strength. Although most (if not all) of the funding once available has unfortunately vanished, and institutional support is thin on the ground these days, Canadian Literary and Cultural Studies continues to be a field that claims a passionate commitment from its Spanish practitioners, just like Alice Munro's work, which, while unacknowledged in some quarters until recently, is not the less deserving of high praise.

Works Cited

- Darias Beutell, Eva. "Home Truths: Teaching Canadian Literatures in Spanish Universities." *Made in Canada, Read in Spain*. Ed. Pilar Somacarrera. Berlin: Versita/De Gruyter, 2013. 164-79. Web.
- Pascual, Nieves. "Cosmopolitans at Home: the Spanishness of Canadian Women Writers." *Made in Canada, Read in Spain*. Ed. Pilar Somacarrera. Berlin: Versita/De Gruyter, 2013. 54-74. Web.
- Somacarrera Pilar "Contextual and Institutional Coordinates of the Transference of Anglo-Canadian Literature into Spain." *Made in Canada, Read in Spain*. Ed. Pilar Somacarrera. Berlin: Versita/De Gruyter, 2013. 21-53. Web.

“El fin de los relatos según Alice Munro”

María Jesús Hernández Lerena
(Universidad de La Rioja)

What is the story of a life? A chronicle of fact or a skillfully wrought impression? The bringing together of what she fears? Or the adding up of what has been off-handedly revealed, those tiny allotted increments of knowledge? She needs a quiet place in which to think about his immensity. And she needs someone—anyone—to listen. (Carol Shields, *The Stone Diaries*, 340)

Los géneros literarios provocan a los escritores y organizan sus deseos de crear. Anis Bawarshi (2003, 91) afirmó incluso que a los escritores los manejan los géneros literarios porque éstos producen individuos que desean establecer comunicación con el lector dentro de ciertas coordenadas ideológicas. En este contexto nos preguntamos: ¿qué puede desear Alice Munro cuando compone un relato breve? ¿qué hay en esa forma de escritura que le impulsa a elegirlo constantemente para expresar su visión de la vida?

Al final de todos los relatos de *Dance of the Happy Shades*, su primera colección, la narradora da testimonio de un mensaje que no se puede traducir o verbalizar. Si consideramos juntos estos finales, vemos que acogen la resignación de esa voz en primera persona con respecto al deber incumplido de reflejar en palabras la intuición sobre una verdad. Después del largo y complicado viaje que ha sido vivir una historia y compartir con sus personajes varios conflictos, y cuando esa historia ya se retira porque llega el espacio en blanco que la separará del próximo relato, lo que queda es el encuentro con un secreto o un misterio que no se puede

penetrar utilizando el lenguaje. Hay una falta de señales esclarecedoras, un hueco de información sobre lo sucedido. Ante esta incertidumbre, el lector se encuentra en cierta manera desprotegido.

La novela, como género literario, localiza y disecciona dramas. Busca, según Charles May (1994, 135), “la expropiación del misterio”.⁶ Por su parte, el relato breve incumple este pacto implícito entre el escritor y el lector en el que aquel se compromete a satisfacer el hambre de información del lector. Este incumplimiento conlleva un mensaje, una advertencia, una pequeña rebelión por parte del autor: negarse a sacar a la vida de su opacidad, a encadenarla y a darle un sentido de dirección. Alice Munro encuentra en este medio la oportunidad de hacer ficción exenta de sistemas explicativos y de hilos conductores que aten los detalles de la vida. No busca integrar recuerdos contradictorios.

Otra autora galardonada con el premio nobel, Herta Müller, también insistió en este aspecto. Según Müller (2002, 20, 29): “speech does not cover our innermost realms”, “what has been lived couldn’t care less about writing”. La desconfianza ante los trucos apaciguadores del lenguaje y ante los engranajes de las historias que contamos impregna cientos de frases sacadas de los relatos de Alice Munro. Ya desde su primera colección, Munro había encontrado qué objetivo perseguir, aquellos momentos que deshacen lo que siempre habíamos pensado sobre las cosas. Éstos son algunos de los finales de *Dance of the Happy Shades*:

I feel my father’s life flowing back from our car in the last of the afternoon, darkening and turning strange, like a landscape that has an enchantment on it, making it kindly, ordinary and familiar while you are looking at it, but changing it, once your back is turned, into something you will never know, with all kinds of weathers, and distances you cannot imagine. (“Walker Brothers Cowboy” 1983, 18)

There is nothing you can do at present but put your hands in your pockets and keep a disaffected heart. (“The Shining Houses” 1983, 29)

Like the children in fairy stories who have seen their parents make pacts with terrifying strangers, who have discovered that our fears are based on nothing but the truth, but who come back fresh from some marvelous escapes and take up their knives and forks, with

⁶ Todas las traducciones del inglés al castellano son de la autora de este artículo. Solo se han traducido aquellas citas que hacían más fluida la lectura del artículo.

humility and good manners, prepared to live happily ever after-like them, dazed and powerful with secrets, I never said a word. ("Images" 1983, 43)

I moved to kiss her, but she seemed to draw slightly away, and I felt that there had after all been something fraudulent and theatrical about this final gesture. She was not like that. ("Thanks for the Ride" 1983, 58)

While I arrange words, and think it is my right to be rid of him" ("The Office" 1983, 74)

Oh, Buddy Shields, you can just go on talking, and Clare will tell jokes, and Momma will cry, till she gets over it, but what I'll never understand is why, right now, seeing Clare MacQuarrie as an unexplaining man, I felt for the first time that I wanted to reach out my hands and touch him. ("Postcard" 1983, 146)

[T]here was something she would not explore yet—a tender spot, a new and still mysterious humiliation" ("Sunday Afternoon" 1983, 171)

Aunque quizá no sea muy ortodoxo desgajar estos finales del texto original, es interesante observarlos así y experimentar los efectos que tienen en nosotros; hay que tener en cuenta que no acaban con el suspense, sino que lo provocan. Estos finales dejan en suspensión un momento radiante de encuentro con un enigma y la imposibilidad de entendimiento. Sus narradoras nos dejan a la espera, todavía no han encontrado la forma de articular lo que les pasa. Dejan en soledad tanto al personaje como al lector: al personaje fuera de su círculo social, desconectado, ajeno a la dimensión temporal en la que otros personajes viven, y al lector expuesto ante el vacío. Ya Elizabeth Bowen (1937, 262) había dicho que el género del relato breve estaba dedicado al espacio que el hombre sabe que ocupa solo él. Después de todo, el relato breve fue el primer género moderno de ficción que cuestionó con éxito el criterio de la poderosa novela decimonónica sobre lo que es suficiente o insuficiente para crear argumentos. Según Helen Hoy (1991, 12), Alice Munro muestra que la sospecha más insoportable que las personas tenemos que digerir es darnos cuenta de que el drama de nuestra vida es generalmente una construcción artificial: "a self-indulgent excrescence." Las bisagras argumentales que utilizamos para dar transcendencia a nuestra vida son solo trucos.

De forma paradójica, es decir, a través de la narración misma, los relatos breves duraderos liberan a las narraciones de sus mecanismos apaciguadores: de la ilusión de la

continuidad, la causalidad, el progreso, el aprendizaje. La colisión entre una mente que percibe y un suceso inquietante es suficiente para que el relato breve haya cumplido su objetivo. Ideológicamente, esta atención casi obsesiva a los momentos en los que los datos no encajan se convierte en un manifiesto sobre los límites del conocimiento humano. Muchos lectores echan de menos al narrador omnipotente posible en las novelas porque les regala un mundo que, a pesar de su complejidad, es entendible y abarcable.

Estos finales “abiertos”, como se les denomina normalmente, no son solo una fórmula que se incluye al final de los relatos para aumentar su potencial imaginativo o para conseguir el toque de lo inacabado, sino que ofrecen en sí mismos la propuesta comunicativa que los escritores de relato corto nos lanzan: no pensemos en la vida como biografía. Aunque sea solo por un rato, no apliquemos ese molde para unir momentos sucesivos y dar sentido al tiempo. En el relato corto, un detalle crece fuera de toda proporción, queda en suspensión para siempre y desplaza otros intereses. Lo que resulta substancial en la vida para un personaje queda fuera del alcance de definiciones que le habían sido útiles hasta entonces.

Mientras leemos los relatos de Munro, con su apariencia de solidez documental y su maravillosa fluidez, mientras experimentamos la excitación que nos produce el suspense que ella extrae de las cosas cotidianas, parece que la autora nos está transmitiendo el poder que ostenta la novela de observar un tejido de relaciones a toda escala. Sus relatos nos regalan un recorrido fascinante de encuentros y de emociones: hay intensidad, cambios, recompensas, frustraciones, descubrimientos. Según Gonzalo Navajas (1985, 144), en las narraciones hay un tiempo tránsito y un tiempo significativo, y los novelistas normalmente se afanan por colmar las transiciones para que no haya estancamiento o vacíos de significado. Pero estos dos tiempos aparecen desclasificados en los relatos de Alice Munro, lo que nos pone en alerta para intentar adivinar qué es relevante y qué hemos de descartar. La vida se nos presenta como la aventura de descifrar un texto en clave y como un caso sin resolver.

Los mismos personajes también se encuentran en esa tesitura, como la protagonista de "The Spanish Lady" quien, mientras viaja en un tren, recuerda momentos de su matrimonio, especialmente las circunstancias que rodearon la infidelidad de su marido. Hace muchos años ella había cogido ese mismo tren hacia Vancouver para casarse con él. Ahora, cuando llega a la estación oye un grito terrible, un hombre se estaba muriendo y se produce un alboroto. Todas las personas que poblaban los pensamientos de esta mujer se esfuman de repente:

What we say and feel no longer rings true, it is slightly beside the point. As if we were all wound up a long time ago and were spinning out of control, whirring, making noises, but at a touch could stop, and see each other for the first time, harmless and still. This is a message; I really believe it is: *but I don't see how I can deliver it.* ("Something I've Been Meaning to Tell You", 184) (mi énfasis)

En este pasaje presenciamos la lucha interna del personaje en la que se debate lo que es narrable y lo que está fuera del alcance de la narración. Se invoca un momento inexplicable, persistente, y su capacidad para frustrar deseos de coherencia. Un suceso accidental hace, de hecho, que todo parezca un espejismo. Clark Blaise (1993, 163) dijo que el relato breve apuntaba a algo "prácticamente innombrable"; Charles May (1993, 369) que este género "tematiza el dilema humano de tratar de decir lo indecible"; Valerie Shaw (1983, 264) hablaba del sentido de las cosas "inescribibles".

Es el destino desarreglado: sabemos que nunca podremos llegar a él. Además, lo que entendemos como "destino" puede aparecer en cualquier momento del relato, de forma anticipada, sin esperarlo. A veces en los relatos de Alice Munro estamos observando en detalle la vida de un personaje en un determinado periodo vital y, de repente, vemos cómo es o qué hace ese personaje muchos años después. Esta breve aparición no interrumpe el discurrir de su vida tal como la estábamos experimentando, pero nos desestabiliza. Por ejemplo, en "Royal Beatings" el primer relato del ciclo titulado en la edición inglesa *The Beggar Maid*, resulta perturbador ver fugazmente la imagen de Flo despeinada y recluida en un asilo, mientras

estábamos siguiendo con avidez las escenas familiares en las que se veía envuelta de joven cuando trataba de resolver los problemas que le causaba su hija adoptiva. El propósito o el fin de ese relato no era hacernos partícipes del destino de Flo, sino expresar el destino expuesto a la incongruencia. Lo doméstico y el abismo, como han comentado muchos críticos de Alice Munro, van juntos en esta prosa que cuestiona uno de los métodos más comunes para atar cabos dentro y fuera de la ficción literaria: la de que el pasado explica el presente, y éste el futuro.

Alice Munro retrata las paradojas que contiene el arcón de la memoria, en donde ciertos momentos pueden aparecer de forma simultánea e impiden, con ello, llegar a conclusiones. "The facts are not to be reconciled", o "we have connections that cannot be investigated", como dicen las narradoras de "Dance of the Happy Shades" (1983, 223) y de "Something I've Been Meaning to Tell you" (1985, 193) respectivamente. Y, en "Open Secrets":

In kitchens hundreds and thousands of miles away, she'll watch the soft skin form on the back of a wooden spoon and her memory will twitch, but it will not quite reveal to her this moment when she seems to be looking into an open secret, something not startling until you think of trying to tell it. (1994, 160)

Hay un hueco infranqueable entre el pensamiento y la palabra, una falta de coordinación entre las diferentes verdades. Alice Munro dijo en una entrevista "I want to write the story that will zero in and give you intense, but not connected, moments of experience" (Carrington 1984, 3). Es parte del milagro de su escritura hacer que este propósito se convierta en algo mágico cada vez. Y se necesita a muchos lectores, escritores y profesores para crear espacios retóricos apropiados para pensar en ella. Lewis MacLeod dijo en una conferencia este año que el conocimiento que se extrae de los relatos de Munro no es "transportable".⁷ Quizá sí se pueda decir al menos que la forma de invocar la realidad de esta escritora es fiel al modo de coherencia

⁷ Seminario "Imagining Canada: Representations of a Nation in Literature and Cinema" (13-14 Marzo, 2014, Universidad de La Rioja).

asociado al relato breve, que críticos como Charles May (1994) o Michael Trussler (1996) definieron como un reto al conocimiento y a la síntesis.

Roland Barthes afirmaba que con la novela nuestra sociedad había desarrollado una noción reconfortante del tiempo para “unir lo más rápidamente posible una causa y un fin”. Es un “sistema de seguridad”, “el instrumento ideal para cada construcción del mundo” porque hace más fácil creer que la historia es inteligible. En esta construcción temporal, la realidad no es misteriosa ni absurda: “The Novel is a Death; it transforms life into destiny, a memory into a useful act, duration into an orientated meaningful time” (1988, 150). Según Barthes, al tiempo se le domestica en la novela para que la sociedad pueda universalizar su visión de la vida y de la historia (como disciplina que estudia el pasado). En el relato breve el ritual es diferente porque no ofrece transiciones o puentes entre verdades, parece proclamar que los que nos caracteriza son los cambios bruscos de dirección.

Estas ideas alternativas sobre nuestra apreciación del tiempo se encarnan, por ejemplo, en la niña del relato “Boys and Girls” de *Dance of the Happy Shades*. En el salón de su casa había colgado un calendario de heroicos exploradores ingleses y franceses clavando sus banderas en tierra canadiense sobre un fondo de paisaje con pinos y cielo azul. Las peculiaridades del cruel trabajo de su padre y la sensación de insignificancia de la niña contrastan poderosamente con el grandioso esquema del paso del tiempo que exhibía aquel calendario. Otro ejemplo es el final de “Who Do You Think You Are?”, el último relato de *The Beggar Maid*, cuando la narradora se da cuenta de quién de verdad le ha importado en su vida. Aunque ella ya es una actriz de mediana edad y su vida queda atrás, aquel momento en que observaba de reojo a aquel niño en clase se convierte en centro de gravedad permanente de todo ese ciclo de relatos. También en “White Dump” (*The Progress of Love*) la larga descripción de unas vacaciones queda paralizada el día en que una mujer, esposa y madre, abandona todo para ofrecerse a un hombre que no conoce. Aunque sabemos mucho más de ella que ese

incidente, es ese momento de desprevención fugazmente perfilado lo que perdura en su recuerdo y en el nuestro. Como dijo Jorge Luis Borges (1967, 148): “Qué importa el tiempo sucesivo si en él hubo una plenitud, un éxtasis, una tarde”. Esos momentos que a veces no nos atrevemos a mirar con plena conciencia nos obsesionan. Quizá nunca los contaremos y si lo hacemos, ¿será en forma de novela o de relato breve?

Según Jerzy Kosinski (1974, 160):

our notion of ourselves is a fiction which is composed of what we have memorized, edited, created, imagined. Our recollection contains, for instance, fleeting moments of childhood, highly telescoped, a few events from the boyhood and adolescence. What else is there? There's no continuity. Is there a real plot? A plot, a sense of destiny, is provided for us by family tradition, by society, by a political party, or by our own indoctrinated imagination.

Kosinski parece decir con esta reflexión que recordamos la vida como un relato breve aunque, por nuestro propio bien, nos hayan enseñado a pensar en ella como una novela. ¿Podemos decir, por lo tanto, que la novela y el relato breve se configuran como binomio que refleja una disyuntiva de motivación existencial? En la novela de Carol Shields citada al comienzo de este artículo, Daisy Goodwill –nótese lo significativo del apellido– se ve atrapada en esta polaridad cuando medita sobre el fin de las historias. ¿Se puede concluir que una de esas formas de narrar es más fiel a nuestra forma de existir que la otra?

Quizá solo deberíamos decir que son dos perspectivas, impulsos, o mejor, dos necesidades de reflejar nuestra vida que no se pueden asignar de forma categórica a dos géneros literarios diferentes, ya que de hecho aparecen frecuentemente tanto en la novela como en el relato breve y también en otros géneros poéticos. La fidelidad que ha demostrado Alice Munro a la ficción breve, sin embargo, nos inclina a pensar que es en este género donde ella puede demostrar de forma más rotunda y sin elaboraciones discursivas el poder que tiene una sola percepción para cambiarnos y para definirnos.

OBRAS CITADAS

- Barthes, Roland. (1953). "Writing and the Novel". *Writing Degree Zero. Essentials of the Theory of Fiction*. Eds. Michael Hoffman and Patrick Murphy. New York: Duke University Press. 1988: 144-151. Trans. Annette Lavers and Colin Smith.
- Bawarshi, Anis. *Genre and the Invention of the Writer: Reconsidering the Place of Invention in Composition*. Logan: Utah State University Press, 2003.
- Blaise, Clark. "The Cast and the Mould". *How Stories Mean*. Eds. John Metcalf and J. R. (Tim) Struthers. Don Mills, Ont.: The Porcupine Quills. 1993: 163-165.
- Borges, Jorge Luis. "Página para recordar al Coronel Suárez, vencedor en Junín". *Obra Poética*. Buenos Aires: Emecé, 1967.
- Bowen, Elizabeth. (1937). "The Faber Book of Modern Short Stories". *The New Short Story Theories*. Ed. Charles E. May. Athens: Ohio University Press. 1994: 256-262.
- Carrington, Ildico de Papp. *Controlling the Uncontrollable: The Fiction of Alice Munro*. Illinois: Northern Illinois University Press, 1989.
- Hoy, Helen. "Alice Munro: 'Unforgetable, Indigestible Messages'". *Journal of Canadian Studies*, 1991, 26, 1: 5-21.
- Kosinski, Jerzy. (1974). "Jerzy Kosinski Interviewed by Jerome Klinkowitz". *The New Fiction: Interviews with Innovative American Writers*. Ed Joe David Bellamy. Chicago: University of Illinois Press. 1978: 142-168.
- May, Charles E. "Reality in the Modern Short Story". *Style. The Short Story: Theory and Practice*. 1993, 27, 3: 369-376.
- May, Charles E. 1994. "The Nature of Knowledge in short Fiction". *The New Short Story Theories*. Charles E. May. Ed. Athens: Ohio University Press. 131-143.
- Munro, Alice. (1968). *Dance of the Happy Shades*. London: Penguin, 1983.
- Munro, Alice. (1974). "Something I've Been Meaning to Tell You", "The Spanish Lady". *Something I've Been Meaning to Tell You*. London: Penguin, 1985: 9-29; 170-184.
- Munro, Alice. (1977). "Royal Beatings", "Who Do You Think You Are? *The Beggar Maid*". London: Penguin, 1980: 3-24; 193-210.
- Munro, Alice. (1985). "White Dump". *The Progress of Love*. London: Flamingo, 1988: 275-309.
- Munro, Alice. "Open Secrets". *Open Secrets*. Toronto: McClelland & Stewart, 1994: 129-160.
- Müller, Herta. "When We Don't Speak, We Become Unbearable, and When We Do, We Make Fools of Ourselves. Can Literature Beat Witness?" *Witness Literature: Proceedings of the Nobel Centennial Symposium*. Ed. Horace Engdahl. New Jersey: World Scientific. 2002: 15-32.
- Navajas, Gonzalo. *Mimesis y cultura en la ficción. Teoría de la novela*. London: Tamesis Books Limited, 1985
- Shaw, Valerie. *The Short Story: A Critical Introduction*. London: Longman, 1983.
- Shields, Carol. *The Stone Diaries*. New York: Penguin, 1983.
- Trussler, Michael. "Suspended Narratives: The Short Story and Temporality". *Studies in Short Fiction*. 1996, 33, 4: 557-577.

“A portrait of the short-story writer as a young girl”:

Alice Munro’s short story cycles”

Belén Martín-Lucas
(Universidad de Vigo)

“There is change coming I think in the lives of girls and women.
Yes. But it is up to us to make it come”.
(Munro, *Lives of Girls and Women*, 146)

In a literary market completely dominated by the novel, the awarding of the Nobel Prize to Alice Munro in 2013 was applauded as a fair and belated recognition of the cultural value of the short story and of Munro’s mastery of the genre. It has also brought along a sudden interest in Canadian literature, a field of study that, like the short story genre, has remained marginal in most of our university departments in Spain. Always under the shadow of its giant neighbour, the US, the literature in English from Canada is most often taught in our country among other areas in courses on postcolonial literatures, and it is not even always included in those programs devoted to “North American” studies. Despite the popularity in our country of other Canadian authors like Margaret Atwood or Leonard Cohen, both of whom have been awarded the Príncipe de Asturias distinction, I think my fellow Spanish Canadianists would coincide in regretting that CanLit has not received the attention it well deserves.⁸ The Nobel Prize awarded to Alice Munro will hopefully function as a flashing neon sign marking new territory for many readers who, I am convinced, will be pleasantly surprised to discover its many literary jewels. Munro herself expressed a nationalist sentiment along these lines in her first public statement after the announcement of the Nobel Prize: “I hope it fosters further interest in all Canadian writers” (qtd in Bosman, online).

⁸ One needs only to compare the number of Canadian Studies Centres in Germany or France with the only one still operating in Spain, at the U. de La Laguna, to evidence this lack of institutional interest. Pilar Cuder-Domínguez approaches this matter at more length in her contribution to this issue of *Nexus*.

In her exclusive dedication to the short story genre, Alice Munro is an atypical writer. She is also an inspiring reference for many women authors, in Canada and beyond, who have found in her focus on women's "insignificant" lives a validation of their own feminist interests. Following the example of Eudora Welty and Flannery O'Connor in the US, and of Ethel Wilson in Canada, Munro has greatly contributed to the development of the short story cycle in North America. This is a distinctive form, a different genre that creatively plays with, or perhaps it would be more appropriate to say *against*, the conventions of both the short story and the novel. Perhaps it is for this reason that the short story cycle has been especially favored by women authors. Munro's cycles *Lives of Girls and Women* (1971) and *Who Do You Think You Are?* (1978), together with Margaret Laurence's groundbreaking *A Bird in the House* (1970), which preceded Munro's *Lives* by a few months, inaugurated what has become a tradition of feminist short story cycles in Canada, a long list that keeps growing and which includes titles by Mavis Gallant, Edna Alford, Sandra Birdsell, Gertrude Story, Isabel Huggan, Katherine Govier, Makeda Silvera, Nalini Warriar, Shree Ghatage, Lien Chao, and Nila Gupta, among others.

As a woman trying to start a literary career in the late 60s, Munro was pressed by publishers to conform to market forces which then, as is still the case nowadays, preferred novels to short story collections. Thus the cover of her first cycle, *Lives of Girls and Women* (McGraw-Hill Ryerson, 1971), presented the volume as "a novel by Alice Munro", and the author herself described it as "an autobiographical novel" in the promotional interviews following its publication (see Metcalf 58). Her second cycle, *Who Do you Think You Are?* (1978; titled *The Beggar's Maid* outside Canada⁹), though not featuring the word "novel" on the cover, was also widely circulated as one. In fact, although Munro had obtained the highest recognition of Canadian letters, the Governor General's Award, on two occasions (the first with her very first published work, *Dance of the Happy Shades*, in 1968; the second, with the cycle *Who Do You Think You Are?*, ten years

⁹ On the objections of the American Publisher to the Canadian idiom in the original title see Coral Ann Howells' *Alice Munro* (Manchester & New York: Manchester UP: 1998), pp. 54-55.

later), many literary critics continued to stubbornly consider her an apprentice novelist, and her cycles mere faulty attempts at writing a *novel*, describing their structure as ‘disjointed’, ‘episodic’ or even ‘loosely episodic’.¹⁰ Those critics failed to appreciate Munro’s innovative play with a hybrid form —referred to with diverse names such as short story cycle, sequence, composite or ensemble— that combines the epiphanic pleasures of the short story with the deeper development of settings and characters of the novel. This is a narrative form that is particularly apt for the depiction of a given community (for instance, Sherwood Anderson’s *Winesburg, Ohio*, James Joyce’s *Dubliners* or, in Canada, Sandra Birdsell’s *Agassiz Stories*), or of the development from childhood to maturity of an individual, in either the Bildungsroman or Künstlerroman categories. In the first case, the different stories will typically focus on diverse members of that community (whether city, village, neighborhood, or one single building), while in the second they will present a recurrent protagonist at various defining or “epiphanic” moments in her/his life. A broad majority of the cycles in English by Canadian women authors feature a single protagonist from childhood to adulthood, falling into the category of the female Bildungsroman. Alice Munro’s cycles in fact combine both types, as they focus on the “making of an artist” narrative —a writer named Del in *Lives of Girls and Women*, a female actor named Rose in *Who Do You Think You Are?*— in the archetypical Ontario small towns of Wawanash County (Jubilee and Hanratty respectively) that Munro has repeatedly used to recreate her own hometown, Wingham. The community plays a crucial role in the development of Del and Rose, providing norms and rules for proper social behavior and, at the same time, contradictory examples of transgression. The short story cycle’s “loosely episodic” form allows Munro to select passages in her protagonists’ lives that do not follow a linear progression but work rather through juxtaposition. Walter R. Martin, in poetical fashion, proposes the image of the pendant as an adequate metaphor for the structure of

¹⁰ Upon receiving the good news that she had been awarded the Nobel Prize, Alice Munro commented on the phone to the CBC: “I would really hope this would make people see the short story as an important art, not just something you played around with until you got a novel” (qtd in Bosman, online), which proves the persistence of this line of thought four decades later.

these two books: “for *Lives of Girls and Women* and *Who Do You Think You Are?* perhaps a pendant of amber beads that are similar in shape and colour and strung on the same threads, but also separate and different, gradually increasing in size and scope until reaching a natural climax and conclusion” (127). His is a solitary voice regarding this “climax and conclusion”, as most critics agree in pointing out the indeterminacy and ambiguity characteristic of Munro’s endings. In fact, Beverly J. Rasporich contradicts this vision of Munro’s short story cycles when she compares their narrative structure to female sexuality, following French feminist theories of *écriture féminine* or “writing the body”:

If sexuality is for the female contiguous and relative, then for Alice Munro as a female author writing the body, fictional “novelistic” structures built on correspondences and juxtapositions without ends and closure are much more natural texts than the traditional narratives of linear logic extended into climax. (162)

The critical paradigms of postmodernism and feminist criticism have given due value to the fragmentary and composite nature of Munro’s short story cycles, which were selected by Linda Hutcheon as representative examples of postmodern “genre paradoxes” in *The Canadian Postmodern* (1988), and of the fluidity of genre borders in *A Poetics of Postmodernism* (1988). In postmodern fashion, Munro’s cycles reveal the instability of the very concepts of “reality” and “fiction” in more ways than one. The first is due to their autobiographical character, which, as commented above, has been acknowledged by Munro, especially in relation to *Lives of Girls and Women* but also regarding *Who Do You Think You Are*.¹¹ The second, though perhaps more important, is because in both cycles the protagonist relies on her memories for her storytelling. Whether in the first person (Del) or in the third (Rose), the life of the protagonist is re-membered and re-told, reconstructed and reimagined, and it is well known that the frailty and unreliability of memory is a recurrent theme in Munro’s

¹¹ Munro has explained that “most of the incidents [in *Lives of Girls and Women*] are changed versions of real incidents. Some are completely invented but the emotional reality, the girl’s feeling for her mother, for men, for life is all ... it’s all solidly autobiographical” (in Metcalf 58). Regarding her second cycle, she has admitted that the school Rose attends is an exact copy of her own school (in “Alice Munro challenges censorship”, online).

fiction;¹² what is “true” and what is “imagined” is never clear, since memories are conveniently shaped to fit the protagonist’s purpose, as this line from *Who Do You Think You Are?* suggests: “Now that she was sure of getting away, *a layer of loyalty and protectiveness was hardening around every memory she had*, around the store and the town, the flat, somewhat scrubby, unremarkable countryside” (118; emphasis added). The short story cycle form thus playfully mixes and transforms the conventions and structures of other well-established genres such as the short story, the novel, biography and autobiography, to produce a more flexible and open narrative that could better reflect “the fragmentariness of the human condition and the episodic, fleeting nature of experience that never coagulates into a consecutive, cumulative sequence (for which the novel form would seem more appropriate)” (Nischik 24–25). This is perhaps more acute in the case of *Who Do You Think You Are?*, which had been initially conceived as a collection about two different women, with the title *Rose and Janet*. The book had been sent to the press, promotional reviews had been published, and the agreed date for publication was only two days away when Munro suddenly decided to retrieve the book, at her own financial expense, and rewrite it to focus exclusively on Rose. She added a new story, changed the narrative voice from first to third person, and made some further revisions to complete this cycle, leaving the Janet stories for her next collection, *The Moons of Jupiter* (1982).¹³

Munro was therefore not *failing* to write novels but consciously transgressing the formal (and thematic) conventions of the narrative fiction of her time and place which, in her view, were inadequate for her purposes: “The novel has to have a coherence which I don’t see any more in the lives around me” (Slopen, online). Compelling proof of her artistic self-awareness are found in

¹² A famous example is Munro’s widely read story “The Bear Came over the Mountain”, adapted for the screen and directed by Sarah Polley in her 2006 film *Away from Her*.

¹³ Helen Hoy offers a meticulous description and analysis of the whole process of composition of this cycle in her essay “*Rose and Janet: Alice Munro’s Metafiction*”.

the numerous metafictional traits of both *Lives of Girls and Women* and *Who Do You Think You Are?*, which make explicit Munro's poetics.

Lives of Girls and Women has been described by Margaret Atwood as "the portrait of the short-story writer as a young girl" ("Alice Munro", online), and it should be compulsory reading for anyone interested in why and how Alice Munro came to be a writer. But it also goes beyond the personal dimension of the individual author, as this cycle, together with Laurence's *A Bird in the House*, was published at a moment when Canadian intellectuals were fully immersed in a nationalist debate around the need to define and institutionalize Canadian Literature (Atwood's iconic *Survival: a Thematic Guide to Canadian Literature* would come out one year later, in 1972). For W.H. New, Munro's *Lives* is indeed "a documentary history of the growth of the artistic imagination" (103) that can be read in national terms as a metaphor for the development of "a literature of their own" in Canada. Atwood's above reference to Joyce is not coincidental: Munro offers a parodic feminist and postcolonial retelling of the classic *Portrait of the Artist as a Young Man* by locating her story, in the opening pages, in "The Flats Road, Jubilee, Wawanash County, Ontario, Canada, North America, The Western Hemisphere, The World, The Solar System, The Universe". Wawanash County is to Munro what Manawaka is to Margaret Laurence and Macondo to Gabriel García Márquez: the centre of her literary universe. The depiction of life in a small town has been, for decades if not centuries, the dominant paradigm of Canadian Literature, which has only recently joined the "turn to the urban", paying attention to its global hubs: Toronto, Montreal, and Vancouver (see Fraile 2014).¹⁴ Indeed the "Epilogue" in Munro's first cycle constitutes a literary manifesto that helps better understand the author's literary endeavor:

People's lives, in Jubilee as elsewhere, were dull, simple, amazing and unfathomable — deep caves paved with kitchen linoleum [...] What I wanted [to write down] was every last thing, every layer of speech and thought, stroke of light on bark or walls, every smell, pothole, pain, crack, delusion, held still and held together— radiant, everlasting. (210).

¹⁴ The case of Montreal is different in that this city has always been at the heart of Québec literature in English, though it is receiving now more critical attention as a global hub from the wider perspective of urban studies. I am thankful to Andrea Ruthven for pointing out this different status, in private conversation.

Munro thus seems, apparently, to continue a well-established Canadian tradition, that of writing the life in a small town; however, many feminist critics have emphasized Munro's transgressive politics in her choice of topic, the "uneventful private lives" of girls and women, which in the Canadian context of her time was notably disruptive, as Coral Ann Howells indicates:¹⁵

Many of these women's stories about the lives of girls and women between the 1950s and the 1980s are concerned with exploration and survival, crossing boundaries, challenging limits and glimpsing new prospects. Such a description makes them sound like stories of male heroism, yet they do not read like this and might even be seen as stories about uneventful private lives. The main reason for this difference is that heroism is redefined in these fictions, for these stories are about inner adventures which are often invisible to other people. The limits they challenge are cultural and psychological and their discoveries may be of no importance to anybody but the characters themselves. (5)

Of course their discoveries were, and still are, of importance to many people, as Munro's wide readership around the globe demonstrates and the awarding of the Nobel Prize has confirmed. Del gives voice to the young author facing the constraints of femininity in a repressive small town environment that expects her to become not an independent artist but, first and foremost, a wife and a mother: "Her speaking of my children amazed me, too, for I never meant to have any. It was glory I was after, walking the streets of Jubilee like an exile or a spy, not sure from which direction fame would strike, or when, only convinced from my bones out that it had to" (119-120). Similarly, *Who Do You Think You Are?* is also a metafictional cycle, though not one focusing on a writer. Rose is an actor whose work, like that of writers, involves the re-creation and fictionalization of reality. In the same way that the "Epilogue" of *Lives* stated Del's artistic principles, the last story, "Who Do You Think You Are?" has a similar weight, as Gerald Lynch has pointed out:

There is also a metafictive dimension to Munro's cycle that finds expression in self-reflexive literary concerns with the problems of representation and the writer's attitude towards the material of her fiction, questions that also reach problematic resolution in the final story of the cycle. Rose realizes that in her acting she has been representing

¹⁵ *Lives of Girls and Women* was banned from several high schools in Ontario in the late 70s due, allegedly, to its explicit descriptions of sex. She spoke against the ban in public events organized by the Writers' Union of Canada; an interview about this incident, "Alice Munro challenges censorship", is available at the CBC Archives website.

surfaces, that whatever is essential in another's personality can be spoken of only in "translation". (101)

As the title of the story and the cycle (at least in its Canadian editions) emphasizes, the quest for identity is a central theme and in the same way that each short story in a cycle tends to reflect and speak back to previous versions of the self presented in the collection, this final story "suggests one tentative answer to this cycle's titular riddle: You may think to possess a stable identity, a steady sense of self, but you are actually an infinitely regressing reflection of every image of yourself that has been reflected back to you by your environment, especially your early environment" (Lynch 101). In Canada, this question, "who do you think you are?", is commonly used as a reprimand to "put in their place" those who challenge the social order and traditional mores. Rose's ambition to be a famous performer in the public realm is thus dismissed by her early environment, which keeps reminding her with this question of her origin as a low class woman from a small rural village.

Although metafiction would be much used by postmodernist authors in the following years, it has also been a mode highly valued as "a powerful tool of feminist critique, for to draw attention to the structures of fiction is also to draw attention to the conventionality of the codes that govern human behavior" (Greene 293). Del the spy/author-to-be exposes in the different stories the hypocrisy governing the public, versus the secret, lives of Jubilee's citizens, their double standards regarding women's sexuality, and the exclusion of girls and women from the intellectual realm more generally. In a telling (and ironic) passage of the story "Baptizing", Del comments on an article she has read "on the subject of the basic difference between the male and female habits of thought" (150), written by "a famous New York psychiatrist, a disciple of Freud" who with great authority affirms the following:

He said that the differences between the male and female modes of thought were easily illustrated by the thought of a boy and girl, sitting on a park bench, looking at the full moon. The boy thinks of the universe, its immensity and mystery; the girl thinks, "I must wash my hair." When I read this I was frantically upset; I had to put the magazine down.

It was clear to me at once that I was not thinking as the girl thought; the full moon would never as long as I lived remind me to wash my hair. (150)

This passage, and the whole story cycle, recalls Virginia Woolf's famous complaint in *A Room of One's Own* about the lack of encouragement and support for women's creativity and their need to "transcend" their gender in order to be considered, simply, thinking beings. "Yet, it had never occurred to me to want to be a boy", Del concludes (151). At this point in her adolescence, she refuses to accept that she must choose between art and love, intellect or emotion, she wants it all: "I wanted men to love me, *and* I wanted to think of the universe when I looked at the moon" (150; emphasis in the original). Her wishes notwithstanding, this is a constant tension Munro's women artists must repeatedly face. Del's mother warns her about the difficulties women face in order to achieve this wish in a much quoted passage that gives this short story and the whole cycle its title:

"There is change coming I think in the lives of girls and women. Yes. But it is up to us to make it come. All women have had up till now has been their connection with man. All we had. No more lives of our own, really, than domestic animals. *He shall hold thee, when his passion shall have spent its novel force, a little closer than his dog, a little dearer than his horse.* Tennyson wrote that. It's true. Was true. You will want to have children, though."

That was how much she knew me.

"But I hope you will—use your brains. Use your brains. Don't be distracted. Once you make that mistake, of being—distracted over a man, your life will never be your own. You will get the burden, woman always does". (146-47; emphasis in the original)

The following story, "Baptizing", will put Del precisely into this difficult position where she feels in the first person the pressure to accommodate herself to her lover's interests. She does become distracted by her relationship with Garnet French, a lumberyard worker whose highest ambition is to become a Baptist minister, and Del fails to win the scholarship that would have taken her to university. Rose, on the other hand, does have a scholarship and attends university, but she similarly wishes to contradict the "scholarly" Dr. Henshawe, her mentor, who "was always saying she was glad Rose did not waste her time running around with boys" (100). Like Del's mother,

Dr. Henshawe sees love and marriage as impediments to self-fulfillment: “what about your ambitions, Rose? What about your studies and your degree? Are you going to forget all that so soon?” (102). What is significant is that neither Del nor Rose follow the advice of these motherly figures; instead, they pursue their own desires and commit their own mistakes, moved by an identical drive to experience “real life”, to then turn it into the very matter of their fictions.

The triumphant bells of popular postfeminism announce that those changes in the lives of girls and women have finally come, and optimists may think that women are no longer subjected to “the burden” of family life and that they enjoy equal opportunities to succeed as artists. I am not among the optimists. Munro is the thirteenth woman to have achieved the Nobel Prize in Literature: the numbers show an obvious disadvantage to female authors. The resonance that Munro’s cycles on the growth of the woman artist still have today may indicate that the gender differences registered by her narrators continue to be too familiar and recognizable. *Lives of Girls and Women* in particular remains a favourite text among Munro’s fans, and it is, in my opinion more than any other volume by Munro, a fundamental piece in Canadian literary history, offering with apparent simplicity an intricate combination of postmodernist, postcolonial and feminist poetics and politics.

Works cited

- “Alice Munro challenges censorship”. CBC Archives. Recorded January 19, 1979.
<http://www.cbc.ca/archives/categories/arts-entertainment/literature/the-lives-of-alice-munro/alice-munro-challenges-censorship.html>
- Atwood, Margaret. “Alice Munro: an appreciation by Margaret Atwood”. *The Guardian*, 11 October 2008. <http://www.theguardian.com/books/2008/oct/11/alice-munro>
- Atwood, Margaret. *Survival: a Thematic Guide to Canadian Literature*. Toronto: House of Anansi, 1972.
- Bosman, Julie. “Alice Munro Wins the Nobel Prize”. *The New York Times*, October 10, 2013.
http://www.nytimes.com/2013/10/11/books/alice-munro-wins-nobel-prize-in-literature.html?hp&_r=0
- Fraile, Ana, ed. *Literature and the Glocal City. Reshaping the English Canadian Imaginary*. London and New York: Routledge, 2014.
- Greene, Gayle. “Feminist Fiction and the Uses of Memory”. *Signs*. 16. 2 (1991): 295-321.

- Metcalf, John. "A Conversation with Alice Munro", *Journal of Canadian Fiction*, Autumn 1972: 54-68.
- Hoy, Helen. "Rose and Janet: Alice Munro's Metafiction". *Canadian Literature*. 121 (1989): 59-85.
- Hutcheon, Linda. *The Canadian Postmodern. A Study of Contemporary English-Canadian Fiction*. Toronto: Oxford UP, 1988.
- Hutcheon, Linda. *A Poetics of Postmodernism. History, Theory, Fiction*. London: Routledge, 1988.
- Lynch, Gerald. "The One and the Many. English-Canadian Short Story Cycles". *Canadian Literature* 130 (1991): 91-104.
- Martin, W.R. *Alice Munro: Paradox and Parallel*. Edmonton: U. of Alberta P., 1987.
- Metcalf, John. "A Conversation with Alice Munro". *Journal of Canadian Fiction* 1 (1972): 54-62.
- Munro, Alice. *Lives of Girls and Women*. Markham (Ont.): Penguin, 1990 [1971].
- Munro, Alice. *Who Do You Think You Are?*. Toronto: Penguin, 1991 [1978].
- Nischik, Reingard M. "The Canadian Short Story: Status, Criticism, Historical Survey". *The Canadian Short Story: Interpretations*. Ed. Reingard M. Nischik. Rochester (NY): Camden House, 2007: 1-39.
- Rasporich, Beverly J.. *Dance of the Sexes. Art And Gender in the Fiction of Alice Munro*. Edmonton: U. of Alberta P., 1990.
- Slopen, Beverly. "PW interviews Alice Munro". *Publishers Weekly*, 22 August 1986.
<http://www.publishersweekly.com/pw/by-topic/authors/profiles/article/59494-pw-interviews-alice-munro.html>

“Of Prizes and Passions:
The Role of Literary Blogs in Alice Munro’s Spanish Reception”

Pilar Somacarrera
(Universidad Autónoma de Madrid)

Translations and literary prizes

When the news was broken in October 2013 that Alice Munro had won the Nobel Prize, the social network Twitter was brimming with activity. One of the first reactions was, expectedly, that of her fellow Canadian writer Margaret Atwood who enthusiastically exclaimed “Hurrah!” after reading the news in *Los Angeles Times*. About an hour later, Atwood was receiving phone calls from all over the world asking her to make statements about Munro, who was trying to stay away from the tsunami the news had provoked in the social networks. Therefore, Atwood’s second tweet encouraged Munro to “come out from behind the tool shed where she was hiding and pick up the phone.”

Alice Munro’s Nobel Prize is indeed a “magnificent occasion” (quoting Atwood again) for Canadians and Canadianists all over the world since she has become the first Canadian writer to be honoured with such distinction. But as Margaret Atwood also pointed out to *The Guardian*, the road to the Nobel was not an easy one for Munro. In fact, it was unusual that a literary star emerged from the time and place she was born in, a very small town from Huron County, in south-western Ontario, at a time when Canadian Literature did not have an international

reputation and Canadian women writers were regarded with suspicion even in their country. In reviews, Munro was referred to as “some housewife” and her subject matter considered “too domestic” and, therefore, “boring.” So how could such a writer be elevated to “internationally literary sainthood” (Atwood, “Close to Home”) and what are the reasons that explain her popularity in Spain, even before the Nobel? The fact that she is a writer of short fiction has hindered but, at the same time, encouraged her promotion in Spain. In this essay I am going to explore the factors that could explain why Munro has been received so warmly among the Spanish readership, including writers, public intellectuals and celebrities, in the last decade. To mention but one relevant example, Pedro Almodóvar has often declared that he considers Alice Munro one of his favourite short story writers. Munro’s short story collection *Runaway* appears prominently in one Almodóvar’s latest film (*La piel que habito*) as one of the books the protagonist reads.

Munro’s success has run parallel to a “rebirth” of the short story in Spain. A genre with an important tradition in nineteenth-century Spanish literature --especially in its fantastic and realist variants— but neglected for a long time, the short story has recently been rediscovered because authors no longer have prejudices about it, “like considering it the ‘poor brother of the novel’ or an exercise of style” (Manrique Sabogal, 2009). The parallelism between the revival of the short story in Spain and the rising value of Alice Munro’s fiction in our country is not coincidental. The Spanish literary system, currently looking for new cosmopolitan models for the short story, has found a significant one in the Canadian writer. Munro’s reputation as an international prize-winning short story writer, now increased with the Nobel, has also reached Spain and does not fall far behind Atwood’s own consecration.

Given that translation determines the range of circulation of texts and therefore their span of their reception, I will first of all trace a brief history of Alice Munro’s translations in Spain. Alice Munro’s books started to be published in Spain in the 1990s, shortly after Margaret Atwood’s first

books. The first translations of Alice Munro's books in Spain were introduced by Versal, a small publishing house specialized in prestigious authors like Philip Roth, Paul Auster and Munro herself which, sadly, had to shut down, as many others of its kind. Versal commissioned the translation of *The Moons of Jupiter / Las lunas de Júpiter* in 1990 and *Friend of my Youth / Amistad de juventud* in 1991. Debate, a progressive press specializing in non-fiction which survived as an imprint of Random House Mondadori, published *The Progress of Love* in 1996 with the financial aid of the Canadian Council International Translation Programme, and later *Open Secrets* in 1996. The International Translation Grants programme of the Canada Council for the Arts subsidizes the publication of Canadian works in foreign languages abroad. This programme and the Canadian Studies programmes of the Government of Canada –discontinued in 2012— have greatly contributed to the dissemination of Canadian authors in Spain, both within the academic realm and among the general public.

In the first decade of the twenty-first century, Munro's works continued to be published in Spain thanks to the initiative of publisher RBA and its literary editor Anik Lapointe who secured Munro's backlist in 2007, a fact which allowed the press to release *Hateship, Friendship, Courtship, Loveship, Marriage* (2003), *Runaway* (2005) and *The View from Castle Rock* (2008). A Canadian born in Montreal, Lapointe was instrumental in introducing Canadian short story writers like Alice Munro and Alistair MacLeod to the Spanish readership. She selected Munro to be published in Spain on the basis of her personal preference for the writer but also from her firm conviction that her work was that of a Canadian classic: "[Munro] is part of my reading life as young woman and as an adult and she is also the literature of my country."

The reception of *The View from Castle Rock* deserves some special attention. This collection is a semi-autobiographical return to the story of Alice Munro's Scottish ancestors from the Ettrick Valley in the Scottish Borders. One could speculate that the Scottish content may have attracted the Spanish readership to this book and triggered its popularity because it was the first

Canadian book to appear in the list of the best books of the year published by *Babelia*, the literary supplement of *El País*, in December 2008, the year that Margaret Atwood received the Prince of Asturias Prize for Literature. Although some critics would have interpreted Munro's success as a side effect of Atwood's winning the Asturias Award that year, it was soon confirmed that this was not the case as Munro immediately started to have her own reputation as a prize-winning author in Spain. Only one year later (2009), she was awarded the Man International Booker Prize in 2009. In 2010 and 2011 Munro was nominee for the Prince of Asturias Award, won in 2011 by another Canadian writer, Leonard Cohen. The reason why Munro did not receive the Asturias Award was that it implies a commitment to travel to Oviedo and to take part in various social and cultural engagements which the Canadian short story writer could not face because of the frail condition of her health.

In 2010, the publishing corporation Random House Mondadori acquired Alice Munro's rights, an operation which has so far allowed them to publish (in their imprint Lumen) her short story collection *Too Much Happiness /Demasiada felicidad* (2010), one title from her back-list, *Lives of Girls and Women/La vida de las mujeres* (2011) and her latest collection *Dear Life/Mi vida querida* (2013). The change of publisher from the "lower-brow" oriented RBA to the more literary and cosmopolitan imprint Lumen has completed the circle of her Spanish canonization. Reviews about Alice Munro in the Spanish press have shifted from being lukewarm in the 1990s to being increasingly praising in the new years of the new millennium. Articles acclaiming her work and her presence and comparing her to the masters of the short story (Chekhov, Henry James, Eudora Welty) are just too numerous to quote. Often called the best contemporary writer of short stories (Monmany), she is metonymically identified with the genre itself and praised for her portraits of "passionate" women. In the words of the Catalan critic Xavi Ayén, Alice Munro is one of the great masters of the short story. Her subtle portraits of women, he adds, often shut down in grey everyday lives but trying to recover the passion they once knew, are hard to forget.

If the Munro genre existed, it would certainly be going through its peak of success in Spain. In March 2013, foreshadowing the Nobel Prize, Alice Munro made it to the cover page of *El Cultural*, just as her countrywoman Margaret Atwood did in 2008. The literary supplement published a summary of her recent interview with *The New Yorker* (Azancot) for the occasion of the translation of her short story collection *Dear Life* into Spanish.

Spanish Literary blogs about Alice Munro

In the second section of this essay I am going to present a selection of Spanish readers' responses to Alice Munro's stories collected from weblogs, also known as "blogs." The blogger or book club member has been recently added to the reviewing scene, which used to be made up exclusively of professional critics and academics. Reviews published on the internet versions of conventional newspapers open up a space for average readers to express their reactions to the reviewed book or to the review itself. To mention but one example, this is one response elicited by an interview with Alice Munro published in *La Vanguardia* on May 27, 2009, posted by a blogger named "ilip" on February 17, 2010: "Alice Munro makes me more attentive to women's affections. The stories she tells are universal and intimate, and, most of the times, heartbreaking. I like to read Alice Munro because her gaze rescues feelings of great depth and her writing denounces the abuses of any power." This response presents a good example of the rhetoric of affection and the feeling of emotional solidarity between women which characterizes many of the blog entries about the Canadian writer by Spanish female readers.

Blogs, a new internet genre which has emerged in the era of Web 2.0, allow for new possibilities of interaction with readers. Weblogs have become extremely popular in the last years as blogging is fairly simple and inexpensive. The result is a running commentary, flooding into the World Wide Web, offering insights and information to curious readers. Weblogs are also

public diaries, and personalized media outlets –the best ones lead readers to places they might not have found for themselves. The analysis of these online notebooks, which offer fascinating perceptive insights about literary work beyond the traditional explication of literary criticism, confirms David Bleich's view that reading is a subjective process and that the perception of a literary work is entirely a function of the reader's personality. Furthermore, online blogs are different from a conventional review in that they are interactive; someone writes something on her blog and can get the reactions of readers, whose language is more informal and emotional than that of a conventional review. A blog creates a community of readers who share their reading experiences, often aimed at orienting other readers in their selection of books, or advising beginning writers about which writer to choose as a model. Voluntarily or not, these bloggers become arbiters of taste in the industry of taste acquisition. In accordance with Wolfgang Iser's view that the critic's task is not the text as an object but rather its effects on the reader, I shall be using reader-response theories to read some of the Spanish blogs about Munro.

Because of their affluence of readers and their impact in the global dissemination of Munro's works I am going to focus on blogs affiliated to a media group and on blogs maintained by individual writers. I am going to concentrate on two categories: firstly, blogs affiliated with a media group; secondly, blogs maintained by individual writers –be they beginners or more or less professional writers, often practitioners of the short story. In the first category we find one of the most important literary blogs in Spanish, *El Boomerang-blog literario en español*, belonging to the PRISA media group which includes a selection of sub-blogs by writers and critics (Javier Fernández de Castro, Edmundo Paz Soldán Vicente Verdú, Rafael Argullol and others). Out of these critics, Fernández de Castro appears to have been chosen as Alice Munro's reviewer. His latest review dealing with Alice Munro is about *Dear Life* (2013). It is neither a disparaging review nor a very praising one. He observes that the collection "casts a retrospective light in this splendid gallery of feminine characters which people Alice Munro's short stories." Javier Fernández de

Castro also constructs his own horizon of expectations through establishing “a relationship to familiar works of the literary historical surroundings” (Jauss). In his earlier reviews for *El Boomerang*, like the one about *The Progress of Love*, he names Balzac himself as a referent for Munro, in spite of the geographical, cultural, and chronological distance between the two writers, and recommends reading Munro’s collections one after another in order to evoke a twentieth-century *Human Comedy* set in Canada between Ontario and Vancouver (2010). Next to Fernández de Castro’s comparison, we can read the spontaneous comment of one reader, Anna, who responds to this review by describing how she allows herself to be seduced by the title of a story by Alice Munro as she is cooking dinner. Another reader (inmaculada postigo) responds to the same review by saying that running into *The Love of a Good Woman* and *The Perfection* (sic) of Love while browsing through the showcase counters of a bookstore had been like having a wish come true. According to inmaculada, there is no writer like Munro because other women writers are either too “hard” or too “soft.” Unlike Fernández de Castro, who, acting like a professional critic, offers objective literary referents for Munro’s fiction, these spontaneous bloggers are avid readers who are liberated from the protocols that bind and guide reviewers (Hutcheon, 2009). They relate their reading experiences solely to their personal lives and use impressionistic terms when describing their reactions to Munro’s fiction.

Edmundo Paz Soldán’s piece “The inevitable stories of Alice Munro,” is a review of Munro’s previous collection of short stories *Too Much Happiness* also published in *The Boomerang* in 2009. Paz Soldán’s very rhetorical text describes the Canadian writer’s prose as “sublime and full of details that evoke subtle emotions.” He then identifies the “inevitability” alluded to in the title of his review as one of the central characteristics of Munro’s fiction. By “inevitable” he means that “things could only have happened in the way in which Munro narrates them” (Paz Soldán, 2009); he finds this inevitability in *Runaway* but not in *Too Much Happiness*. In addition, following the tendency of most Spanish reviews in which Canadian writers are

inevitably compared to everyone else except other Canadians, he evokes Joyce Carol Oates as Munro's referent, claiming, however, that Munro lacks "Oates' Gothic fever." Paz Soldán's review is a clear case of how a critic approaches a text with a certain "horizon of expectations" (Jauss) in mind. First, he fails to see the distinction between fiction and reality, because nothing is inevitable in fiction. Secondly, his horizon of expectation emerges through the implicit relationship to a writer (Joyce Carol Oates) with whom he identifies –his own novel *Los vivos y los muertos* (2009), advertised on the same webpage as the review, can be defined as a high-school thriller of the kind Oates frequently writes.

In the second category of blogs, those undertaken by writers, the blog of the Spanish writer Javier Marías deserves a special mention. In August 2005 he included in his blog a review of *The Love of a Good Woman* which had originally been published in *El País* by the writer Antonio Muñoz Molina (2005). The review was intended as celebration of Munro's having been awarded the Premio Reino de Redonda –an award promoted by Marías himself to distinguish a foreign writer— for that book in 2005. The prize included a small monetary sum and the awarding of a symbolic and honorific title, which in the case of Alice Munro was "Duchess of Ontario." Marías' appreciation of Munro's literary qualities was one of the first explicit attributions of symbolic value coming from renowned Spanish writers. According to the information in his blog, Munro was awarded the prize for "her perfect mastery of the genre of the short story, her extraordinary capacity for the observation of everyday life and its paradoxes, and her magnificent recreation of women characters, who are apparently ordinary but really have a great depth; often in the rural or semi-rural setting of her native region, Ontario, to which she has managed to give a literary dimension equivalent to those of William Faulkner (Yoknapatawpha) and Thomas Hardy (Wessex)" (Marías, 2005). Marías' symbolic honorific title and his description of Munro as a new female Faulkner or Hardy who creates psychologically deep characters and immortalizes her regional setting just as they did, enshrines her Canadian identity.

Run by Miguel Ángel Muñoz and named after a book of his by the same title, *El Síndrome Chéjov* is one of the most active and interesting literary blogs in Spain. As a blog which consists of interviews with Spanish short story writers, and notes and reviews on short story collections, it is clearly oriented to providing a marketing outlet for the work of the writers it deals with, or for literary events recommended by Muñoz. Muñoz is a devoted fan of Alice Munro's and regularly publishes material about her. Expectedly, he dedicated an entry (October 10, 2013) to Munro's Nobel Prize. In his text Alice Munro titled "Al fin, un Nobel para el cuento," he comments on the exceptional case of Alice Munro in the list of Nobel Prize winners as an author who only writes short stories and as a woman, thus concluding that the 2013 Nobel has gone to the short story as a genre. Muñoz's blog contains six references to Alice Munro, all found in interviews with Spanish writers. In one of the entries from 2010 ("Vila-Matas, Enrique"), the Catalan writer Enrique Vila-Matas, who published his own personal rewriting of James Joyce's *Dubliners* titled *Dublinesca*, acknowledges Alice Munro as an influence but includes her as the odd Canadian name out in a list of international short story writers: Borges, Kafka, Hemingway, Chekhov, Katherine Mansfield, Poe, Cheever, Alice Munro, and the Joyce of *Dubliners*, of course. Similarly, in an earlier entry, Pepe Cervera admits, in an interview with the author of the blog, his penchant for North American writers and mentions the following: O.Henry, Hawthorne, Sherwood Anderson, Hemingway, Salinger, Cheever, Alice Munro, Annie Proulx, Carver, Tobias Wolff, Richard Bausch, Richard Ford, Thom Jones (Muñoz, 2009). If we recall that in Spain what is generally understood for "North American" is "US" and that all the writers in the list with the exception of Munro are in fact from the US, we see another instance of how Munro's Canadianess is often erased in Spanish reviews. International critics of Canadian literature would disagree with this but one. According to Coral Ann Howells (1998), Munro has always experimented within the short story form and within small-town fiction, both of which are marks of her distinctive Canadian inheritance linking her in a

tradition that goes back to twentieth century writers like Sara Jeannette Duncan and through into the twentieth-century with Stephen Leacock, Margaret Laurence and Robertson Davies.

Pepe Cervera is another Spanish short-story writer who runs a blog named *El tacto de un billete falso* ("The Feel of a Counterfeit Bill") and highly values Alice Munro's short stories. In its entry of April 8, 2011 the blog displays a sizable photograph of Alice Munro and the heading: "Cita de Alice Munro" ("Quote by Alice Munro.") The quote is from her short story "Fiction" in her collection *Too Much Happiness*, and ironically alludes to the minor status of short stories in a literary system. Cervera cites Munro as an authority to vindicate the genre of the short story. His blog also features a very personal review of Alice Munro's *The View from Castle Rock* (25 May, 2008). The review begins with a reference to a trip to the North of Scotland the blogger had undertaken with some friends in 2008 and includes a picture of the Ring of Brodgar in the Orkney Islands. Cervera recounts that when he was reading *The View from Castle Rock* (in Spanish translation, since the book had originally been published in 2006), he was prompted to take a look at the notes he had taken in the trip, which he reproduces in the entry. This anecdote exemplifies Jauss' concept of the horizon of expectations. Cervera associates *The View from Castle Rock* with his own personal experience of the North of Scotland despite the fact Munro's Scottish ancestors come from the Borders, in the South East of the country. After this personal digression, the review features a detailed account of the structural and thematic concerns of the story which would be suited to a professional review, to then move on to compare each of the stories "with one of those photographs one keeps inside a shoe box in a closet" (Cervera, 2008). Cervera sees his own desire of finding out where he comes from, of honouring the memories of his dead ancestors reflected in *The View from Castle Rock*, thus projecting his own horizons of expectations onto Munro's short story collection. He concludes the review by recommending the book "because it is just a short story book, a beautiful and affectionate (*entrañable*) short story book" (Cervera, 2008). It should be noted that the word *entrañable* is normally used in Spanish

for someone one is close to – not for books. Cervera's enthusiasm for Munro's book sounds so direct and spontaneous that the two readers who react to his review confess that they feel enticed to go out and buy the book immediately. Because of its affective nature, Cervera's response stands between a professional review and the reaction of a fan.

If we go even further towards the more emotional side of the gradient between personal reaction and objective review, we find José Luis Martín Peña's literary response to Alice Munro's fiction, published in his blog *La luz tenue* on December 13, 2009. It is a short-short story titled "Ayer ("Yesterday"), embodying his response to Alice Munro's story "Miles City Montana," which I reproduce here:

Domingo, 13 de diciembre de 2009
Ayer amaneció el día frío y con niebla.
Ayer volví a pensar que se avecinan las Navidades.
Ayer no me afeité. Me miré en el espejo.
Ayer tapé con un trapo de algodón la jaula de los pájaros, porque, según dicen, se
avecinan noches en las que helará.
Ayer leí *Miles City, Montana*, un cuento de Alice Munro y me emocioné. La escritura de
esa mujer se parece a la lluvia cayendo al mar.

This text, which exists on a border-line between the genres of the short-short story, poetic prose, and diary entry, is representative of the kind of material found on Martín Peña's blog, which, unfortunately, has been discontinued. The blog resembles a diary about his everyday experiences. The short-short story "Ayer" seems to suggest that Martín Peña finds in Munro's story the appropriate voicing of the oppression and dullness of everyday life and the upcoming winter. As David Bleich would have it, Martín Peña's perception of Alice Munro's story "Miles City Montana" is its symbolization in a new literary text. The effect of this creative type of reviewing is, just as in the earlier blog entries, to motivate his audience to read Munro's fiction by appealing to their emotions. Antonio Muñoz Molina's article "Too Much Happiness," which also coincides with the title of Munro's collection, deploys a similar strategy, producing an autobiographical text with a

final paragraph in which Munro's collection is suddenly related to the writer's feelings (Muñoz Molina, 2009).

Not a creative writer like Martín Peña and Muñoz Molina but a literature professor and critic, Fernando Valls runs the blog *La nave de los locos* with the subtitle "Literature and more..." indicating from the outset his intention of dealing with extra-literary topics as well. As mentioned earlier, from his privileged position as an academic and critic, Valls is an indefatigable promoter of the genre and someone the new generation of Spanish short story writers consider a mentor. He has co-edited, with Gemma Pellicer, an anthology of the new names of the contemporary Spanish short story titled *Siglo XXI* ("Twenty-First Century") in which stories of two of the writers I have referred to earlier –José Luis Muñoz and Pepe Cervera– are included. At the introduction of the anthology titled "Stories for a new century," Pellicer and Valls refer to Munro as one of the preferred writers of these new narrators (2010).

La nave de los locos displays Valls' preference for Munro. Like some of the other short-story writers/bloggers I mentioned before, he produced an entry (11 October 2013) to celebrate Alice Munro's novel which he enthusiastically titled "¡Hay que leer a Munro!" in which he mentions the relevance of this prize for the genre of the short story and situates the writer in her morally strict South Western Ontario landscape colonized by Scottish settlers. Like other bloggers I have mentioned in this chapter, he also includes her in a list of favourite short story writers, next to the likes of authors like Poe, Chekhov, Joyce, Isak Dinesen, Dorothy Parker, Borges, Cortázar, Carver, Lorrie Moore. The fact that a prestigious critic like Valls endorses Munro as a model for short-story writing –again in a list of international names– transfers much symbolic capital to Alice Munro.

In an early review of Alice Munro's work titled "The Passion for the Short Story" by María José Obiol writes: "*Open Secrets* has the virtue of a great passion." In a country one of whose national attributes is passion, the presence of this word in a literary review speaks, once again, of

horizons of expectation. The genre itself triggers certain expectations as well. María Jesús Hernández Lerena observes that when looking at the short story, both readers and critics assume that this genre can often offer us a valid interpretation of our emotional life. The word “passion,” (or similarly related and emotionally loaded terms), appears recurrently in Spanish blogs and websites about Alice Munro. The blogging responses I have analyzed can be classified in a continuum between the professional review and the mere comment of a fan. Some of the reviewers abide by most of the rules of the professional review (Paz Soldán, Fernández de Castro, Marías); others are imbued with the subjectivity of the reviewer but still maintain the appearance of a serious review (Pepe Cervera), while still others openly come from Munro’s devotees and are meant to recruit more supporters (see statements by anonymous bloggers ilip, Anna, inmaculada postigo).

What are the effects of this new and spontaneous type of reviewing? Some guidance is certainly needed in the jungle of the vast Spanish book market and many readers, especially younger ones, turn to these online sources rather than the print media for information and to develop their taste. Since the tastes of the readers will only take the lead via blogs and publishers seem to dictate the trends according to commercial interests, it seems likely that blogs will soon begin to influence the publishers. In fact, some of these blogs (*El Boomerang*) are openly linked to publishing corporations and others (those of individual writers) also have vested promotion interests, albeit in a much smaller dimension than those of the media groups.

The immediacy and accessibility of the internet as a medium in general –and that of blogs in particular– provides an appropriate channel to register the spontaneous responses of readers. In addition, blogs offer a fascinating insight into how different communities of Spanish readers respond to Munro’s stories in a virtual environment which is radically different from that of the conventional literary review. The examples I have analyzed illustrate that, because of their immediacy, blogs are an excellent medium to show how the mental images received by readers

in the act of reading are inevitably coloured by the reader's existing stock of experiences (Iser).

Last but not least, the iterative nature of the multimodal and shifting text of blogs, never static or settled, provides an appropriate way of reviewing Munro's fiction, which often functions like a hypertext in which one link leads to another. The web 2.0 has actively contributed to a Spanish dissemination of Alice Munro's fiction from a standpoint close to that of comparative literature, and in ways akin to her spirit as a writer characterized by what Juan Bonilla, quoting Pedro Salinas calls "the never-ending novelty of tradition." If the Nobel Prize has already done much for the diffusion of Alice Munro's work in Spain, there is no doubt that the innovative media of blogs and the social networks will continue to expand her dissemination further.

Works Cited

- Atwood, Margaret. "Alice Munro's road to Nobel literature prize was not easy. *The Guardian*. 10 October, 2013. <http://www.theguardian.com/books/2013/oct/10/alice-munro-nobel-literature-prize-margaret-atwood>
- . Twitter. October 10, 2013.
<https://twitter.com/search?q=Margaret%20Atwood%20about%20Alice%20%20%20Munro&src=typd>. Last accessed: 9 September, 2014.
- . 'Close to Home,' *The Guardian*, 11 October 2008.
<http://losarciniegas.blogspot.tw/2013/10/alice-munro-appreciation-by-margaret.html>. Last accessed 15 September, 2014.
- Ayén, Xavi. "El club de las cuentistas. "La Vanguardia. 27 May, 2009.
<http://www.lavanguardia.com/cultura/20090527/53712231453/el-club-de-las-cuentistas.html>. Last accessed : 15 September, 2014.
- Azancot, Nuria. "Alice Munro: 'Mi vida querida puede ser mi último libro.' *El Cultural*. 22 March, 2013: 8-9.
- Bleich, David. *Readings and Feelings: An Introduction to Subjective Criticism*. Urbana, Illinois: National Council for Teachers, 1975.
- Bonilla, Juan. "La novedad de la tradición" *El Mundo*. 11 Ocrober, 2013: 46.
- Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature* (Ed. Randal Johnson). New York: Columbia University Press, 1993.
- Cervera, Pepe. "Cita de Alice Munro." *El tacto de un billete falso* (blog), 8 April 2011.
<http://eltactodeunbilletefalso.blogspot.com/> Last accessed: 15 September, 2014
- "La vista desde Castle Rock." *El tacto de un billete falso* (blog), 25 May 2008.
<http://eltactodeunbilletefalso.blogspot.com/search?q=la+vista+desde+castle+rock>. Last accessed: 9 September, 2014.

- Fernández de Castro, Javier. "Mi vida querida." *El Boomerang* (blog). 2 February, 2013. <http://www.elboomeran.com/blog-post/189/13580/javier-fernandez-de-castro/mi-vida-querida/>. Last accessed: 8 September, 2014.
- . "El progreso del amor." *Crítica literaria de Javier Fernández de Castro*. *El Boomerang* (blog), 28 January, 2010. <http://www.elboomeran.com/blog-post/189/8434/javier-fernandez-de-castro/el-progreso-del-amor/>. Last accessed: September 14, 2014.
- Hernáez Lerena, María Jesús. *Exploración de un género literario. Los relatos breves de Alice Munro*. Logroño: Universidad de La Rioja, 1998.
- Howells, Coral Ann. *Alice Munro*. Manchester: Manchester University Press, 1998.
- Hutcheon, Linda. "Reviewing Reviewing Today." *Literary Review of Canada*, July-August (2009): 6-8 <http://reviewcanada.ca/magazine/2009/07/> (Last accessed September 15, 2014.).
- Iser, Wolfgang. *The Act of Reading. A Theory of Aesthetic Response*. Baltimore: Hopkins University Press, 1978.
- Jauss, Hans R. *Toward an Aesthetic of Reception*. Trans. T. Bahti. Brighton: Harvester Press, 1982.
- Lapointe, Anik. "Excepcional tejedora de atmósferas." *El País*. 11 October 2013: 46.
- Libedinsky, Juana. "Alice Munro: 'Ya no sirvo para una vida normal: he escrito tantos años que no sé hacer nada más.'" *La Vanguardia*. 27 May, 2009. <http://www.lavanguardia.com/cultura/noticias/20090527/53712129215/alice-munro-ya-no-sirvo-para-una-vida-normal-he-escrito-tantos-anos-que-no-se-hacer-nada-mas-dostoie.html>. Last accessed: 15 September, 2014.
- Manrique Sabogal, Winston. "Elogio del cuento." *Babelia*, 24 January 2009, 4.
- Mariñas, Javier. "Fallo del IV Premio Reino de Redonda." *Blog.javiermarias.es*, 23 May 2005. <http://www.javiermarias.es/2005/05/fallo-del-v-premio-reino-de-redonda.html>. Last accessed September 2, 2014
- Martín Peña, José Luis. "Ayer." *La luz tenue* (blog), 13 December 2009. <http://laluztenue.blogspot.com/search?q=alice+munro&updated-max=2009-12-13T10%3A08%3A00%2B01%3A00&max-results=20>. Last accessed: 9 September, 2011.
- Monmany, Mercedes. "Bajo la superficie de la realidad" (Review of *The Love of a Good Woman*). 18 July, 2007. *ABCD de las artes y de las letras*: 15.
- Muñoz, Miguel Ángel. "Alice Munro. Al fin un Nobel para el cuento." *El síndrome Chejov*. 10 October, 2013. <http://elsindromechejov.blogspot.com.es/2013/10/alice-munro-al-fin-un-nobel-para-el.html>. Last accessed: 15 September 2014.
- . "Pepe Cervera: El escritor debe disimular sus verdades con verosimilitud (Interview with Pepe Cervera)." *El Síndrome Chejov* (blog), 16 October 2009. <http://elsindromechejov.blogspot.com/2009/10/pepe-cervera-el-escritor-debe-disimular.html> Last accessed: September 9, 2014
- . "Vila-Matas, Enrique: La cultura visual no es nada sin el soporte del pensamiento" (Interview with Enrique Vila-Matas). *El Síndrome Chejov* (blog), 15 March 2010. Available at: <http://elsindromechejov.blogspot.com/2010/03/enrique-vila-matas-la-cultura-visual-no.html> (viewed 2 July, 2011).
- Muñoz Molina, Antonio. "Demasiada felicidad." *Babelia*, 19 September 2009. <http://www.elpais.com/articulo/portada/Demasiada/felicidad/elpepuculbab/20090919elpabatpor/4/Tes>. Last accessed: September 15, 2014.
- Obiol, M^a José. "La Pasión por el Relato." *Babelia*, 17 August 1996, 9.
- Paz Soldán, Edmundo. "Los cuentos inevitables de Alice Munro." *Río fugitivo* (blog). *El Boomerang*, 16 December, 2009. <http://www.elboomeran.com/blog-post/117/8206/edmundo-paz-soldan/los-cuentos-inevitables-de-alice-munro/> (Last accessed 9 September, 2014).

- Pellicer, Gemma and Fernando Valls (eds.) *Siglo XXI. Los nuevos nombres del cuento español actual*. Palencia: Menoscuarto, 2010.
- Valls, Fernando."¡Hay que leer a Munro!". *La nave de los locos* (blog).11 October, 2013. <http://nalouscos.blogspot.com.es/2013/10/hay-que-leer-alice-munro.html>. Last accessed: 15 September, 2014.

"Secrets Open to Detection in Alice Munro's Stories"

M.S. Suárez Lafuente
(Universidad de Oviedo)

The detective novel has its roots in early nineteenth-century England, when, due to the developments derived from the Industrial Revolution, the rising bourgeoisie, soon to become the middle classes, felt the need for a stable bodyguard that would defend their increasing wealth, and would separate "the good guys from the bad guys". From the beginning of the genre, the detective method is said to follow Aristotle's deductive system: that of defining something through to the limits of its possibilities. These limits were studied by Thomas de Quincey in *Murder Considered as One of the Fine Arts*, (1823 and 1839), where he views crime from an aesthetic and theatrical point of view, which prompts the writer to find crime creative. In this same vein G.K. Chesterton, creator of Father Brown, suggests that the criminal is the artist, while the detective is only the critic, an idea that could be extended in contemporary literature to saying that the detective is, precisely, the reader. Agatha Christie brings about a change with Hercule Poirot (1920), the armchair detective *par excellence*, and with Miss Jane Marple (1930), who solves mysteries by a process of analogy, comparing the possibilities of the case with those life stories she knows *in her milieu*.

With these "new" ideas in mind, we approach the sort of detection the Canadian writer Alice Munro pursues in her short stories. But, even in this domestication of the genre, authors

find a philosophical alibi in the Kantian idea that art is an end in itself, so that a crime committed without a motive will fit in that definition. They equal the effect of murder to the cathartic earthquake Aristotle derived from tragedy, since both (murder and tragedy) purify the heart. (Lozano 2007, 39. My translation)

From W.H. Auden ("The Guilty Vicarage", 1939) to Carl Malmgren (2001) critics and authors have been elaborating on different classifications. There are essential elements like the milieu, the victim, the murderer, the suspects, the detectives, "mystery" fiction, "detective" fiction, and "crime" fiction, clue-puzzle, private-eye or amateurs. While such taxonomies are useful, we must agree that they provide limits which are too strict for literature, which has it in its nature to wind in and out of any established borders. In 1929 Ronald Knox published his "Ten Rules for Detective Fiction", where he summarizes what seemed to be obvious: "A detective story must have as its main interest the unravelling of a mystery; a mystery whose elements are clearly presented to the reader at an early stage in the proceedings, and whose nature is such as to arouse curiosity, a curiosity which is gratified at the end." Nevertheless, we cannot overlook the fact that "detection" is an intellectual activity, a far cry from gross crime:

The detective novel mirrors the progress made by the investigator or hero, the clues he discovers, the testimony he hears, the impressions he gets of the characters and inter-relationships of the suspects, the facts he uncovers about their pasts and the circumstances leading up to the crime, until his task of elucidation and verification is accomplished." (Shaw 1984, 129)

The detective novel is "the discovery by a professional or amateur investigator of how, why and by whom a crime was committed." (Shaw 1984, 118) The novel covers the present, that is, the time when detectives are doing their detecting, so that the game on time concepts now/then, then/later, maintains the reader alert, interested and ready to provide his or her own judgments.

The detective novel has assumed, as a rule, a well-ordered body politic on which detectives or policemen can rely to dispense their power of deduction or analogy. The fact that

there are usually several suspects and witnesses, each one providing an account of the situation "coloured by their emotions, beliefs and prejudices" (Shaw 1984, 121), adds a particular social and psychological insight to the genre. The shifting of suspicion is only an obvious consequence of this circumstance and keeps the appropriate amount of mystery, suspense and surprise needed to hold the reader's attention. We should not forget, nevertheless, that "[t]he aim of the detective novelist is to stimulate the intellect rather than to stir the emotions" (Shaw 1984, 126). And this is what the postmodern detective novel does, moving "from a proper investigation of crime by tracing clues, to what amounts most of all to an aesthetic game of its own" (Sauerberg 2001, 163). In this sense, some contemporary novels in English offer an interesting blend of detection and postmodernism, that is, they inscribe detection as such within the literary game of the subversion of genres, coupled, therefore, with classic characteristics, and, most important of all, subverting "reality", "one-sided versions" and the "ordered body politic" or "male-oriented order" present in the secular dominant discourse.

Alice Munro always introduces some kind of subversion in her stories. Her work always concentrates on everyday life, on ordinary people living in ordinary, small communities. But Munro succeeds in making those lives extraordinary for the reader by highlighting the element of mystery embedded in them: from the early days of settlement to contemporary thriving towns, Munro always finds characters that have something to cover up, something to forget or something to expiate; in other words, something mightily important for them, even though it would not change the course of history - or maybe it would. Since we could people a whole city with Munro's characters by now, I have selected four short stories as evidence of my proposition: "A Wilderness Station" and "Open Secrets" from the collection *Open Secrets*, published in 1995, and "Free radicals" and "Fiction" from *Too Much Happiness*, published in 2009.

"A Wilderness Station", an epistolary short story, revolves around the apparently accidental death of Simon, hit by a falling branch, in the dire circumstances of a Canadian winter

in an early settlement. There are three main characters: Simon Herron, his wife Annie (McKillop) and his brother George. George was with Simon when the accident happened and he brought his brother home to Annie, where the three remained trapped by snow for a couple of days. As the story proceeds and it is made clear (even though nothing is clear in the story) that Simon battered his wife and maltreated his brother and that both Annie and George are much relieved that he is dead and had wished him dead often enough in the past, the occurrences of those days become increasingly important for the reader. And it is at this point that Munro teases the reader with a very simple, classical technique: polyphony. We get the account of the local priest at the time of Simon's death and George's recollections forty years afterwards, and we read what could be Annie's lies, that is, her confession to having committed the crime in order to be kept safe, fed and warm in prison. We also follow a number of letters by different officials conjecturing what could have happened or giving their never corroborated evidence. By making Annie's letters neither requested by any of the other characters nor, correspondingly, read by any of them, Munro calls our attention to the male-oriented social order of the times. Some of Annie's letters are directed to her one friend from the orphanage, Sadie Johnstone, although she never gets a reply from her. "This transformative reworking of the past brings to the fore the testimony of a female character [Annie] whose voice is deliberately muted until midway through the narrative. Her story is first articulated by others, whose letters respond to specific inquiries and reach their destinations." (Duncan 2003, 1)

Time is the structuring element in this story: Simon dies in the early 1850s, and the last voice in the story is heard in 1959 - more than a century has gone by and the station is neither wild nor a station anymore. We are told about the time when Annie and George, finally, face each other in the 1900s, a point in the story where readers hope that they will find out the truth, that the mystery will be solved. But, "too bad we hadn't come a few months sooner, because then [George] had been quite well and his mind quite clear – [now] he could not talk" (258). This is bad

timing for all those pursuing reality and facts, and it supplies food for thought for those pondering the everlasting question whether "rumour" can be ever be coupled with "truth". But, truth is not that relevant for the story, it is just a matter of gratifying our curiosity. What matters is to watch Annie grow from a passive orphanage girl into an empowered, if powerless, woman. Her empowerment comes from her use of discourse in order to steer her life, which, at the same time, and because of her confession, marks her as a suspect concerning Simon's death in our eyes. She shares with other amateur detective characters her "capacity for envisioning other lives [...] which is as central to her survival as breathing" (Heeger 1994, 1), because in order to get to the core of life, to seize opportunities as they come and to give life a meaning, we need self-esteem, empathy and, above all, imagination. Welsh crime writer Alex Keegan, in reviewing Munro's stories, observes "how real detection and good novels often work in oblique ways, through detours that contribute nothing to the final destination but are essential for the journey." (Keegan 1998, 1)

So, alongside Annie's life, we envisage the development of the settlement from a station in the wilderness to a community, then a village and, eventually, a town. To prove that what matters in the story is the substance of Canadian civilization and its inhabitants, their stamina, their will for survival and their strength to push through. These are, really, the themes of the short story - the accident or maybe murder is only a highlighted thread in the Canadian fabric. As George himself explains: "Later on we got our plot in the cemetery and put his stone there, but he is not under it as it is a foolish useless thing in my opinion to cart a man's bones from one place to another when *it is only bones and his soul has gone on to Judgment*" (229. My italics).

"Open Secrets" is about the disappearance of a young woman in a school outing to a nearby Rock. This fact is reminiscent of the Australian novel *Picnic at Hanging Rock* (1967) by Joan Lindsay, to the point that it is going to be the main clue that will "solve" the crime: Alice Munro is thus flashing out the fact that intertextuality is the key to the story - intertextuality

understood, in Michael Riffaterre's words, as "a structured network of text-generated constraints on the reader's perceptions" (Riffaterre 1994, 781). The discursive quest that ensues from that crucial moment of the disappearance uncovers many perversions and ugly secrets in a seemingly respectable community: perversion and ugliness that would have been kept covered up if the girl's disappearance had not taken place there and then. The first two pages of the story are narrated in the conditional tense, which proves Munro's distrust of apparent respectability and is an attempt to draw the readers' attention to the fact that even when *nothing* obvious happens, different degrees of deviance remain.

Halfway through the story, we are given another intertextual clue: this time the references are to Aritha Van Herk's *No Fixed Address* (1986). In the camp outing the girls play "Truth or Dare", and the subliminal and most impossible Dare is "I dare you run away" (162), so they also make up songs, such as:

"In a big black car she was carried far
And nobody knows the end" (163)

These lines are the main leads Maureen, the unofficial, built-in detective, has into the case. There is the question of Heather being too restless in such a provincial town. Or if her manners were too advanced and attacked the town concept of respectability. Or if she could really have left her mother in such a ruthless manner and run away, becoming a *picara* like Arachne. If this is the case, Heather will have vanished into the Canadian landscape and nobody will know the end of the story, as happens to Arachne at the end of *No Fixed Address*. Maureen muses how "[s]he could imagine vanishing. But of course you didn't vanish, and there was always the other person on a path to intersect yours and his head was full of plans for you even before you met." (162) Maureen's thought is proleptic of the more-than-possible and very plausible ending of Heather's story.

The uncovering of secret practices in town, following Heather's comings and goings, has left many suspects in her path: silences full of fear, of shame, almost imperceptible gestures, bad

tempered outbursts - Maureen, idle and observant, weaves the threads together. The man and woman of the farmhouse in the second paragraph of the story (150) are fleshed out eighteen pages later. In a visit to the town lawyer, Maureen's husband, they acquire for us a name, a genealogy, and a few characteristics. Marian Hubbert was the Corset Lady. "Maureen imagined her taking measurements, prodding like a nurse, bossy and professionally insulting." (165) Theo Slater keeps "his deferential eyes on her [wife]" (172) and lets her speak for him (177). To Maureen's attentive eyes, "perhaps [Slater] was not very bright" (165). Maureen registers Marian's commentary that her husband's work at the Atomic Energy plant forced them to bury everything, "[yes, every day at work, everything] even the rags he cleans off his boots with, they have to be *buried underground*." (177. My italics). And this comes after a paragraph where the word "pervert" appears alongside people probably not been surprised at the murderer being a neighbour, all interspersed with "maybe" and, again, the conditional tense. We can not forget that Maureen plays the detective out of boredom and disgust with her own life, but that does not make her less reliable insofar as she is only speculating and reflecting on the lives of others.

Her capacity for observation makes her notice, in opening the front door to the Slaters, that the woman was wearing a hat, "a brown hat made of feathers" (164), and when they sit down to tell their story Maureen is bothered by the man's hands: "fingers spread, *pressed down*, pulling at the cloth" (176), "thick-fingered hands that *pressed into* her tablecloth and that had worked among the feathers, and it is *pressed down*, unresistingly" (184. My italics). "And right through her [Maureen's] husband's rampage she thought of the fingers moving in the feathers" (182). These three passages occur at different times in the story and are recollected by Maureen after she has felt the pang of recognition: "Maureen felt a shock. She felt a shrinking in her bones" (179).

This is the closest readers will come to the solving of the mystery. We will never know what conclusion Maureen has reached. We can only deduce it both from what she has just seen

in the square outside and through the force of intertextuality: Maureen sees Marian and Slater sitting down on a bench in the open, she seems relieved and takes off her hat,

He settled it [her hat] in his lap. He bent over and started to stroke it, in a comforting way. He *stroked* that hat made of horrible brown feathers as if he were pacifying a little scared *hen*. But Marian stopped him. She said something to him, she clamped a hand down on his. The way a mother might interrupt the carrying-on of a *simple-minded* child – with a burst of abhorrence, a moment's break in her tired-out love. (178-79).

The accumulation of allusions, marked by my italics, to John Steinbeck's *Of Mice and Men* (1937) is too overwhelming to be omitted. All the more so, when we are given some other facts to back up our suspicions. There is a clear sexual innuendo, as shown by the perverted act committed by Lawyer Stephens when Maureen recalls the moving fingers pressing the soft material. Also, the way Marian thought of a cover-up: mad Mr. Siddicup, the ideal suspect, and the ideal witness, because, like old George in "A Wilderness Station", he had lost the ability to speak. Furthermore, when Marian is enacting their alibi in the lawyer's office, Maureen sees clearly that "[s]omething flashed in his face – a tic, a nerve jumping and [his wife's] look said, Hold on. Be still". (172) Following Steinbeck's classic blueprint, we could safely assume that both Slaters are implicated in the crime: the husband, slow-witted, fond of stroking and pressing into unresisting soft things and, like other males in the story, given to gratifying his sexual appetite, has killed Heather accidentally. The wife is the one in command, the one that directs the burying underground and concocts the alibi.

We might consider if an intertextual hint is enough evidence to convict, if only intellectually, a probable murderer. It is a fact that everything concerning Marian and Slater is salted and strewn with doubts, expressed with "might" and "perhaps". Munro's indecisiveness might make us conclude that it is not so obvious that Slater is the murderer and that we suspect him precisely because there is nothing clear about his character. This situation is a sufficiently real alternative in the practices of ordinary life. Also a plausible possibility in everyday life is the fact that Heather has gone away voluntarily after all, as the girls at Hanging Rock might have

done. The Australian, factual-based mystery has never been solved so far. As Alice Munro told us in the song that the town is constantly enlarging: "nobody knows the end". Marco Juvan reminds us that in Riffaterre's theory of intertextuality "broad intertexts [bound up in the linear sequences of a text] are like the tips of icebergs that conceal large systems of representation below the surface of a text" (Juvan 2008, 115), and it is the tip we are dealing with in amateur detection.

In "Free radicals" we witness the perfect crime and, even though the murderer is visited at the end of the story by the police, there is no chance that she, Nita, will ever be charged with having caused the intruder's death. To most neighbours, Nita is a probably disconsolate recent widow, dying of cancer herself, a bit "unseemly and evasive" (133) for everybody but her "close and fellow bad-mouthing friends, Virgie and Carol, women around her own age, which was sixty-two" (133). These two characters downplay the dramatic situation from the very beginning, putting a spark of humour and setting the apparently light tone of the story, as in the scene where Rich died suddenly, "in front of the hardware store offering a discount on lawnmowers" (133). So, with this tragicomic note we embark into the key conversation of the story, where Nita saves herself through the power of words, as Annie had done in "A Wilderness Station". Nita resorts to the fiction that might have been, in a characteristically Munro technique, in order to contest the story of a triple crime the intruder has just told her:

"I know what it's like to get rid of somebody who has injured you."
"Yeah?"
"I've done the same thing you did."
"You never." He pushed back his chair but did not stand.
"Don't believe me if you don't want to," she said. "But I did it."
"Hell, you did. How'd you do it, then?" (135)

The swapping of stories ("You just remember, a word outta you and there'll be a word outta me": 141) establishes a common thread between the murderer and herself. Once Nita has aroused his curiosity, she impersonates Rich's first wife and enacts the murder Nita felt she herself deserved for having snatched Rich from her.

The accounts of both murderous acts are seasoned with trivia and develop occasionally into irony, given the circumstances. This, again, downplays the horror the confessions are conveying and, at the same time, create a bond between both characters that will eventually save Nita's life. Once the intruder leaves her home, Nita's thoughts let seep a curious reference to how much she learned about cooking once she married Rich, "[s]uch as the poisonous aspects of certain familiar and generally benign plants" (142), which is how her alter ego had been killed in her fictional account, and it also offers an apt metaphor of the danger hidden beneath the surface of a proper citizen. Such a stray thought and the repetition of "never know" that closes Munro's narration leave us readers with the uneasy feeling of suspicion. Of course it could refer to her killing the intruder "at a distance", rolling him up in a criminal story, filling him up with quality wine and giving him the car keys once he was drunk enough to drive away into his death. But since there is no detective-in-the-story here, the driver was indeed a criminal (the corpses are found in the course of the story) and Nita is a respectable lady, any possible detection has to be effected by readers.

The ground for "Free Radicals" has been prepared by a short story titled "Fiction" that appears a few pages earlier in the same collection, *Too Much Happiness*. "Free radicals" in turn plays back to the other story when Nita affirms that she reads only fiction and that she hates "to hear the word escape used about fiction [...] it was real life that was the escape." (136) These words seem to apply to Joyce's feeling at the beginning of "Fiction", when she is happy and comfortable and feels safe and replenished, with a husband and "the haven of home". (119) But Joyce, like Nita's predecessor, underestimated the attraction of a young woman in the proximity of his husband, and Jon, like Rich, leaves his first wife for a second one. The divorce is just the anecdote to trigger the present tense of the story - both stories concentrate on the complexity of family life, in the deafness that goes on among its members and, in extreme cases, the extreme acts that can derive from a prolonged feeling of misunderstanding.

"Fiction" tackles the murdering of innocence by bringing to the fore the experience of Christine, the young daughter of Jon's second wife, who is learning to play the violin in Joyce's class. The girl is infatuated with her teacher, as it often happens at that age, and Joyce takes advantage of that to question the child about life at home with her mother and stepfather. It took Christine a few years to realize "how little she herself counted for, how her infatuation was manipulated, what a poor little fool she was. And this fills her with bitterness, certainly it does." (130) Luckily that bitterness turns into a collection of short stories, *How Are We to Live*, reading which Joyce expiates her insensitiveness and immature behaviour.

But, as with "A Wilderness Station", "Open Secrets" and any other of Munro's mystery stories, "The love of a generous woman", "Who do you think you are" or "Spaceships have landed", to name but a few, what matters here is not the resolution of the problems, even if murder was involved; what is of importance is the literary development of the characters and their lives, the lives of girls and women and the miracle of good literature. Alice Munro enables readers to think that there is always the possibility that a nicer truth is right there, in front of our eyes, clear and improbable, but possible: that Simon was killed indeed accidentally by a fallen tree, that Heather left the town voluntarily to lead a better life, that Peter fell with his car in the river inadvertently or that Char died of a heart attack. There are no reasons why it would not have been so. These things happen everywhere, every day, and all other speculation may be pure storytelling – which is why we read literature after all.

The number of deaths unsolved, disappearances and mysteries in Munro's stories is truly amazing. And it is amazing because Munro's stories tell of everyday life in provincial towns, where everybody knows everybody and where passions and affections are taken to be private and tame. But there are deaths and secrets. We know that for a fact. So the silence that permeates provincial Canada has to be interpreted mainly through gestures, and the interpreter will have to be us readers, given the unsigned precaution pact reigning in Munro's small

communities. Maclean Miller quotes from Munro's story "Something I've Been Meaning to Tell You" that "[t]here was no fuss about the cause of death as there is in stories" and proceeds from there to explain that "[t]aught to read Alice Munro, by Alice Munro, I cannot let that pass. In the absence of detective-in-the-story, I become the detective, an irony I thoroughly enjoy." (Maclean Miller 2011, 4)

[*There is*] *Something I've Been Meaning to Tell You* is not only the title story of a collection published in 1974, it is the clue to communal survival for Munro's characters: they ponder, conclude, decide and enact the solution of the case in their head, but the actual enquiry, the accusation and the confession remain a continuous subjunctive mood, the tense for natural indecisiveness. Therefore, quoting Maclean Miller again, "[n]o punishment is meted out" (Maclean Miller 2011, 1), as clearly seen in the stories we have considered above. In fact, that is precisely the gist of many of Munro's stories. That is why the murderer (if any), the in-built "detective" character and the implied reader never come into the open with a clear case; if there is no punishment there is no convict, that is the fact that freezes us as eternal "detective" readers with no possible closure, always full of questions, new questions, accumulating questions about the story. No doubt, this is an excellent literary method to make us read and reread, carefully, attentive to every detail and observant of every mood.

So we can conclude much as we started: detectives, police, culprits found out, convicted and confessed, are an only too human necessity. Claudia FitzHerbert, in reviewing the novel of another superb crime writer, Kate Atkinson, asks herself and answers: "Why do we read detective fiction? Partly because it appears to contain the evil that people do. [Evil] solved, sorted and put away." (FitzHerbert 2006, 1) A comforting thought to proceed with our ordinary lives. And to emulate Alice Munro herself and end these lines in a postmodern vein, I think we can safely add *perhaps*.

Works Cited

- Duncan, Isla J. 2003. "It seems so much the truth it is the truth": Persuasive Testimony in Alice Munro's "A Wilderness Station". *Studies in Canadian Literature* 28 (2).
<http://journals.hil.unb.ca/index.php/scl/article/view/12773/13740> (03.08.2014)
- FitzHerbert, Claudia. 2006. "How to mess with our minds. Review of *One Good Turn* by Kate Atkinson". *The Telegraph*, August 13.
<http://www.telegraph.co.uk/culture/books/3654421/How-to-mess-with-our-minds.html>
(30.09.2007)
- Giovannoli, Renato. 2007. *Elementare, Wittgenstein!* Milán: Medusa.
- Heeger, Susan. 1994. "Pluck, Luck and Destiny: Alice Munro's short story characters live on in the mind long after the tale has been told". *Los Angeles Times*, October 30.
http://articles.latimes.com/1994-10-30/books/bk-56292_1_alice-munro
(15.05.2010)
- Juvan, Marco. 2008. *History and Poetics of Intertextuality*. Translated from the Slovenian by Timothy Pogacar. Purdue U P.
- Keegan, Alex." 1998. Alice Munro: The Short Answer. *Eclectica Magazine*, August/September.http://www.eclectica.org/v2n5/keegan_munro.html (15.05.2010)
- Knox, Ronald. 1929. "Ten Commandments for Detective Fiction", introduction to the *Best Detective Stories 1928-1929*.
<http://gadetection.pbworks.com/w/page/7931441/Ronald%20Knox%27s%20Ten%20Commandments%20for%20Detective%20Fiction> (10.09.2011)
- Lozano, Antonio. 2007. "Novela negra: los 10 momentos clave". *Qué leer*, February: 37-44.
- Maclean Miller, Judith. 2011. "Deconstructing Silence: The Mystery of Alice Munro". *The Antigonish Review*.
http://www.antigonishreview.com/bi-129/essay_judith_maclean_miller.html (19.05.2012)
- Malmgren, Carl D. 2001. *Anatomy of a Murder: Mystery, Detection and Crime Fiction*. Ohio, Bowling Green: Popular Press.
- Munro, Alice (1994) 1995. *Open Secrets*. Penguin Books: Harmondsworth.
- Munro, Alice (2009) 2010. *Too Much Happiness*. Penguin Books: Harmondsworth.
- Riffaterre, Michael. 1994. "Intertextuality vs. Hypertextuality". *New Literary History* 25 (4) Autumn: 779-788.
- Sauerberg, Lars Ole. 2001. *Intercultural Voices in Contemporary British Literature. The Implosion of Empire*. UK: Palgrave.
- Shaw, Patricia. 1984. "Characteristics and conventions of the English detective novel", *Estudios de Filología Inglesa*, Córdoba: 117-133. Compilado en "Obra reunida de Patricia Shaw", tomo III: *La novela inglesa*. U of Oviedo 2000: 223-241.