

nexus

aedean

ASOCIACION ESPAÑOLA DE ESTUDIOS
ANGLO-NORTEAMERICANOS

2016, 02

edita: Juan Ignacio Oliva

1564-
-1616

William
Shakespeare

1816-1855

Charlotte Brontë

HENRY JAMES 1843-1916

Ireland & 1916: 100 Years of Joyce's

A Portrait of the Artist as a Young Man

EDWARD ALBEE 1928-2016

Nobel 2016

BOB DYLAN



Presidenta: Montserrat Martínez Vázquez (Universidad Pablo de Olavide)

Secretaria: Antonio Ballesteros González (UNED)

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

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

Vocal 2ª: Rosario Arias Doblás (Universidad de Málaga)

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

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

ÍNDICE

Nota del editor	5
Saluda de la Presidencia de AEDEAN	7
Actividades de la Junta Directiva	9
Informes de las representaciones de AEDEAN en otros foros académicos	21
Nota de la Dirección de <i>Atlantis</i>	26
XL Congreso de AEDEAN en la Universidad de Zaragoza (Huesca)	29
Otros congresos, seminarios, revistas y volúmenes en preparación	43
Publicaciones de l@s soci@s: resúmenes	59

[Monografía]

**Hitos: William Shakespeare (1564-1616);
Charlotte Brontë (1816-1855); Henry James
(1843-1916); Ireland & 1916: 100 Years of Joyce's
A Portrait of the Artist as a Young Man; Edward
Albee (1928-2016); Bob Dylan (Premio Nobel 2016).**

“Shakespeare at 452” por Clara Calvo	77
“Las múltiples caras de una autora: doscientos años de Charlotte Brontë” por María José Coperías Aguilar	91
“Henry James in His Centenary (1843-1916): Notes towards Reassessing the Myth” por José A. Álvarez-Amorós	98
“A Terrible Beauty Reborn: The Easter Rising Centenary Commemorations” por José Manuel Estévez-Saá & Margarita Estévez-Saá	105
“One Hundred Years of ‘Silence, Exile and Cunning’: <i>A Portrait of the Artist as a Young Man</i> (1916-2016)” por M^a Teresa Caneda Cabrera	114
“La orfandad del canon dramático norteamericano: en la muerte de Edward Albee (1928-2016)” por Ramón Espejo Romero	124
“¡Y Bob Dylan ganó el Nobel! (2016)” por Juan Ignacio Oliva	130

NOTA DEL EDITOR

Querid@s socios de AEDEAN:

Este segundo número del *NEXUS-AEDEAN* de 2016 está estructurado en las secciones habituales tal y como se describen a continuación: en primer lugar, el saluda de la Presidencia de AEDEAN, desde el que Montse Martínez Vázquez informa sucintamente sobre los preparativos de nuestro próximo congreso, que celebra su cuadragésimo aniversario y que tendrá lugar del 9 al 11 de Noviembre en el Campus Universitario de Huesca de la Universidad de Zaragoza, Universidad que repite después de treinta años desde la organización del X congreso, en 1986. Acto seguido pueden leerse los informes que la Junta Directiva de AEDEAN presenta en relación a las actividades que han tenido lugar durante 2016, así como los reportes de las actividades que han tenido lugar en las asociaciones europeas de ESSE y EAAS, en las que hemos sido representados por Socorro Suárez Lafuente y el que aquí escribe, Juan Ignacio Oliva. Vienen acompañados por el informe realizado por Juan Camilo Conde Silvestre, director de *Atlantis*.

Una selección de las principales actividades programadas en Huesca (toda la información pueden encontrarla en la web oficial del mismo), aparece a continuación. Organizado por la Universidad de Zaragoza, con Susana Onega, Francisco Castillo, Claus-Peter Neumann y María Ferrández en el comité organizador, este congreso aúna a un tiempo el interés histórico y natural de la sede propuesta, y la calidad y rigor de su programa académico que nos ofrece cuatro ponentes plenarios académicos: Baas Arts, Eva Alcón, Isabel Durán y Anne Whitehead; dos escritores: Anne Karpf y Tabish Khair; y una mesa redonda que rinde tributo a William Shakespeare, con Clara Calvo como moderadora, y la presencia de Ángeles de la Concha, Celestino Deleyto y Douglas Lanier.

A continuación, se presenta una lista completa de los congresos y seminarios que se van a celebrar próximamente, así como de las publicaciones de socias y socios —en los bloques tradicionales, lingüístico y de traducción, y literario-cultural, respectivamente— así como los plazos de las solicitudes de ponencias de revistas y volúmenes en preparación. Solamente aparecen detallados aquellos eventos que expresamente se han mandado para incluirse en este boletín pero se da cuenta detallada de la totalidad de las actividades que aparecen en nuestra página web.

Para finalizar, este año de 2016 ha sido un hervidero de efemérides variadas y todas ellas muy significativas. Por esta razón, la sección monográfica de este ejemplar, titulada como “Hitos”, constituye un crisol de homenajes y tributos. Está dedicada, como no podía ser menos, al tetracentenario de la muerte del escritor inglés por antonomasia: William Shakespeare. Este hecho, paralelo y simultáneo al de Miguel de Cervantes, pareciera oscurecer otros tantos hitos: el bicentenario del nacimiento de una de las Brontës, Charlotte, con *Jane Eyre* como emblema de la novela releída y transformada con el paso de los años en un icono de los estudios sobre las mujeres; el fallecimiento, hace cien años de Henry James, escritor de la realidad múltiple y el punto de vista psicológico a ambos lados del Atlántico; el centenario de la revolución de Pascua irlandesa, anticipo de la Independencia de este país, que coincide con el de la publicación de *A Portrait of the Artist as a Young Man*, con el que Joyce redefinió el *Künstlerroman* moderno; y

más recientemente, el 16 de septiembre pasado, la triste noticia de la desaparición del dramaturgo norteamericano Edward Albee, a la edad de ochenta y ocho años. *Who's Afraid of Virginia Woolf*, en todas sus vertientes narrativas, teatrales y cinematográficas, exorcizando los demonios de la realidad de una pareja americana media por medio del delirio y la ilusión, constituye otro hito más de esta cadena. Por último, y sin margen apenas de maniobra, nos enteramos de que el músico y poeta Robert Allen Zimmerman, es decir, nuestro Bob Dylan de toda la vida, va y gana el Premio Nobel de literatura, después de una larga trayectoria de canciones protesta, toma de decisiones polémicas y controversias de todo tipo. No podemos dejar de celebrar este hito inesperado y que personalmente (desde nuestra propia trayectoria como filólogo y músico) suscribimos con pasión entusiasta.

Hemos contado para tanta celebración con la colaboración inestimada e impagable de colegas que se han prestado generosamente, tras haberseles puesto “contra la pared” por la estrechez de los plazos y la precipitación de los acontecimientos: Clara Calvo López de la Universidad de Murcia, Presidenta de SEDERI, nos ofrece una lectura personal de la figura del bardo, el más citado y apropiado por los teóricos y críticos para sus nuevas perspectivas de estudio; M^a José Coperías Aguilar, de la Universitat de València, lo hace de Charlotte Brontë, con una perspectiva múltiple y evolutiva, llena de perspicacia y sensibilidad; por su parte, José Antonio Álvarez Amorós, de la Universidad de Alicante, traza un semblante muy arriesgado de la figura de Henry James, desde la admiración y al mismo tiempo desde el rigor académico sin concesiones. Para celebrar el centenario de la revolución de pascua en Dublín, por una parte, Margarita y José Manuel Estévez Saá (de las Universidades de Santiago de Compostela y La Coruña, respectivamente) colaboran con un ensayo que tiene en cuenta las múltiples celebraciones acaecidas y a la vez realiza una cuidada compilación de la importancia histórica y cultural de este crucial suceso hasta la actualidad; por la otra, Teresa Caneda Cabrera, de la Universidad de Vigo, ahonda en *A Portrait of the Artist as a Young Man* desde la constatación de su importancia modernista seminal y la realidad de que este hito de James Joyce no ha sido lo suficientemente difundido por la coincidencia de ambas fechas. Finalmente, apenas con tres semanas escasas de plazo, Ramón Espejo Romero, de la Universidad de Sevilla, consciente de la importancia de contar con un texto que incluyera a Edward Albee en este volumen, realiza un sentido homenaje, desde la emoción personal y el conocimiento de su relevancia como autor en las coordenadas de su tiempo. A todos ellos, nuestro agradecimiento más profundo y nuestra admiración por el interés y la calidad de sus escritos.

Sorpresivamente, el 13 de octubre de 2016 los diarios de todo el mundo dan cuenta de la concesión del Premio Nobel de literatura al cantautor Bob Dylan, tras una larga carrera no exenta de polémica y detractores. Era virtualmente imposible encargar nada, pero no queríamos que este hito tan inesperado pasara desapercibido, así que bosquejamos un breve texto de última hora que incluimos en este punto.

Sin más, esperamos que este ejemplar del *NEXUS-AEDEAN* –con el que su editor se despide de la Asociación, al concluir su periodo en la vocalía de AEDEAN— sea leído con cariño y entusiasmo. Tantos acontecimiento y homenajes, informaciones de congresos y libros publicados, entre otros muchos eventos, prueban que los estudios ingleses están en auge y siguen desarrollándose después de cuarenta años de emprender este viaje académico.

Con mis mejores deseos,

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



SALUDA DE LA PRESIDENCIA DE AEDEAN

Estimados/as socios/as:

Estamos ultimando los preparativos para este Congreso lleno de conmemoraciones y en el que celebraremos además nuestro cuadragésimo aniversario. La Universidad de Zaragoza, que ya fue la sede en el décimo congreso, de nuevo nos ofrece su hospitalidad treinta años más tarde, esta vez en el campus de Huesca. Con estas líneas, quiero agradecer profundamente a Susana, Paco, Peter y María su generosidad, entusiasmo y eficacia en la organización; ha sido un placer y un privilegio trabajar a lo largo de estos meses con ellos y “patear” juntos Huesca en busca de los mejores espacios para la celebración de un congreso tan especial.

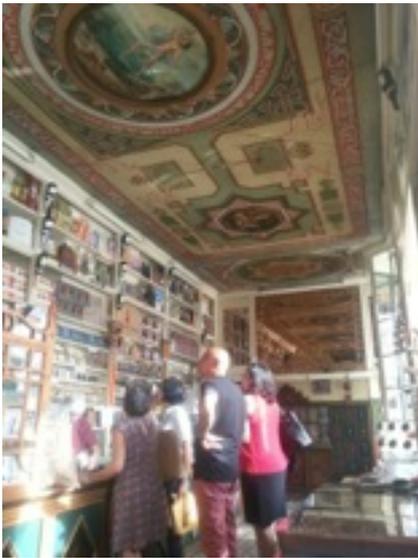
Además de las cuatro conferencias plenarias habituales, que este año serán pronunciadas por Isabel Durán (Universidad Complutense), Eva Alcón (Universidad de Castellón), Bas Aarts (University College London) y Anne Whitehead (Newcastle University), disfrutaremos de la presencia de dos autores: la escritora, socióloga y periodista británica Anne Karpf, y el laureado novelista indio Tabish Khair. También contaremos con una interesante y sugerente mesa redonda conmemorativa sobre Shakespeare y, como no, con cerca de 200 comunicaciones que reflejan la variedad y riqueza de los estudios ingleses y la solidez que hemos conseguido durante estos 40 años.

La excelencia del programa académico (sin duda, una parte esencial de AEDEAN) solo puede lograrse gracias al trabajo de muchas personas: comité organizador, coordinadores de panel,

evaluadores anónimos, ponentes y participantes en los debates. Pero os animo también a que exploréis la monumental ciudad de Huesca, que os sorprenderá no solo por la total ausencia de Zara y por mantener abierta desde 1871 una preciosa tienda de ultramarinos modernista, que ha merecido la atención del New York Times y donde se compra lo de siempre (y alguna otra cosa no esperada), sino también por la amabilidad de su gente y la tranquilidad que se respira al pasear por sus calles, ajenas a la vorágine de los tiempos y la globalización.

Nos vemos en Huesca. Recibid un afectuoso saludo,

Montse Martínez
Presidenta de AEDEAN



ACTIVIDADES DE LA JUNTA DIRECTIVA



1. INFORME DE LA PRESIDENCIA

PROF. MONTSERRAT MARTÍNEZ VÁZQUEZ (UNIVERSIDAD PABLO DE OLAVIDE)

Tras nuestro último congreso, celebrado en la Universidad de Deusto, la Junta Directiva comenzó a trabajar con el comité de la Universidad de Zaragoza para la organización de nuestro cuadragésimo congreso, que se celebra este año del 9 al 11 de noviembre. Agradecemos la hospitalidad de la Universidad de Zaragoza en su campus de Huesca y la dedicación y entusiasmo del comité local por la organización un magnífico programa académico y social que nos permitirá celebrar por todo lo alto nuestro 40 aniversario.

Durante este año AEDEAN ha mantenido su representación habitual en distintos foros internacionales. Los detalles sobre ESSE aparecen recogidos en el informe de Socorro Suárez. Pero permitidme que felicite a la profesora María Jesús Lorenzo Modia (Universidad de La

Coruña) que nos representó con una magnífica conferencia sub-plenaria en el congreso de ESSE, celebrado este año en Galway. Además, en dicho congreso fue reelegido tesorero nuestro estimado colega y antiguo tesorero de AEDEAN, Alberto Lázaro. Nuestra más sincera enhorabuena.

Por mi parte, he tenido el placer de asistir en representación de AEDEAN al congreso de la *Portuguese Association of Anglo-American Studies* (APEAA) y al Congreso de la Anglistenverband. Lamentablemente, problemas con los controladores aéreos me impidieron asistir al Congreso de la SAES (*Société des Anglicistes de L'Enseignement Supérieur*) que este año se celebraba en Lyon.

La APEAA celebró su congreso del 21 al 23 de marzo en la Facultad de Ciencias Sociales y Humanas de la Universidad Nueva de Lisboa con una importante participación de socios y socias de AEDEAN. Este año el Congreso no estaba restringido a un tema específico, como en ediciones anteriores, lo que permitió contar con una mayor diversidad de contenidos. La ponencia plenaria corrió a cargo del escritor y académico Michael Cunningham (Yale University).

La Anglistenverband celebró su congreso en la Universidad de Hamburgo los días 21 a 24 de septiembre en torno a cinco paneles temáticos:

- *Cosmopolitan/Global/Planetary Fictions: The Uses and Abuses of Comparative Approaches*
- *Engaging with the Past: Reinventing the Middle Ages*
- *Non-canonical Grammar!?*
- *Mash-ups*
- *Force Fields of Serial Narration: Serial Holmes.*

Se presentaron dos conferencias plenarias a cargo de académicos: el lingüista Dan McIntyre con una conferencia titulada "Language in Light: Stylistics on Screen" y el medievalista Richard Utz que disertó sobre "The Return to Medievalism and the Future of Medieval Studies". La tercera plenaria corrió a cargo de una escritora: la novelista, ensayista y directora de cine chino-británica Xiaolu Guo que presentó una interesante radiografía de su obra y experiencias personales bajo el título "Writing China Across the Globe". También se proyectó su película *UFO in Her Eyes* (2011) tras la cual se entabló un interesante debate.

Durante este año hemos seguido trabajando con la página web. Rosario Arias y Belén Méndez han colaborado con el informático para mejorar el sistema de recepción de propuestas y el resultado ha sido muy satisfactorio. Por otra parte, hemos llevado a cabo la digitalización de las actas de todos nuestros congresos. El trabajo se ha extendido más de lo inicialmente previsto y no ha estado exento de dificultades, pero el resultado final ha merecido la pena. Quiero dejar constancia aquí de nuestro enorme agradecimiento a Alberto Lázaro que llevó personalmente todos los pesados volúmenes a una copistería de Alcalá para realizar la primera fase de fotocopiado. Los trabajos de las actas editadas en CD Rom, paradójicamente resultaron más difíciles de extraer; algunos estaban cifrados y la mayoría contenía gran cantidad de elementos interactivos que enlentecían tremendamente el acceso a los textos. En una segunda fase hubo que pedir permiso a las personas o entidades que ostentaban el copyright de cada volumen para que nos permitieran publicar los trabajos en abierto. Esta tarea ha sido larga y en ocasiones frustrante por la falta de respuesta de algunos Servicios de Publicaciones, o la dificultad de localizar algunas editoriales. Pero también ha sido muy gratificante la cooperación y el apoyo de muchos editores a los que agradezco profundamente su colaboración. Finalmente una tercera etapa consistió en la preparación de los trabajos para poder acceder a ellos con facilidad. Los

pesados ficheros en formato pdf del volumen completo tardaban mucho en descargarse y dificultaban la visibilidad de los trabajos. Nuestro informático nos ofreció la posibilidad de preparar etiquetas para poder navegar y tener acceso a los artículos por autor, por título y por paneles. Esta tarea resultó mucho más complicada de lo esperado pues el reconocimiento digital de los caracteres (OCR) producía muchos errores que han tenido que corregirse manualmente, y hubo que etiquetar por autor, título y panel temático 2425 artículos. Todo ello supuso muchas más horas de trabajo de lo inicialmente estipulado. Quiero agradecer a Miguel Moro la profesionalidad y honestidad con la que ha llevado a cabo esta tarea. Tras esta fase informática, lamentablemente observamos todavía bastantes errores, lo que nos ha obligado a Belén, Rosario y a mí misma a revisar y corregir manualmente esos 2425 trabajos durante estas últimas semanas. Pedimos comprensión con las pequeñas erratas que puedan todavía detectarse y que iremos solucionando. El resultado final es magnífico y permite dar visibilidad a nuestros trabajos.

Este año vuelve a ser un año de despedidas. Además de los asuntos que se detallan en el orden del día de nuestra cita anual, la asamblea elegirá a las personas que se harán cargo de la Vocalía 1ª y la Tesorería de nuestra asociación, tras cumplir Nacho Oliva y Belén Méndez sus respectivos mandatos. En nombre de la asociación, quiero dejar constancia de nuestro profundo agradecimiento por su profesionalidad y generosidad en el desempeño de sus mandatos.

Durante la asamblea os podremos ofrecer más detalles sobre estos asuntos y otras gestiones diversas que hemos llevado a cabo durante este año.

Sevilla, 29 de septiembre de 2016

MONTSE MARTÍNEZ
mmarvaez@upo.es





Congreso XL de AEDEAN - UNIVERSIDAD DE ZARAGOZA en HUESCA (9-11 Noviembre 2016)

2. INFORME DE LA SECRETARÍA

PROF. ANTONIO BALLESTEROS GONZÁLEZ, UNED

En las líneas que vienen a continuación os resumo brevemente las principales actividades realizadas por la Secretaría de AEDEAN durante el año 2016 y hasta la fecha:

Como es costumbre, esta Secretaría atendió la correspondencia de los socios y socias en lo que respecta a solicitudes de información, dudas, preguntas y aclaraciones (vinculadas fundamentalmente a actividades de la Asociación, como las concernientes a la convocatoria de premios y ayudas a la investigación convocadas por AEDEAN) y a la expedición de certificados de diversa índole (de membresía, coordinación de Panel, evaluadores, jurados de Premios, miembros de la Junta, etc.).

Por otra parte, se recibió y gestionó la información relativa a diversos “Call for Papers” para la organización de congresos y a resúmenes de las publicaciones de los socios y socias para su difusión en el boletín *NEXUS* 1.2016, que se colgó en la página web de la Asociación a finales de abril del año en curso, editado por la Secretaría y dedicado al eminente lingüista, pensador y politólogo Noam Chomsky. Para glosar su figura y exponer sus logros dentro del campo de la Lingüística, se contó con las aportaciones de expertos investigadores como Concepción Castillo Orihuela (Universidad de Málaga), M^a Ángeles Escobar Álvarez (UNED) y Daniel García Velasco (Universidad de Oviedo). Agradezco personalmente su disponibilidad y buen hacer, que sin duda contribuyeron a la altura académica de la publicación, que también aglutinó los demás contenidos que le son propios.

Asimismo, desde esta Secretaría se coordinaron y canalizaron las solicitudes presentadas a las Ayudas a la Investigación “Patricia Shaw”. Mientras tanto, continúa el proceso de digitalización de las actas de anteriores ediciones de nuestro Congreso.

Por último, cabe informar a las socias y socios de que se han gestionado en el Registro Nacional de Asociaciones los cambios en la Junta Directiva, obligatorios tras el relevo en la Secretaría y la Vocalía 2^a en la Asamblea de Socios del último Congreso de la Asociación en la Universidad de Deusto. Se aprobaron por resolución de la Secretaría General Técnica, Subdirección General de Asociaciones, Archivos y Documentación del Registro Nacional de Asociaciones el pasado 30 de marzo. Por otra parte, están pendientes de culminar las gestiones de cambio de sede social de la Asociación, que debería pasar de la Universidad de las Islas Baleares, donde desarrolla sus labores docentes e investigadoras la anterior Secretaria, la Dra. Marian Amengual, a la UNED, donde trabaja el abajo firmante. Para efectuar dicho cambio es preciso que la Asamblea de Socios apruebe y ratifique el acuerdo y que conste en el acta pertinente. Así se someterá a la Asamblea Plenaria el próximo 11 de noviembre en Huesca.

Concluyo expresando mi agradecimiento a todas las socias y socios por su excelente disponibilidad y colaboración, y por la confianza que depositan en mí en mi gratificante labor de

Secretario de AEDEAN. Extiendo el reconocimiento a mis compañeros de Junta Directiva, con quienes es un auténtico placer y un privilegio trabajar.

Quedo a vuestra entera disposición para lo que preciséis de mí, y os envío un saludo muy cordial. Os animo a visitar la muy hermosa y noble ciudad de Huesca para celebrar como se merece el 40 aniversario de los Congresos de nuestra Asociación.

Antonio Ballesteros González
aballesteros@flog.uned.es



Sede de las conferencias plenarias en Huesca.

3. INFORME DE LA TESORERÍA

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

En este informe resumo mis actividades desde el pasado congreso de Deusto. Como en años anteriores, la Tesorería se ha ocupado de la gestión de pagos y cobros, la actualización de las bases de datos y la administración de nuestra lista de distribución.

En cuanto a la gestión de cuotas y la membresía de AEDEAN, en el momento de escribir este informe, la Asociación cuenta con 1193 socios, con 68 altas y 45 bajas. Presentaré datos actualizados en la próxima asamblea de socios.

Como viene siendo habitual, la cuota se envió a cobro el día 1 de julio, con un aviso previo través de nuestra lista de distribución. Agradezco a los socios su colaboración avisando con antelación de los cambios en sus datos bancarios o haciéndome llegar en tiempo y forma sus solicitudes de baja, lo que ha permitido reducir el número de devoluciones a 46 recibos (17 menos que el año 2015), de los cuales se ha podido proceder hasta el momento al recobro de 11. Posteriormente al cobro del recibo se han emitido certificados de pago de cuota o facturas a todos aquellos socios que así lo han solicitado. La Tesorería colaboró también con la Secretaría en la presentación del impuesto de sociedades, que se hizo, como todos los años, a mediados del mes de julio.

En cuanto a la lista de distribución, este año se ha incrementado sensiblemente el SPAM recibido, que ha sido filtrado convenientemente para que los únicos mensajes que lleguen a los socios sean aquéllos 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 al correo de la Tesorería a fin de que no se demore su publicación. En las últimas semanas el servidor donde se aloja nuestra lista de distribución se ha caído en dos ocasiones, causando alguna incidencia en la recepción y distribución de mensajes, que se ha solventado con la colaboración de los socios que han reenviado los mensajes 'perdidos'.

En lo que se refiere a la situación económica de nuestra asociación, me complace informaros de que nuestras cuentas están muy saneadas, lo que nos permitirá acometer alguna iniciativa más en la promoción de nuestros congresos y en las ayudas a los socios, como se informará convenientemente en la asamblea que se celebrará en el congreso de Huesca.

Esta es también mi despedida de la Junta Directiva. Hace seis años asumí el honor y la responsabilidad de hacerme cargo de la Tesorería de AEDEAN, sucediendo a mi querido Alberto Lázaro, hoy Tesorero de ESSE. Sin su ayuda y apoyo en los primeros tiempos mi labor habría sido mucho más difícil. Han sido seis años de aprendizaje y retos, de muchas experiencias compartidas con mis compañeros de Junta (gracias Soco, María, David, Marian, María Luz, Montse, Nacho, Antonio y Rosario, os llevo en el corazón). Mi cariño también para los editores de *Atlantis* (Angela, Isabel y J.Camilo), y para los comités organizadores de nuestros congresos en la UAB, Málaga, Oviedo, Alcalá, Deusto y Huesca: ha sido un placer trabajar con vosotros. Gracias también a los socios por su confianza y su colaboración a lo largo de estos años. ¡Nos seguiremos viendo en los congresos de AEDEAN!

Un afectuoso saludo desde la Tesorería.

BELÉN MÉNDEZ

belen.mendez@usc.es



4. INFORME DE LA VOCALÍA PRIMERA

PROF. JUAN IGNACIO OLIVA (UNIVERSIDAD DE LA LAGUNA)

Querid@s miembros de AEDEAN:

Falta muy poco para volvernos a reunir en la ciudad pirenaica de Huesca (llena de arte, historia y aire limpio) para escuchar, debatir y deleitarnos con los contenidos variados y amplios del próximo congreso. Quiero referirme en primer lugar a la información actualizada que se encontrará en la página web de la Asociación, que cuenta cada vez más con secciones y datos que pueden ayudar a la selección de aquellos eventos y publicaciones que mejor se adapten a las necesidades individuales de los socios. Destaquemos, por ejemplo, entradas como las de publicaciones, que cuenta con las nuevas Actas del pasado congreso de Deusto; la de revistas españolas especializadas en los estudios ingleses (con la colaboración anual de Sara Martín Alegre, a la que estoy agradecido); las nuevas solicitudes de contribuciones a congresos y otras publicaciones, así como la sección de noticias que encontraremos en la página principal y que sirve para transmitir todas aquellas otras informaciones que no tienen cabida en las paginillas habituales. La página web de AEDEAN es muy completa y en este sentido nos gustaría sugerir

que se utilizara con más asiduidad y que cualquier dato que merezca ser transmitido a la generalidad de los especialistas en Estudios Ingleses apareciera por medio de este medio y/o a través de la lista de distribución, que es también un vehículo muy útil e instantáneo cuyos contenidos son incluidos posteriormente en la propia web de la asociación. Queremos hacer constar, asimismo, la ayuda inestimable de la Junta directiva, y en especial la de Montse Martínez, que cuando el volumen de trabajo para actualizarla se desborda está siempre atenta y operativa. Por último, agradecer tanto a Miguel Moro, técnico informático, como a Toni Camps, diseñador gráfico de la portada de este ejemplar su labor eficaz y entusiasta.

En lo tocante a la representación de AEDEAN en el Comité Directivo de EAAS (European Association for American Studies), esta tuvo lugar durante la celebración del congreso bienal de la asociación en la universidad Ovidius de la ciudad rumana de Constanta –la antigua ciudad latina de Tomis, junto al Mar Negro— del 22 al 25 de abril de 2016 y organizado por la profesora Adina Ciugureanu. Un resumen de los principales puntos tratados allí puede encontrarse en la sección correspondiente de este boletín. Otras actividades anuales han consistido en los preparativos de organización, por parte de la Junta Directiva de AEDEAN y el Comité Organizador del mencionado congreso de Huesca, para estudiar y resolver todas aquellas cuestiones que puntualmente aparecieran referentes al funcionamiento y la logística del evento.

El *NEXUS-AEDEAN 2016.2* ha supuesto en esta ocasión un esfuerzo muy gratificante por dos razones principales. Por una parte, la gran cantidad de efemérides que el año traía consigo –algunas muy obvias y otras sobrevenidas por razones opuestas: luctuosas, como el fallecimiento de Edward Albee y positivamente sorprendidas, como la concesión del Nobel a Bob Dylan— hizo que la sección monográfica se volviera más compleja y al mismo tiempo más amplia y ambiciosa, con lo que a pesar de las dificultades, este volumen es quizás el más cercano a nuestra propuesta de transformar el *NEXUS* en una publicación más centrada en la investigación y la discusión intelectual de monografías y otros contenidos originales que no se duplicasen automáticamente en la página web. Por ello, nuestro agradecimiento más sincero va para Clara Calvo (Universidad de Murcia) que realiza un completísimo homenaje a William Shakespeare en su 452 aniversario de vida; para M^a José Coperías (Universitat de València), cuyo sensible retrato de la Charlotte Brontë del siglo veintiuno resalta la validez de sus lecturas contemporáneas; para José Antonio Álvarez Amorós (Universidad de Alicante), que sitúa con equidad y cercanía la figura seminal de Henry James en el marco de su época y sus circunstancias; para José Manuel y Margarita Estévez Saá (Universidade da Coruña y Santiago de Compostela, respectivamente), así como Teresa Caneda (Universidade de Vigo), por sus aportaciones perspicaces y entusiastas en torno a la celebración del levantamiento de Pascua de 1916 en Irlanda, y la del centenario de publicación del *Retrato del artista adolescente* de James Joyce, destacando así lo revolucionario y crucial de estos eventos para la construcción nacional del país; y para Ramón Espejo (Universidad de Sevilla), cuyo homenaje espontáneo y personal a la figura del escritor americano recientemente fallecido, como decíamos anteriormente, surgió tras nuestra petición urgente y aun así no puso objeciones, consciente de la importancia de visibilizar a Edward Albee en estas mismas páginas.

Decíamos que este ejemplar era gratificante porque tras haberlo editado en tres ocasiones anteriores –y dedicarlo a Seamus Heaney y Chinua Achebe en 2013; a Alice Munro y la escritura de mujeres canadienses en 2014; y a la tríada de escritores norteamericanos: Arthur Miller, Saul Bellow y E.L. Doctorow en 2015 (vaya mi agradecimiento nuevamente a todos los participantes de estos volúmenes)— cerramos el círculo con este monográfico coral y colectivo, orgullosos de haber podido tener en nuestras manos tanta calidad de nombres, y obras

homenajeadas, tanto buen hacer por parte de los autores de los ensayos, y tanto contenido sensible y cercano a nuestra profesión.

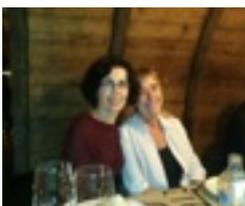
Ha sido un verdadero placer, en este sentido, compartir la vocalía de AEDEAN con tod@s ustedes, y al mismo tiempo trabajar codo con codo con mis compañer@s de la junta directiva. No solo estos cuatro años han servido para acercarnos más estrechamente a AEDEAN, y lo que esta asociación supone para la evolución de los estudios ingleses en España, sino para crear vínculos afectivos nuevos con colegas que saludábamos antes por los pasillos pero con las que no departíamos en el día a día: personas tan interesantes y buenas profesionales como Belén Méndez Naya, M^a Luz Celaya, Marian Amengual y Montse Martínez, trabajadoras infatigables y voluntariosas, que son en la actualidad nuestras lingüistas favoritas; y, por supuesto Rosario Arias y Antonio Ballesteros, a los que conocíamos anteriormente y con los que compartimos el gusto por la literatura y la cultura anglosajonas. Extendemos nuestra satisfacción por haber formado parte de la ejecutiva de AEDEAN a tod@s aquell@s colegas que no hemos mencionado anteriormente, y que ocupan posiciones cercanas y han hecho posible el trabajo cotidiano: a Socorro Suárez, representante en ESSE; Isabel Carrera y Juan Camilo Conde, que han editado *ATLANTIS* en este periodo; a tod@s los organizadores de los congresos de Oviedo, Alcalá, Deusto y Zaragoza con los que nos hemos reunido en un ambiente cordial y familiar estos años; a los sucesivos coordinadores de paneles que han trabajado para el desarrollo de dichos congresos; a los patrocinadores de nuestros premios y ayudas, y, en definitiva, a tod@s aquell@s colegas con quienes he mantenido intercambios de mensajes electrónicos por su amabilidad y colaboración en la transmisión de datos. Y, por supuesto, muy especialmente a mi predecesor, David Río, por su apoyo y amistad todos estos años.

Me despido emplazándonos próximamente en la hermosa ciudad pirenaica de Huesca.

Un saludo afectuoso,

JUAN IGNACIO OLIVA

jioliva@ull.es





Reunión de la Junta Directiva de AEDEAN con el comité organizador de Zaragoza/Huesca. Septiembre 2016

5. INFORME DE LA VOCALÍA SEGUNDA

PROF. ROSARIO ARIAS DOBLAS (UNIVERSIDAD DE MÁLAGA)

Este informe resume las actividades de la Vocalía 2ª desde el Congreso AEDEAN XXXIX celebrado en la Universidad de Deusto (Bilbao) en diciembre 2015, desde la toma de posesión en noviembre de 2015 hasta el presente mes de octubre de 2016. El trabajo al frente de esta vocalía se ha centrado en dos áreas de actuación, principalmente: en primer lugar, la preparación del congreso anual junto con el resto de miembros de la Junta Directiva y con el Comité Local, los doctores Susana Onega, Francisco Collado y Claus-Peter Neumann y Dª María Ferrández San Miguel, con quienes he trabajado en perfecta sintonía y a quienes estoy profundamente agradecida por su incansable trabajo, dedicación y eficacia.

Destacan las dos visitas preparatorias a la sede del Congreso, que han sido muy provechosas y de organización impecable. En segundo lugar, me he ocupado de la gestión de los envíos de contribuciones al XL Congreso a través de una nueva plataforma: <http://intranet.aedean.org/index.php/conference/index>, basada en el sistema OJS y adaptada a las necesidades organizativas de nuestro Congreso anual. Se diseñó una plantilla para unificar el formato de los envíos de las propuestas y se elaboraron unas guías para facilitar el uso de la plataforma. Agradezco profundamente el apoyo y el magnífico trabajo realizado por los coordinadores y sus evaluadores. Asimismo, agradecemos a todos los socios el gran interés

mostrado por el Congreso ya que contamos con un total de 205 propuestas aceptadas con la siguiente distribución:

Comparative Literature: 12
Critical Theory: 11
Cultural Studies: 10
Feminist and Gender Studies: 17
Film Studies: 14
Historical Linguistics: 6
Language Teaching and Acquisition: 18
Lexis: 3
Medieval and Renaissance Studies: 4
Modern and Contemporary Literature: 17
New Technologies: 4
Phonetics and Phonology: 1
Postcolonial Studies: 24
Pragmatics and Discourse Analysis: 7
Short Story: 14
Sociolinguistics and Dialectology: 5
Syntax: 7
Translation Studies: 11
US Studies: 20

En otro orden de cosas, recuerdo a los socios que los paneles cuyos coordinadores cesarán en su cargo después de los cuatro años establecidos son los siguientes: Historical Linguistics, Language Teaching and Acquisition, Pragmatics and Discourse Analysis, Film Studies, Modern and Contemporary Literature, Postcolonial Studies, US Studies. Por último, me gustaría agradecer el apoyo constante de mi predecesora en el cargo, la Dra. M^a Luz Celaya, y a los compañeros de la Junta Directiva por su comprensión, ayuda y cariño en mi primer año de trabajo al frente de la Vocalía 2^a.

Un saludo afectuoso,

ROSARIO ARIAS

rarias@uma.es





INFORMES DE LAS REPRESENTACIONES DE AEDEAN EN OTRO FOROS ACADÉMICOS

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

INFORME DE LA REUNIÓN ANUAL Y DEL CONGRESO ESSE 2016

En agosto, entre los días 22 y 26, se celebró en la National University of Ireland, en Galway, el 13er Congreso de ESSE. En los días precedentes se reunió el Board de la asociación, donde se trataron los temas de interés general que detallo a continuación. De importancia para AEDEAN es la reelección, por unanimidad, para otros tres años, del Dr. Alberto Lázaro (Universidad de Alcalá) como tesorero de ESSE.

ESSE cuenta con una página web remozada, con más información y con fácil acceso a ella. Desde la portada se puede acceder al *Messenger*, ahora denominado *The ESSE Messenger*, que pasa a ser online y cuyos contenidos serán únicamente de interés filológico, ya

que la información, actualizada continuamente, se puede consultar en la página web. El próximo ESSE Messenger estará dedicado a Shakespeare como autor actualizado en el siglo XXI; el editor busca no tanto artículos académicos como notas o informaciones breves de lo que significa Shakespeare en nuestra época. Los contenidos del Messenger tienen un embargo de un año, pero los socios podemos acceder a ellos mediante una contraseña; si no la habéis recibido a través de la lista de AEDEAN, podéis solicitarla (lafuente@uniovi.es).

El consejo editorial de la *European Journal of English Studies*, que es nuestra revista “oficial”, a la que también se puede acceder directamente desde la página web de ESSE, nos pide una participación más activa en el desarrollo de los contenidos. Otra buena noticia para AEDEAN es que en Galway se eligió a la Dra. Isabel Carrera Suárez (Universidad de Oviedo) para formar parte del consejo editorial de *EJES* durante los próximos cinco años; como recordaréis, la Dra. Carrera fue editora de *Atlantis* entre 2012 y 2014.

En el congreso, al que acudieron cerca de 800 personas, hubo una alta participación de AEDEAN, tanto en mesas redondas como en los diferentes *panels*, y la Dra. María Jesús Lorenzo Modia (Universidad de Coruña) nos representó con una conferencia plenaria paralela titulada “National Identities in Nineteenth Century Women’s Writings: Mary Brunton and Lady Morgan”. Clausuró el congreso el autor Colm Tóibín, con la conferencia “As Things Fall Apart: The Response to Violence in the work of W.B. Yeats and James Joyce”.

Durante el congreso se consolidó el ESSE Gender Studies Network, que cuenta ahora con un apartado en el Blog del ESSE Messenger, donde se pueden intercambiar información e ideas. Sería bueno que las personas interesadas os inscribiérais en él. Hay un espacio para información y una ficha breve de presentación para saber quiénes somos y en qué trabajamos, así como qué publicamos.

El próximo congreso de ESSE se celebrará en Brno (República Checa) en agosto de 2018.

Un saludo cordial,

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



2. EAAS (EUROPEAN ASSOCIATION FOR AMERICAN STUDIES)



En 2016 se celebró el congreso bienal de EAAS en la localidad costera de Constanta, Rumanía, gracias a la eficiente organización de nuestra tesorera, Adina Ciugureanu. La representación española, aunque no muy numerosa, sí que resultó significativa. Destacó la presencia de Isabel Durán, presidenta de SAAS, que tuvo la iniciativa, aceptada de buen grado, de proponer el “President’s Breakfast”: una reunión de representantes de asociaciones nacionales europeas junto con la junta ejecutiva, para debatir e informar de proyectos conjuntos y actividades que puedan enriquecer el campo de los estudios norteamericanos. El congreso contó con un total de 410 participantes, con lo que se comprobó que los cambios estructurales que se aprobaron en su momento –y que consistían básicamente en abrir el congreso a la presentación individual de ponencias, mesas redondas y otras sesiones específicas— no han disminuido el número medio de asistentes. Participaron un total de 31 profesores españoles, de Universidades como la UPV, Valladolid, UAM, Barcelona, Cádiz, Sevilla, Complutense, Oviedo, Zaragoza, UNED, Salamanca, Cantabria, Santiago, Alcalá, Deusto, Córdoba, La Laguna, San Antonio de Murcia, Rovira i Virgili, y A Coruña. Sin la intención de ser exhaustivos, nombraremos

entre los asistentes, a Mercedes Albert, Aitor Ibarrola, Jesús Benito, Ana Manzanos, Cristina Garrigós, Ruben Cenamor, Andrea Fernández, María Ferrández, Jesús González, Constante González-Groba, Noelia Gregorio, Rocío Cobo, Candela Delgado, Carmen Méndez, Viorica Patea, Carmen Rueda, Antonia Sagredo, Begoña Simal y Justine Tally, entre otros.

La reunión de la junta directiva tuvo lugar el 21 de abril, y supuso un cambio en la Presidencia de la Asociación, por agotamiento del mandato de su, por aquel entonces, presidente, Philip Davies. Fue elegido por mayoría el representante de Irlanda, Philip McGowan, quien ha continuado la senda de su predecesor estos últimos meses. Igualmente, se renovó el cargo de tesorería por un segundo mandato, con lo que Adina Ciugureanu seguirá en el cargo durante cuatro años más. Se trataron principalmente asuntos relacionados con la marcha económica, saneada y estable de EAAS, como probaron las auditorías que tienen lugar en este ámbito, así como la divulgación científica de este último periodo por parte de los representantes nacionales. La agenda, además, dio cuenta de la publicación de los volúmenes 8, 9 y 10 de la serie *European Views of the United States*, con los títulos siguientes: *America: Justice, Conflict, War*, eds. Amanda Gilroy and Marietta Messmer, vol. 8, 2016 (The Hague Conference 2014); *Intercontinental Crosscurrents: Women's Networks across Europe and the Americas*, eds. Julia Nitz, Sandra H. Petrulionis, and Theresa Schön, vol. 9, 2016; y *Fathers, Warriors, and Vigilantes: Post-Heroism and the US Cultural Imaginary in the Twenty-First Century*, vol. 10, 2016 (Rob Kroes Publication Award 2015).

En cuanto a la elección de la sede del próximo congreso bienal, éste tendrá lugar en Londres, en abril de 2018, ocasión muy interesante para poder asistir y visibilizarnos en mayor cantidad y medida.

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



Reunión de la junta directiva de EAAS



Detalles del congreso



Estrecho de Mamaia, Lago Siutghiol, Constanta, Rumanía



Detalles del "Presidents" Breakfast" (American Corner, Building A), organizado a propuesta de Isabel Durán (Presidenta de SAAS)

INFORME DIRECTOR DE ATLANTIS OCTUBRE 2016



Las principales novedades en la gestión editorial de *Atlantis* desde el último informe se refieren, en primer lugar, a la publicación puntual en junio del volumen 38.1, —en formato electrónico y en versión impresa— con diez artículos, diez reseñas y una entrevista. El correspondiente a diciembre (38.2) se encuentra actualmente en fase de edición y su publicación, con el mismo número de trabajos, está prevista también con puntualidad.

El número de trabajos recibidos desde el 30 de septiembre de 2015 hasta la fecha de redacción de este informe es muy alto: ciento quince en total (frente a los sesenta y cinco del ejercicio anterior) distribuidos en setenta y cinco artículos, treinta y ocho reseñas y dos entrevistas. Los porcentajes por áreas han aumentado ligeramente para los artículos de literatura (tres puntos, hasta 60%) y cultura (dos puntos, hasta 16%) y han disminuido para el ámbito lingüístico (unos seis puntos, 24%). Los datos estadísticos de reseñas son similares, con un aumento pujante de los libros de índole cultural (seis puntos, hasta 29%) y literaria (trece puntos, hasta 60%) y una disminución bastante acusada de los de temática lingüística (dieciocho puntos, hasta 11%). Los índices de aceptación y rechazo de los artículos gestionados en estos meses son 34,6% y 65,4% respectivamente, calculados en relación con el número total de evaluaciones recibidas (52). Estas cifras no deben darse por definitivas, pues hay todavía veintitrés artículos pendientes de decisión editorial, especialmente aquellos recibidos inmediatamente antes del verano y, excepcionalmente, algunos sumamente especializados cuya evaluación se ve demorada por la prioridad de encontrar los revisores idóneos. Por otro lado, la elevada recepción de originales supone que, pese al índice de aceptación moderado, se acumulen los artículos aceptados, con el consiguiente retraso en su publicación. Así, el lapso entre las fechas de aceptación y publicación puede oscilar entre seis y doce meses y prolongarse hasta dieciocho desde su recepción. El número de reseñas en trámite es también alto (38) y su porcentaje de aceptación ronda el 75%. —pese a que son bastantes los libros anunciados que finalmente no se asignan (28). Estas cifras apuntan a una previsible situación de retraso en la publicación de las reseñas aceptadas, cuando no de colapso de mantenerse estable el ritmo de recepción y la ratio de aceptación. En el próximo congreso en Huesca plantearemos algunas medidas para paliar esta situación.

Atlantis cumple escrupulosamente con todos los criterios de calidad que regulan su inclusión en los índices y bases de datos nacionales e internacionales en los que está recogida. Sin embargo, su situación en los índices de impacto internacionales más relevantes muestra un descenso relativo en 2015 en comparación con años anteriores. En JCR continúa incluida en Q4, con un percentil de 3,039 y el rango 176/181. No obstante, en *SCImago Journal and Country*

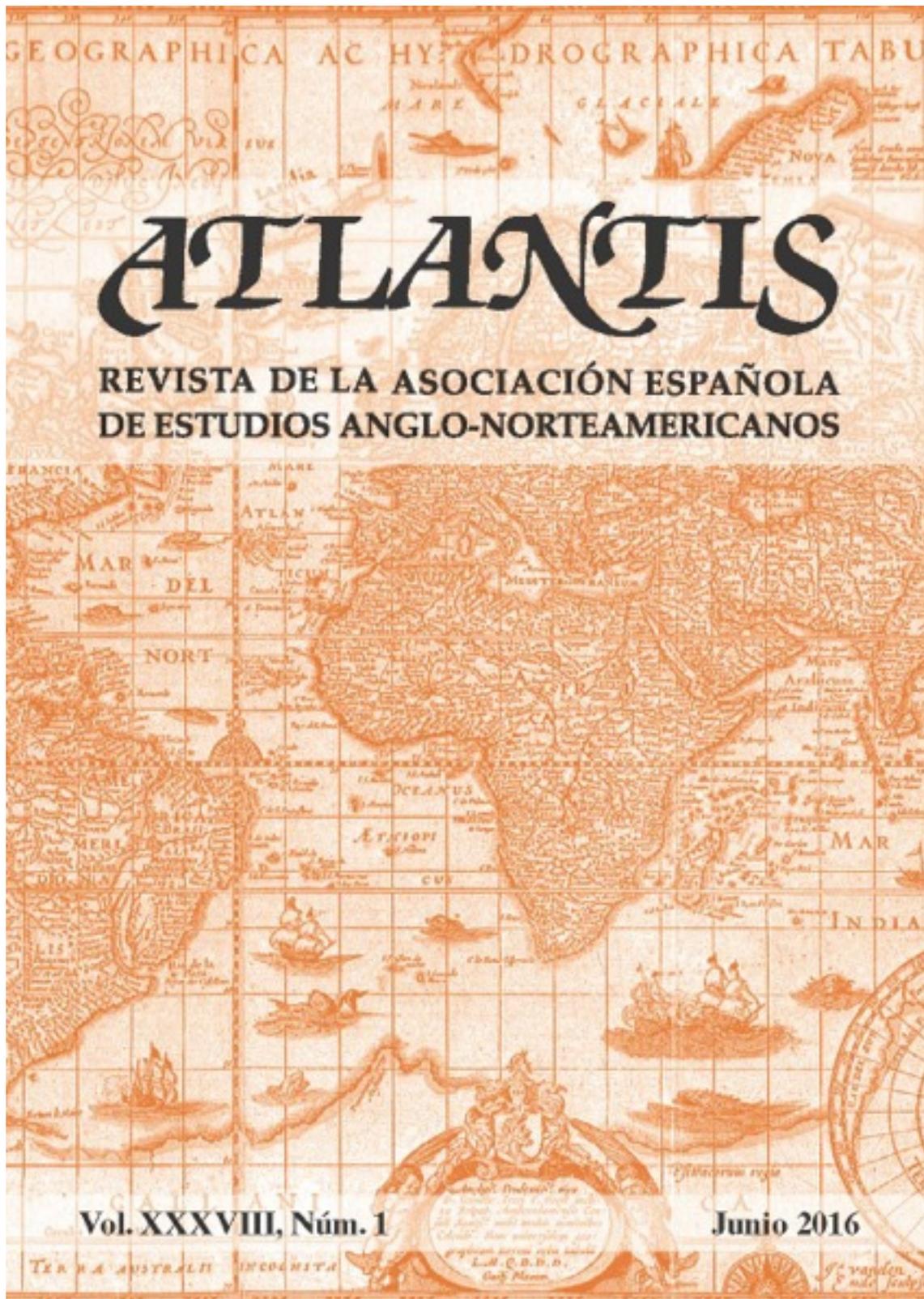
Rank (SJR) ha descendido al Q4 en las tres áreas: Cultural Studies, Language and Linguistics y Literature and Literary Theory. El descenso es también acusado en relación con otras revistas de nuestro entorno. Cabría, en parte, atribuir esta situación al carácter multidisciplinar de **Atlantis** el cual, de alguna manera, puede incidir en la ausencia de citas en revistas especializadas. Es conveniente, con todo, relativizar el alcance de este retroceso, en vista del cumplimiento estricto por nuestra parte de otros criterios relevantes. En cualquier caso, nos obliga, como equipo editorial, a no perder de vista esta circunstancia y a apelar, una vez más, a autores y lectores y, en general, a los socios y las socias de AEDEAN para que citen los trabajos publicados en **Atlantis** en otras revistas nacionales e internacionales a las que tengan acceso.

JUAN CAMILO CONDE

General Editor

jccsatlantis@um.es

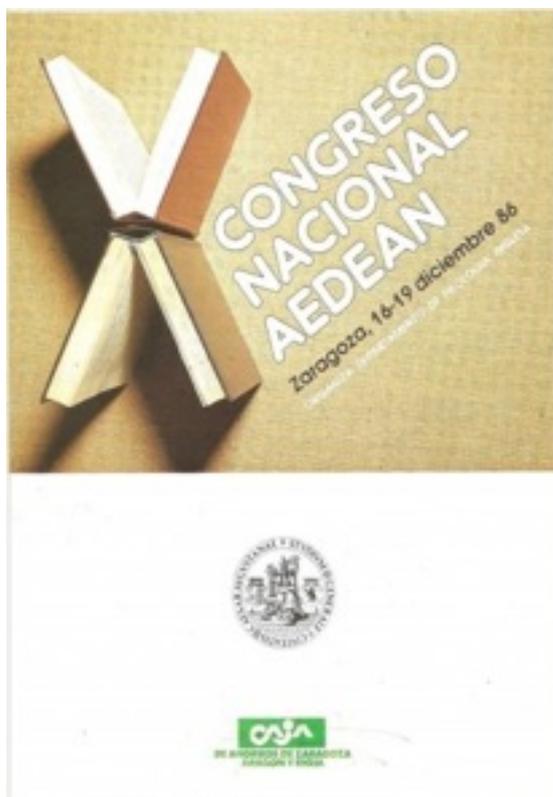




XL CONGRESO DE AEDEAN

UNIVERSIDAD DE ZARAGOZA
(CAMPUS UNIVERSITARIO DE HUESCA)

9-11 DE NOVIEMBRE DE 2016





PÁGINA WEB DEL CONGRESO:

<http://aedean2016.unizar.es/wordpress/>

1) ACADEMIC PROGRAMME

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

<http://aedean2016.unizar.es/wordpress/programme-2/>

2) KEYNOTE SPEAKERS

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

BAS AARTS



Bas Aarts is Professor of English Linguistics and Director of the Survey of English Usage at UCL. His research interest is in the field of syntax, more specifically verbal syntax. His recent publications include: *Syntactic gradience* (2007, OUP), *Oxford modern English grammar* (2011, OUP), *The English verb phrase* (2013, edited with J. Close, G. Leech and S. Wallis, CUP), *Oxford dictionary of English grammar* (2nd edition 2014; edited with S. Chalker and E. Weiner, OUP), as well as articles in books and journals. He is a founding editor of the journal *English Language and Linguistics* (CUP).

Lecture title: “Corpus Linguistics and the Teaching of English Grammar”

Chair: Dr Belén Méndez Naya

EVA ALCÓN SOLER



Eva Alcón Soler is Professor of English Language and Linguistics at the University Jaume I (Castelló) and leader of the competitive Research Group in Applied Linguistics to English Language Teaching. She has published widely on the acquisition of L2 pragmatics, the role of interaction in L2 learning, multilingualism and related issues, in international journals such as *Communication and Cognition*, *International Review of Applied Linguistics*, *System*, *Intercultural Pragmatics*, *Multilingua*, *International Journal of Educational Research*, *International Review of Applied Linguistics*, and authored, edited or coedited volumes published in Peter Lang, Springer, *Multilingual Matters*, Chapelle, C.A., SLA, Routledge and Cambridge University Press, among others.

Lecture title: “Learning Pragmatics: Insights from Instructional Contexts and Beyond”

Chair: Prof. Carmen Pérez-Llantada

ISABEL DURÁN GIMÉNEZ-RICO



Isabel Durán Giménez-Rico is Professor of American Literature and Vice-rector for International Affairs at the Complutense University of Madrid, and President of the Spanish Association for American Studies (SAAS). Her research and publication record on gender studies, literature, autobiography and ethnicity includes co-editing an eight-volume series on gender studies, and authoring over sixty articles and book chapters. Director of the UCM Research Group “Women’s Studies in the Anglophone Countries”, she has also been principal investigator of several national and international projects, and serves on the editorial board of numerous indexed journals in her field, both national and international. She has been a Fulbright grantee on two occasions.

Lecture title: “Life Writing and/as Criticism: the Transnational Spaces of Women’s Imagination.”

Chair: Prof. Francisco Collado-Rodríguez

ANNE WHITEHEAD



Anne Whitehead is Senior Lecturer in Modern and Contemporary Literature at Newcastle University. She has published the monographs *Trauma Fiction* (Edinburgh University Press, 2004) and *Memory: New Critical Idiom* (Routledge, 2009). She has also co-edited *W. G. Sebald: A Critical Companion* (Edinburgh University Press, 2004) and *Theories of Memory: A Reader* (Edinburgh University Press, 2007). She is currently co-editing *The Edinburgh Companion to the Critical Medical Humanities* (to be published in June 2016) and working on her next monograph, *Medicine and Empathy in Contemporary British Fiction*, which will be published by Edinburgh University Press in 2017.

Lecture title: “The Medical Humanities and the Question of Empathy.”

Chair: Dr Bárbara Arizti

WRITERS

ANNE KARPF



Anne Karpf is a writer, sociologist and award-winning journalist. A regular broadcaster for BBC Radio, she contributes columns and features to The Guardian and other British newspapers. Her four books of non-fiction include *The War After: Living with the Holocaust* (Faber), *The Human Voice* (Bloomsbury) and, most recently, *How to Age* (Pan Macmillan), published in the UK, USA, Brazil, China, Romania and (shortly) The Netherlands. A past recipient of a British Academy Thank-Offering to Britain Fellowship for her research, she is Reader in Professional Writing and Cultural Inquiry at London Metropolitan University.

Lecture title: “Writing Lives, Narrative Choices.”

Chair: Dr Silvia Pellicer-Ortín

TABISH KHAIR



Born in 1966 and educated up to his MA in a small town of India, Tabish Khair is the winner of the All India Poetry Prize. Khair’s novels have been shortlisted for the Encore Award (UK), Vodafone Crossword Award (India), Hindu Best Fiction Prize (India), Man Asian Literature Prize (Hong Kong/UK), DSC Prize for South Asia (UK/India), Aloa Prize (Denmark) and Prix de l’Inaperçu (France). Having worked as a school teacher in Gaya and a staff reporter in Delhi, Khair completed a PhD from Copenhagen University and later a DPhil from Aarhus University, where he is an associate professor now. Khair’s last novel, *How to Fight Islamist Terror from the Missionary Position*, was dubbed “unmissable” by the Times and “irreverent, intelligent, explosive” by Independent. It was a New Statesman book of the year and described as the ‘best’ post-9/11 novel by the New Republic. Khair’s latest study, *The New*

Xenophobia, was published by Oxford University Press in January 2016 and new novel on jihadi brides will be published by Penguin and others in late 2016.

Lecture Title: "Fiction and Fact: Making Sense of the World in Literature"

Chair: Dr M. Dolores Herrero

COMMEMORATIVE EVENT

Round Table: "Shakespeare's Afterlives"

[Round Table Summary](#)

CLARA CALVO



Clara Calvo is Professor of English Studies at the University of Murcia, where she teaches on Shakespeare, Jane Austen and the Romantics. Her publications include *Relations and Fool-Master Discourse in Shakespeare* (1991) and with Jean-Jacques Weber, *The Literature Workbook* (1998). With Ton Hoenselaars, she has edited *The Shakespearean International Yearbook*, 8, (2008) and a special issue of *Critical Survey on Shakespeare and the Cultures of Commemoration* (2011). Her edition of *The Spanish Tragedy*, with Jesús Tronch, is part of the Arden Early Modern Series (Bloomsbury, 2013), With Coppélia Kahn, she has edited *Celebrating Shakespeare: Commemoration and Cultural Memory* (Cambridge University Press, 2015). She is currently the President of SEDERI.

ÁNGELES DE LA CONCHA



Ángeles de la Concha is Honorary Research Fellow at the Spanish National University of Distance Learning (UNED) in Madrid where she has taught early modern drama and contemporary fiction. Related to these subjects, she has co-authored *English*

Literature in the Second Half of the 20 th Century (2006) and *Ejes de la Literatura Inglesa Medieval y Renacentista* (2010). On the subject of Shakespeare's afterlives, she has edited and introduced the volume *Shakespeare en la imaginación contemporánea. Revisiones y reescrituras de su obra* (2004) contributing with chapters on Marina Warner's Indigo and Robert Nye's *Falstaff*; she has also published the articles "Crossing the lines, crossing the squares'. Marina Warner's New Cartography of *The Tempest*" (2002), "The End of History. Or is it? Circularity versus progress in Caryl Phillips' *The Nature of Blood*" (2000) where she explores Phillips' prequel to *Othello*, and "Problemas de representación: Goneril y Regan se cambian de autor" where she analyses Jane Smiley's brilliant rewriting of *King Lear A Thousand Acres* (1997). Other than this line of research, she has worked and published extensively in the field of feminist and gender studies, focusing on issues of gender violence, trauma and ethics.

CELESTINO DELEYTO



Celestino Deleyto is Professor of English and Film Studies at the University of Zaragoza. He is the author of *The Secret Life of Romantic Comedy* (Manchester U.P., 2009), as well as many articles on film genre and romantic comedy, and, with María del Mar Azcona, of *Alejandro González Iñárritu* (The University of Illinois Press, 2010). His book *From Tinseltown to Bordertown: Los Angeles on Film* is forthcoming from Wayne State U.P. (2017). Published articles on Shakespeare and cinema include "Men in Leather: Kenneth Branagh's *Much Ado About Nothing*" (Cinema Journal:, 1997) and "The Construction of Space and the Monstrous-Feminine in the Welles-Text" (*Critical Survey*, 1998). He is currently researching on Transnational Cinema, Borders, and Cosmopolitan Cinema. His article "Looking from the Border: A Cosmopolitan Approach to Contemporary Cinema" is forthcoming from *Transnational Cinemas* (2017).

DOUGLAS LANIER



Douglas Lanier is Professor of English at the University of New Hampshire. He has taught at Duke, UCLA, Allegheny College, and Gonville and Caius College, Cambridge, as well as the University of New Hampshire. Professor Lanier is widely recognized as a pioneer in the study of modern appropriations of Shakespeare in all media. His book, *Shakespeare and Modern Popular Culture* (OUP, 2002), established the basic parameters of one of the most lively fields in Shakespeare studies today. He is currently at work on a study of

the adaptation of *Othello* to the screen worldwide and a book on *The Merchant of Venice* for *Arden's Language & Writing* series. He has been the recipient of several fellowships and awards and for 2016-7 he is the Fulbright Global Shakespeare Centre Distinguished Chair at Queen Mary University of London and the University of Warwick.

Chair: Prof. Clara Calvo

Venue

The Conference will be held at the

Centro Cultural Ibercaja Huesca – Palacio Villahermosa



Address: Villahermosa 1. 22001 Huesca, Spain

THE UNIVERSITY OF ZARAGOZA

Founded in 1542, the [University of Zaragoza](#) is one of the oldest universities in Spain and the public university of Aragón, a region with a history dating back to the Roman period that had a decisive role in the construction of Spain. The university has over 40,000 students in its 22 faculties. Its activity is spread along the three provinces of Aragón, with teaching campuses and research centres in Huesca, Teruel and Zaragoza.



Together with the public Universities of Navarre, The Rioja and Lleida, the University of Zaragoza forms part of the Iberus Campus, distinguished by the Ministry as International Campus of Excellence.

The **University of Zaragoza** is the main centre of innovation and research in the Ebro Valley and has great prestige in various areas, including the Humanities, both in teaching and research activities.

The **Department of English and German Studies** has been a pioneer in the establishment of Erasmus and other agreements for the exchange of students and staff members from Europe, Latin America, Australia and the USA, and has four established research teams that have been carrying out competitive national and international projects in the last thirty years in the fields of language, linguistics, literature, literary criticism, culture and cinema in English:

- **Contemporary Narrative in English**, led by Prof. Susana Onega
- **Interlae**, led by Prof. Ignacio Vázquez Orta
- **Cine, cultura y sociedad**, led by Prof. Celestino Deleyto Alcalá
- **Swift**, led by Dr. Ana M^a Hornero Corisco

THE CITY OF HUESCA

With more than 50,000 inhabitants, Huesca is a dynamic and modern city that offers endless possibilities to all sorts of visitors. During the Middle Ages, Huesca had an active intellectual and academic role in the Kingdom of Aragon. On 12 March 1354, Peter IV of Aragon

founded in it the **Sertorian University**, aimed at the development of classical studies along the lines set by the Academy of Latinity founded by the first-century Roman scholar, Sertorius.

Historical Heritage

The City of Huesca is full of history and legends. The oldest traces of human settlement in the area that Huesca occupies today date from the Neolithic Period. Huesca was an important Roman city (called Osca, hence the demonym “Oscense”). It was Muslim for four centuries until it was reconquered by King Peter I of Aragon and Navarre, who set the bases for its development into the Aragonese city that we know today.

Its most important monuments are the Medieval walls (9th century), the Romanesque church and cloister of St Peter the Old, the Royal Palace of the Kings of Aragon (where tradition locates the legend of the Bell of Huesca), the Medieval churches of Santa María de Salas, San Miguel and Santa María in Foris, the Gothic cathedral, the Town Hall (15th century), the Baroque churches of San Lorenzo and Santo Domingo, the octagonal building of the Sertorian University and the Modernist social “Casino.”



Cultural Activities

Huesca has an intense cultural activity: festivals, conferences, performances, exhibits, talks and conferences. It also hosts a film festival (June), an International Theater and Dance Fair (October), and an Art Festival (“Periferias,” in October). The city also holds a number of museums and sport events that attract many visitors.

Huesca is also well-known for its wines (D.O. Somontano) and its cuisine. Particularly famous is its national award winning confectionery.

Last but not least, the “Fiestas Mayores,” celebrated every year from the 9th to the 15th of August in honour of St Laurent, its patron-saint. As a form of celebration, the inhabitants of Huesca take to the streets dressed in white and green and with basil plants pinned on their lapels as a symbol of love.



THE REGION OF HUESCA

Nature

Huesca's privileged location—only an hour away from the incomparable landscapes of the Pyrenean system to the north and thirty minutes away from the austere Monegros steppes to the south— provides its visitors with a wide range of free time activities in its great outdoors: skiing in the best Spanish snow resorts, playing golf in Arascués-Nuevo, gliding in Monflorite, windsurfing in Arguis or Tormos, rafting down the Gállego river, rock climbing in Vadiello, canyoning in Guara, or simply going for a nice hike in one of its many Natural Parks.



Places to Visit

The region also holds an important cultural heritage, with numerous examples of Romanesque art, as well as the architectural treasures that often marked the Aragonese rout to Compostel, to be found in towns such as Jaca (with its citadel and cathedral), Graus (with its Plaza Mayor), Alquézar (with its collegiate church), Roda de Isábena (with its cathedral), and so many others. The Castle of Loarre, the Romanesque monasteries of San Juan de la Peña, Santa Cruz de la Serós, Obarra, Aínsa, and Alaon, and the ancient stone bridges over secluded rivers are some of the sites that attract thousands of visitors every year, offering them the unadulterated beauty of times past.



Webpages of Interest:

- <http://www.huescaturismo.com>
- <http://www.huescaturismo.com/es/carne-visitante/>
- <http://www.huescaturismo.com/es/oficinas-turismo/>
- <http://www.huescaturismo.com/web/callejero.aspx>
- <http://www.huescaturismo.com/es/gastronomia/>
- <http://www.huescaturismo.com/es/servicios/>

GETTING TO HUESCA



By Plane

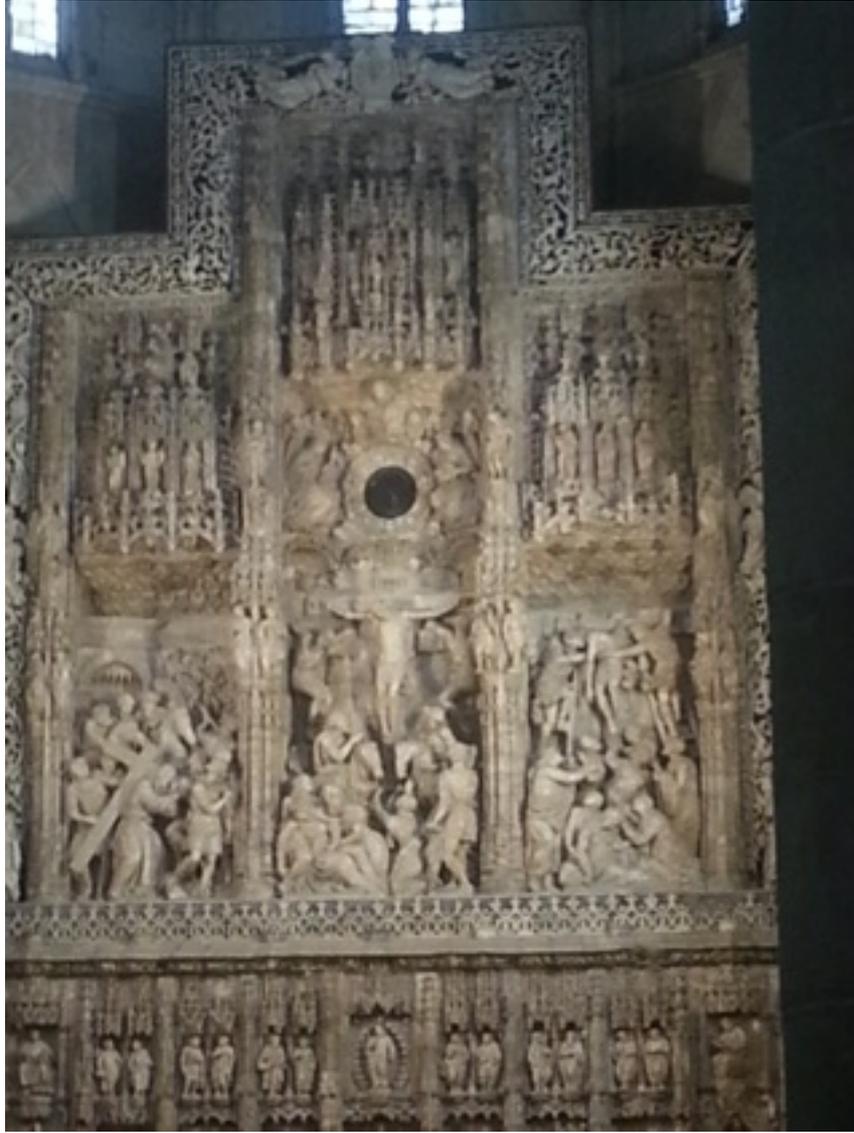
Huesca has its own airport (Huesca-Pirineos), located 10 km away from the city centre. However, its activity is rather limited.

Zaragoza Airport is located 10 km away from the capital. It operates with airlines such as Air Europa, Evelop, Orbest, Ryanair, Volotea, Vueling and Wizz Air, connecting Zaragoza with a number of Spanish and European cities. There is a shuttle bus service that takes passengers to the city centre and the Bus/Train Station.

By Land

- **Train:** Huesca Intermodal Station belongs to the AVE (High-Speed) Train Network. AVE trains connect Huesca to Zaragoza and Madrid on a regular basis; INTERCITY, Regional, TRD and MD also connect the city of Huesca to Zaragoza and Valencia. Conference attendants may benefit from a 35% discount on their train tickets to Zaragoza Delicias / Huesca stations. See the attached document: [TES_2016_01079](#)
- **Bus:** There are direct buses to Huesca Intermodal Station from Barcelona and Zaragoza, operated by Alosa. Click [here](#).

- **Car:** Huesca is easy to reach by car. The city is connected by motorway to Zaragoza (A-23, 1 hour), Madrid (A-2, 4 hours), Valencia (A-23, 4 hours) and Barcelona (A-2 and A-22, 3 hours).



OTROS CONGRESOS, SEMINARIOS, REVISTAS Y VOLÚMENES EN PREPARACIÓN¹

1) CONGRESOS Y SEMINARIOS

1) SPANISH CONFERENCES

OCTOBER 15, 2016

8th International Conference of the Iberian Association of Translation Studies and Interpreting (AIETI): *Beyond Limits*. Alcalá de Henares, Madrid, March 8-10, 2017.

13th International Spanish Association for American Studies (SAAS) Conference. "Understanding (Human) Nature". Cáceres, April 5-7, 2017.

"Staging 21st Century American Crises". Valencia, March 9-10, 2017.

OCTOBER 16, 2016

V Conference "Innovation in Philology and Communication Studies: Methodological and Research Applications". Valencia, December 14-15, 2016.

OCTOBER 30, 2016

ASYRAS 2017. Barcelona, January 25-27, 2017.

NOVEMBER 1, 2016

CAAR: *Diasporic Encounters, Subjectivities in Transit: Race, Gender, Religion and Sexualities in the African Diasporas*. Málaga, June 13-17, 2017.

16th Triennial EACLALS Conference. Oviedo, April 3-7, 2017.

Conference Theme:

Performing the Urban: Embodiments, Inventories, Rhythms

Call for papers:

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

The rapid and continued growth of cities in the twentieth and twenty-first centuries has intensified academic interest in the urban, as material reality and as imaginary or symbolic construction. A postcolonial perspective on the theory and practice of the urban expands Eurocentric notions to include different ways of inhabiting, performing or embodying a variety of cities, while dissecting neo-colonial and decolonial gestures of urbanization and of representation. In a globalised world in which the network economy appears to be intrinsically connected to the urban, postcolonial studies also invite us to decentre this dominant narrative by examining the margins and limits of the urban, or indeed non-urban spaces in which other ways of being and dwelling exist or may emerge.

High levels of mobility currently typify urban space. Cities have become places of encounter *par excellence*, bringing strangers together in spaces of embodied proximity, containing opportunities for both inclusion and exclusion of difference. The various forms of globalization have brought about a movement of persons across national borders, most often leading to city dwelling and a diverse experience and performance of the urban. In this context, and in the different specific locations and historical circumstances that characterize the post-colonial, how do individuals or collectives appropriate and perform urban space? Amid the new technologies and shifting geopolitical maps of the present century, how are urban communities imagined and performed? In times of perceived insecurity, are the urban capabilities described by Saskia Sassen being weakened by fear or by the power of the nation-state? How are urbanites contesting these sweeping narratives and other hegemonic ideologies affecting the contemporary post-colonial world? How is the urban performed emotionally?

This conference is an invitation to rethink, research and discuss the urban (and the counter-urban) as performance and construction, and to do so from a variety of disciplinary approaches, theoretical perspectives and creative productions.

Papers are invited on topics under the following headings:

1. Performing the urban: enactments of the urban, rhythms, social patterns, identities, subjectivities, imaginaries.
2. Performance as an urban practice: urban spectacles, audiences; agents, choreographers of the urban; the urban space as stage. Urban drama, comedy, art.
3. Changing performances: resisting the urban; sustainable cities; eco-urbanity.
4. Embodied urban encounters: living urban contact; post/trans/human bodies; transcultural exchange. Intersections, cross-overs.
5. Bodily performances: art, politics, leisure; street-dwelling.
6. Urban inventories: structural, architectural, archival, museums.
7. Urban rhythms and historical rhythms: changes in the perception and enactment of cities. Post/colonial shifts (wars, fears, occupation, liberation).
8. Emotional performances of the urban.
9. Writing the city: urban literature, the global city as post/colonial text.

Confirmed Keynote Speakers and Invited Writers and Performers include:

Ien Ang, Western Sydney University
Angie Cruz, University of Pittsburgh
Simone Lazaroo, Murdoch University
Aritha van Herk, University of Calgary (Anna Rutherford Lecture)
Helen Gilbert, Royal Holloway University
Ananya Kabir, King's College London

Manjula Padmanabhan, author, artist

Proposals

We invite contributions for 20-minute papers or 90-minute panels addressing the conference topic.

Please send a 300-word abstract for individual papers or 450-word abstract for panels, accompanied by a short bio-note of all speakers (100-150 words) and 5-6 keywords, to: eaclals.oviedo@gmail.com

Deadline: 1 November 2016

Reply on acceptance by 15 December 2016

For updated information, please visit our website: www.eaclals.oviedo17.com (Coming online soon)

More info on EACLALS (European Association for Commonwealth Literature and Studies) at: <https://eaclals.eu>

NOVEMBER 28, 2016

The child and the book: Interdisciplinary links between Children's Literature and the arts. Valencia, March 30-April 1, 2017.

NOVEMBER 30, 2016

27 Congreso de la Asociación Europea de Lingüística Sistémica Funcional. Salamanca, June 28- July 1, 2017.

Systemic Functional Linguistics at the Crossroads: Intercultural and Contrastive Descriptions of Language From a systemic functional perspective, language is considered essentially a probabilistic system. An important part of the meaning of any feature is its relative probability in relation to other mutually defining features and, therefore, language description is intimately related to the (un)expectedness of the behaviour, presence, absence, etc. of linguistic phenomena. However, globalization is dynamically pervading cultural and historical groups, identities and languages to an unprecedented extent and thus it is not surprising that cultural differences, hybridizing processes and diversity are challenging our knowledge and our expectations on the probability and extent of linguistic phenomena and their behaviour. Thus, by positioning linguistics at the crossroads, the conference invites participants to explore how cultural dynamics challenges linguistic description both in theory and practice from a variety of perspectives, including how paradigmatic choices are realized syntagmatically in different languages, how experience is construed in different settings, or how social roles and relations are enacted in culturally diverse situations, just to name a few. The conference also aims at addressing the question of how SFL is located at the crossroads between past and future in terms of the theoretical achievements and practical applications so far achieved and, therefore, it also invites proposals dealing with up-to-date theoretical constructs and practical applications from intra- and inter-disciplinary perspectives which show how SFL is at the cutting edge of linguistic description.

Prospective contributions for Paper and Poster Presentations Contributions are welcome for the following thematic strands and colloquia, albeit, as in previous conferences, papers with a

systemic functional focus will also be considered even if they do not address the conference themes:

Thematic Panel Sessions

- SFL at Intercultural Crossroads: This strand focuses on work which presents analyses or addresses questions related to contexts of situation which are better described in terms of diversity and hybridization, including those defined by intercultural metaphors like 'melting pots' or 'salad bowls', or labelled as multicultural, intercultural, or cross-cultural.

<http://eventum.usal.es/go/esflc2017> esflc2017@usal.es

- SFL at Contrastive Crossroads: Contrastive description is being revealed as a fruitful avenue to explore language behaviour at all levels and with a variety of purposes. Examples range from paradigmatic patterns and diverging syntagmatic realizations, to theoretical as well as practical implications for language learning, to name just a few.

- SFL at Crossroads in Linguistics and Beyond: This strand focuses on theoretical approaches and practical applications, particularly those which consider intradisciplinary and interdisciplinary complex frameworks, such as SFL and Discourse Analysis, SFL and Critical Discourse Analysis, SFL and Cognitive Linguistics, SFL and Literacy and Education, SFL and Translation, etc.

- SFL at the Cutting Edge of Descriptions of Language: The focus of this strand is on up-to-date theoretical and practical accounts of language from a systemic functional perspective, as well as challenges and pointers for future in both theoretical and descriptive linguistics. Colloquia.

- 1er Coloquio 'La LSF en/del Español' / 1st Colloquium: 'SFL in/of Spanish' (Language of this colloquium: Spanish) (please check the conference website for this CFP) - 2nd Colloquium 'Empirical Evidence and Theoretical Assumptions in SFL' (Language of this colloquium: English) (please check the conference website for this CFP)

Submissions

Abstracts (300 words maximum, plus a short list of key references) should contain a statement of the aim of the contribution, and should make clear how the paper relates to previous and/or current work within SFL and to the panel and/or colloquium chosen. Abstracts should provide a description of the main contents and results to be presented. If a proposal is not accepted for a colloquium, it will still be considered for one of the panels of the conference, so a panel should also be chosen when submitting for a colloquium just in case the proposal does not fit in the colloquium. Maximum number of proposals per person (papers and posters): 2 co-authored or 1 singleauthored + 1 co-authored.

SFL Pre-Conference Institute

Date: 28th June, 2017 Workshops will be offered in a variety of topics, including SFL analysis of Spanish or Analysing Language by means of UAM CorpusTool. Please check our website for update information on the workshops and registration procedure.

Confirmed Plenary Speakers

Jorge Arús Hita (Universidad Complutense de Madrid, Spain)

Tom Bartlett (Cardiff University, UK)

Adriana Bolívar (Universidad Central de Venezuela, Venezuela)

Elsa Ghio (Universidad Nacional del Litoral, Argentina)
Mick O'Donnell (Universidad Autónoma de Madrid, Spain)

'Geoff Thompson' Invited Lecture and ESFLA Young Scholar Bursary

In honour of Geoff Thompson's immense contribution to systemic functional linguistics, the European Systemic Functional Linguistics Association sponsors a bursary each year for the European Systemic Functional Linguistics Conference. The bursary provides support for a young scholar whose conference paper draws significantly on Geoff's work. Requirements and instructions for applications for 2017 ESFLA bursary are available at the conference website.

In addition, the conference will also celebrate Geoff Thompson's work and dedication to extending systemic functional linguistics by inviting a speaker with a long trajectory within the European association. Our Guest Speaker will be Mick O'Donnell (Universidad Autónoma de Madrid and UAM CorpusTool creator).

Dates and Deadlines

Submission period opens: 1 October 2016 Deadline for submissions: 30 November 2016 Notice of acceptance: 15 January 2017 Early-bird registration (all): 15 January to 31 March 2017 Ordinary registration period (all): 1-30 April 2017 Extension of registration period for attendees only: up to 25 June 2017

DECEMBER 1, 2017

III Congreso Internacional Visiones de lo Fantástico: "El horror y sus formas". Barcelona, June 28-30, 2017.

JANUARY 1, 2017

"Transmodern Perspectives on Contemporary Literatures in English". Zaragoza, April 26-28, 2017.

JANUARY 16, 2017

Asociación Española de Lingüística Aplicada (AESLA) 35º CONGRESO INTERNACIONAL. Jaén, May 4-6, 2017.

JANUARY 31, 2017

7th Biennial International Conference on the Linguistics of Contemporary English (BICLCE). Vigo, September 28-30, 2017.

**"Constructions and language processing:
Performance-driven constraints on perception and production:"**

Workshop at BICLCE2017 (7th Biennial International Conference on the Linguistics of Contemporary English, <https://biclce2017.wordpress.com/>) in Vigo, 28-30 September 2017

Convenors: David Tizón-Couto (University of Vigo),
David Lorenz (Albert-LudwigsUniversität Freiburg),
Jong-Bok Kim (Kyung Hee University, Seoul),
Yolanda Fernández-Pena (University of Vigo),
Javier Pérez-Guerra (University of Vigo).

There is a growing body of research that addresses language processing from a constructional point of view. For instance, argument structure constructions have been shown to aid the comprehension of denominal verbs (Kaschak and Glenberg 2000) or of general sentence meanings (Bencini and Goldberg 2000), and a range of experimental studies have highlighted the importance of preemptive contexts in the perception of a particular construction as ungrammatical (e.g. the attributive adjective construction, cf. Boyd and Goldberg 2011). Constructions have also been shown to affect speech production in several ways. Thus, frequency-driven phonetic reduction is well documented (Jurafsky et al. 2001, Gahl and Garnsey 2004). Furthermore, syntactic priming (Gries 2005), lexical boost (Pickering and Ferreira 2008) and simple relative frequencies (Gries et al. 2005) have an impact on the online performance of ensuing speech or on sentence completion. Processing has also been dealt with from the perspective of efficiency, i.e. in terms of the linguistic variants that might arise under the pressure of increased processing constraints. Most of these approaches assume that simplicity in one part of the grammar often results in complexity in another (e.g. sentence end weight acting as a trade-off for a long subject constituent). In this vein, Rohdenburg (1996), Hawkins (2004) or Mondorf (2009), among others, account for language variation by posing processing-based psycholinguistic generalizations such as: 'Complexity Principle', 'Minimize Domains', 'Maximize Online Processing', 'Minimize Forms', 'Support Strategies', etc. Designed to encompass both the constructional and the efficiency-based approaches to processing, the workshop invites synchronic and diachronic corpus-based or experimental research on the impact of language processing on spoken language and communication (at any level of linguistic analysis).

Call for papers. The workshop will consist of full papers and work-in progress reports, which will be allotted 20 minutes for presentation (plus 10 minutes for discussion). The deadline for submissions of abstracts (ca. 500 words, excluding title, references and keywords) is 31 January 2017. Notification of acceptance will be sent out by the end of 15 March 2017. Abstracts should be sent to biclice.processing.workshop@gmail.com. We are planning to publish the papers after peer-review process in a special issue of a reputable journal.

References:

- Bencini, Giulia M.L. and Adele E. Goldberg. 2000. The contribution of argument structure constructions to sentence meaning. *Journal of Memory and Language* 43.4:640-51.
- Boyd, Jeremy K. and Adele E. Goldberg. 2011. Learning what not to say: The role of statistical preemption and categorization in "a"-adjective production. *Language* 81.1:1-29.
- Gahl, Susanne and Susan M. Garnsey. 2004. Knowledge of grammar, knowledge of usage: Syntactic probabilities affect pronunciation variation. *Language* 80.4: 748-75.
- Gries, Stefan T. 2005. Syntactic priming: A corpus-based approach. *Journal of Psycholinguistic Research* 34.4: 365-99.
- Gries, Stefan T., Beate Hampe, and Doris Schönefeld. 2005. Converging evidence: Bringing together experimental and corpus data on the association of verbs and constructions. *Cognitive Linguistics* 16.4: 635-76.
- Hawkins, John A. 2004. *Efficiency and complexity in grammars*. Oxford: Oxford University Press.
- Jurafsky, Daniel, Alan Bell Michelle Gregory, and William D. Raymond. 2001. Probabilistic relations between words: Evidence from reduction in lexical production. In Joan Bybee

- and Paul J. Hopper (eds.) *Frequency and the emergence of Linguistic Structure*, Amsterdam: John Benjamins, 229-54.
- Kaschack, Michael and Arthur Glenberg. 2000. The role of affordances and grammatical constructions in language comprehension. *Journal of Memory and Language* 43: 508-29.
- Mondorf, Britta. 2009. *More support for more-support*. Amsterdam: John Benjamins.
- Rohdenburg, Günter. 1996. Cognitive complexity and increased grammatical explicitness in English. *Cognitive Linguistics* 7(2), 149–182.
-

FEBRUARY 13, 2017

International Conference GALA 13. Palma de Mallorca, September 7-9, 2017.

**The SiforAGE International Conference
"Envisioning a New World"**

Social Innovation for Active and Healthy Ageing 19th, 20th, and 21st October 2016 Universitat de Barcelona / CaixaForum Barcelona

With The SiforAGE International Conference, the goal is to bring together actors from different disciplines and fields of research to discuss ageing, the ageing process, the challenges presented, and possible ways ahead for the future. The situation demands a visionary approach, so that groundwork can be laid, in a rational way, for the creation of a better-adapted society for the future. There is no better time to do that than now. The Conference is the final activity of The SiforAGE Project, an innovative project of four years duration whose mission has been, in part, to make some headway along this path. Some of the research and work undertaken by the Project partners will be presented and discussed during the Conference.

<www.siforageconference2016.eu>

IV International Conference of the Spanish Association of Indian Interdisciplinary Studies (AEEII): Yoga. Corporeal and Spiritual Bodies in India. Oviedo, Asturias, November 30-December 2, 2016.

Yoga. Corporeal and Spiritual Bodies in India
30th November - 2nd December 2016
Faculty of Philosophy and Letters. University of Oviedo, Spain.

Registration:

- Regular fee 16/07/2016-30/10/2016

No tradition has probably been constructed as more timeless, intrinsically authentic and inherently Indian as Yoga. Yoga has come to be an icon of Indian culture and civilization, linking together, in a seemingly unbroken line, the glory of the past Indus civilization with current times, opening future possibilities to the modern, the postcolonial and the global/glocal Indian. Yoga embodies a double nature that dates back to Yogic Literature, which deals with the body perspective of yoga, as opposed to the perspective of Orientalist scholars who were exclusively

concerned with the philosophical, mystic, magic, religious and metaphysical nature of yoga. Yoga then can be linked to physiology, but there are scientific analyses that give relevance to the mystical, esoteric, and profound symbolic value as a means to think and, even more, go beyond thinking. Indian culture seems to be linked to the idea of classical yoga in its transcendental perspective, as opposed to a “modernized” physical yoga which is said to be a product of Western “misunderstanding”.

The IV International Conference of the Spanish Association of Indian Interdisciplinary Studies, to be held at the University of Oviedo, Spain, is happy to announce the forthcoming conference entitled “Yoga. Corporeal and Spiritual Bodies in India.” Perceptions of yoga have drastically changed from the first half of the 20th century bringing along new debates on yoga within the academia. This conference aims to dissert on the Cartesian mind/body dichotomy yoga involves and how bodies are constructed and seen by and within yoga. The classical definitions of yoga included in the *Katha Upaniṣad* or the *Yoga Yājñavalkya* highlight that “yoga is the steady restraining of the senses” [*yoga sthirā indriya dhāraṇā*], “yoga is the union of the individual soul with the transcendental Self” [*saṁyogo yoga jīvātma-paramātmnoḥ*] and that “yoga is the coming to standstill of the whirls of consciousness” [*yoga citta vṛtti nirodhaḥ*]. Taking into account these definitions of yoga it is clear that the difference between subtle and corporeal bodies is fundamental to the Indian Hindu context. Yoga is, therefore, viewed as a holistic philosophy of existence and thinking and offers a wide range of fields of exploration.

The conference will prioritize the following themes:

- . Anthropological perspectives of yoga
- . Art: Our bodies and what they mean
- . Yoga and Bollywood
- . Feminism, body image and yoga
- . Yoga: the linguistic/language perspective
- . Corporeal and spiritual icons and images
- . Yoga: Literary perceptions
- . Yoga lost in translation
- . Yoga in the modern world. Contemporary perspectives.
- . The marketing of Yoga: socio-political appropriations of Yoga and spirituality
- . Metaphysical and eco-spiritual approaches
- . Corporeal and spiritual dimensions of dance and music

Confirmed speakers

Sumanyu Satpathy, University of Delhi, India

María Tausiet, ex-researcher at CSIC and independent scholar

Guillermo Rodríguez y Mónica de la Fuente, Casa de la India, Valladolid

M^a Beatriz Martínez del Fresno y Eva Álvarez Martino, Universidad de Oviedo

More information at aeii2016.espora.es.

Following the conference there will be a cfp for double-blind peer reviewed publication. Details will be regularly uploaded on the conference web page.

Conference Organisers:

Carmen Escobedo de Tapia y Alejandra Moreno Álvarez, Universidad de Oviedo

SEGUNDAS JORNADAS DE ESTUDIOS IRLANDESES
*An Interdisciplinary Approach to Ireland through its Music, History,
Literature and Cinema*

Del 12 al 16 de diciembre de 2016

Aula García Lorca
Facultad de Filosofía y Letras
Universidad de Granada

Dirección

Pilar Villar-Argáiz y Burcu Gülüm Tekin

Dpto. de Filologías Inglesa y Alemana
Universidad de Granada

Coordinación

Encarnación Hidalgo Tenorio y José Ruiz Más

Dpto. de Filologías Inglesa y Alemana
Universidad de Granada

A pesar de ser un país relativamente pequeño, Irlanda posee una tradición cultural muy rica y dinámica. Estas Jornadas pretenden introducirnos en esa cultura a través de su literatura, música, cine e historia. De esta forma, se propone ampliar el conocimiento del alumnado de materias tradicionalmente desconocidas en la universidad española u ocultas bajo nomenclaturas como "Literatura Inglesa" o "Cultura y Civilización Británicas". Las Jornadas harán especial hincapié en las representaciones culturales de la llamada "otredad" vigentes en una sociedad tan contradictoria como la irlandesa, en la que todo lo que no se ajusta al canon del sujeto masculino puede quedar marginado (i.e. mujeres, homosexuales, inmigrantes, gitanos, pobres, etc.). Para abordar este aspecto, las Jornadas contarán con profesores especialistas en el tema así como con cinco ponentes plenarios, entre los que se encuentran una activista feminista y tres artistas de reconocido prestigio en el panorama cultural de Irlanda, en los ámbitos poético, musical y fílmico: la poeta Eiléan Ní Chuilleanáin, la artista-performance Mary McPartlan y el cineasta Maurice H Fitzpatrick.

Evaluación

Asistencia: El alumnado deberá haber asistido a un 90% de las sesiones para lo cual se llevará a cabo un control con firma de las mismas. Su ausencia a más sesiones de las permitidas deberá ser debidamente justificada.

Presentación de memoria final: Además, el alumnado deberá elaborar un breve resumen que se entregará en el plazo de 15 días después de finalizar las sesiones.

PROGRAMME

12 December

10.30-11.00. Opening Ceremony. Coord. Máster and organizers

11.00-11.30. "The Poetry of Eiléan Ní Chuilleanáin", Pilar Villar-Argáiz (Univ. Granada)

11.30-12.30. Plenary. Poetry Reading by Irish Poet Eiléan Ní Chuilleanáin. Chair: Pilar Villar-Argáiz

Break

13.00-13.30. “Alienated bodies: Victims of Incest in Contemporary Irish Narrative”, Elena Jaime de Pablos (Univ. Almería)

13.30-14.00. “Eimar O’Duffy’s ‘Wasted Island’: Metaphor, Intertextuality & Gender Representation”, John Keating (Univ. Granada)

13 December

11.30-12.30. Plenary. Irish Music and Art: An Interdisciplinary Performance by Mary Mcpartlan. Chair: Encarnación Hidalgo Tenorio

13.00-14.30. *New Critical Voices in Irish Studies* (Univ. Granada)

- “Irish Step Dancing and Ceilí Events as Vital Cultural Agents in the Promotion of Irish Identity Past and Present”, Lydia Canning
- “No More Passive Martyrs: Female Empowerment in Maeve Kelly’s *A Life of Her Own*”, Angela Rivera
- “Rory O’Neill’s Memoir *Woman in the Making: The Fight of an Irish Drag Queen for LGBT Rights*”, Christian Ferrer

14. December

10.30-11.00. “Bloody Sunday y Cultura Jurídica Popular”, Josefa Ruiz Resa (Univ. Granada)

11.00-11.30. “La Presencia Irlandesa en la Obra Gaditana. Una perspectiva Jurídica”, Celia Prados (Univ. Granada)

11.30-12.30. Plenary. “The Justice for Magdalenes Campaign”, Katherine O’Donnell (University College Dublin). Chair: Encarnación Hidalgo Tenorio

15. December

11.30-12.30. Plenary. “The Screening of *The Boys of St. Columb’s*”, Maurice H Fitzpatrick (Univ. Cologne). Chair: José Ruiz Más

13.00-13.30. “An Interdisciplinary Approach to Ireland”. Juan Ráez Padilla (Univ. Jaén)

13.30-14.00. “‘Gathering Simples of the Moon’: Struggling to Translate Joyce’s ‘Pomes Penyeach’ into Spanish”, José Ruiz Más (Univ. Granada)

16. December

10.30-11.30. “‘We Were Treated Very Badly, Treated like Slaves’: A Corpus-Assisted Critical Discourse Analysis of Victims’ and Witnesses’ Accounts of the Magdalene Laundries”, Encarnación Hidalgo Tenorio (Univ. Granada) & Miguel Ángel Benítez Castro (Univ. Zaragoza)

11.30-12.30. Plenary. “Historicgraves.com: The Online Graves and Graveyards Finder”, Maurizio Toscano (Historic Graves). Chair: Pilar Villar-Argáiz

13.00-13.30. “Terrorist Violence in Northern Ireland: The Violent Loss of the Male Figure in Deirdre Madden’s *Hidden Symptoms* and *One by One in the Darkness*”, Luis Antonio Sierra (Univ. Jaén)

13.30-14.00. “Searching for the Mother in the Mirror: Roddy Doyle’s *Her Mother’s Face*”, Burcu Gülüm Tekin (Univ. Granada)

14.00. Concluding remarks

2) EUROPEAN CONFERENCES

Below you'll find a list of the latest European conferences published on the ESSE website.

[Understanding \(Human\) Nature: XIII International SAAS Conference](#)

University of Extremadura, Cáceres, 5-7 April 2017 (posted 23 September 2016)

[Systemic Functional Linguistics at the Crossroads: Intercultural and Contrastive Descriptions of Language. 27th European Systemic Functional Linguistics Conference](#)

University of Salamanca, Spain, 29 June-01 July 2017 (posted 23 September 2016)

[Joyce's Fiction and the New Rise of the Novel: The X James Joyce Italian Foundation Conference in Rome](#)

Rome, Italy, 1-3 February 2017 (posted 21 September 2016)

[The 11th International Conference of IDEA](#)

Çankaya University, Turkey, 12–14 April 2017 (posted 20 September 2016)

[Art and the Environment in Britain, 1700-Today](#)

Université Rennes 2 Haute-Bretagne, France, 2-3 March 2017 (posted 18 September)

[Trash: a Graduate Symposium](#)

Vienna, Austria, 28-29 January 2017 (posted 18 September 2016)

[The Dark Sides of the Law in Common Law Countries](#)

Paris, France, 15-17 June 2017 (posted 15 June 2016)

[US Presidential Elections in Public History, Popular Imagination and Scholarly Debates](#)

Varna, Bulgaria, 27-29 April 2017 (posted 15 September 2016)

[Letters](#)

Varna, Bulgaria, 27-29 April 2017 (posted 15 September)

[The transnational markets of literary and artistic nationalisms in the long 19th century. Panel Proposal ACLA 2017](#)

Utrecht, Netherlands, 6-9 July 2017 (posted 14 September 2016)

[Topics of a lesser grade. For a politics of the 'leftovers' in literature](#)

Contributions are invited to Volume 33/2017 of *Caietele Echinoc* / *Echinoc Journal* / *Les Cahiers Echinoc*

[Migrations and borders in the United States: discourses, representations, imaginary contexts](#)

University Grenoble Alpes, France, 29-31 March 2017 (posted 9 September 2016)

[FASP and beyond: fictional and non-fictional narratives related to professional communities and specialized groups](#)

Université Grenoble Alpes, France, 26-27 January 2017 (posted 6 September 2016)

Crisis and Poetry

Panel Proposal at ACLA 2017, Utrecht, Netherlands, 6-9 July 2017

New Stage Idioms: South African Drama, Theatre and Performance in the Twenty-first Century
Université Libre de Bruxelles (ULB), Belgium, 11-13 May 2017 (posted 4 September 2016)

OTHER CONFERENCES ABROAD:

“Foreign Languages for Specific Purposes in History: From Antiquity to the Future”
LAIRDIL – CEMA IUT A Paul Sabatier. University Paul Sabatier, Toulouse
(France) February 9-10, 2017

3rd International Conference on Bilingual Education in a Globalized World. Université
Paris-Diderot, 31 May-2 June, 2017.

International Contrastive Linguistics Conference 8. Athens, 25-28 May, 2017.

Romancing Shakespeare: The Bard in the Imagination of the Romance Cultures – an
international conference. Oporto, 5-7 December, 2016.

Second International Conference of the Intercontinental Crosscurrents Network The
Dynamics of Power: Inclusion and Exclusion in Women’s Networks during the Long
Nineteenth Century. Braga, 3-5 November, 2016.

International Contrastive Linguistics Conference 8 (ICLC8). Athens, 25-28 May, 2017.

The Bright Side of English. Tampere, 8 December 2016.

Tandem Learning (ALCTES). Paris, University Sorbonne Nouvelle, PRISMES EA4398, 23-24
March, 2017.

Social History Society Annual Conference. UCL Institute of Education and Institute of
Historical Research, London , 4-6 April, 2017.

“Marginalia: The Borders of The Border.”

International American Studies Association (IASA)

Texas A&M International University in Laredo, Texas, July 19-21 2017.

In an article published by *The New York Times* on November 22, 2015, Hispanic journalist Manny Fernandez brings to the attention of mainstream America one of the starkest realities of the Mexican-American border. According to Fernandez, based on data provided by the Migration Policy Institute in Washington D.C., there are about 130,000 undocumented immigrants living in just two of the four counties that the Rio Grande Valley comprises in the state of Texas, a territory that represents a true “no man’s land,” a space in which many lives are spent in perpetual

entrapment, a twilight zone caught between two borders: the official that separates the United States and Mexico, and the unofficial but equally effective that separates from the interior of the US a stretch of land of a width that varies between 25 and 100 miles, from the banks of the Río Grande to the checkpoints that the Border Patrol operates in southern Texas. As Fernandez states, “Those stuck here have little choice but to stay put. They cannot go north for fear of either being caught while trying to cross the checkpoints by car or dying in the vast expanses of brush while trying to walk around them. And they will not go south for the same reasons they left Mexico in the first place.” These individuals exist in a limbo, a “jaula de oro” or “golden cage” as some refer to this twilight zone, according to Manny Fernandez, which seems quite symbolic of the thousands, if not millions, of displaced individuals who are forced to occupy the margins, or peripheries, of the Americas and of the world at large.

Marginalia is a Latin term that in its origins referred to the inscriptions that monks and other amanuensis made on the empty space surrounding the body of text inscribed on a parchment. Romance languages are, to a great extent, the product of marginal inscriptions on Latin manuscripts. Thus, the first manifestations of the Spanish language are to be found in the glosses that monks scribbled on the margins of Latin manuscripts to clarify and comment on words whose meaning was already obscure for the medieval reader, and those annotations were made in the new romance language, which was nothing but macaronic Latin. By extension, *marginalia* refers to those writings that do not belong in the canonical body of works of a culture or civilization, and is close in meaning to apocryphal. Furthermore, it can be understood as referring to the interstices existing between two or more cultures, nations, or religions. In our usage of the term, *marginalia* refers to those areas of the world that are populated by displaced or uprooted individuals, limbic spaces in which mere survival can be considered an illegal activity.

Due to its geographical location on the banks of the Río Grande/Bravo—being the busiest inland port in the Americas—and its unique history—including being the capital of the short-lived Republic of the Río Grande—Laredo certainly offers an exceptional site for an academic conversation on borders and frontiers. Such is the reason why IASA has chosen to celebrate its first congress in the United States.

As in our previous world congresses, this call for papers does not exclude any topic in our field of inquiry, and all proposals are welcome even if they do not relate directly to the theme of the conference. Hence, possible topics include but are not limited to:

- History and literature of the US-Mexico borderlands
- The Chicano/a experience
- American frontiers, past and present
- Geographical and cultural migrations
- Living and writing on the margins
- Liminal and hybrid identities
- The politics of translation
- Bilingualism and biculturalism
- The languages of the border

- Border crossings and transgressions
- The borders of the border
- The frontier in the US imaginary
- Beyond borders, beyond nationalism
- The borders of the body, the borders of the mind
- Globalization and “borderization”

Papers can be submitted in any of the four official languages of IASA and of the conference: English, French, Portuguese, and Spanish.

DEADLINE FOR SUBMISSIONS: MARCH 1, 2017

Please submit an abstract of no more than 500 words and a short bio to the following email address: IASA2017@tamiu.edu

Authors will be notified of their acceptance/rejection by **April 1, 2017**.

Visit <http://www.iasa8thworldconference.com> for further information.

2) REVISTAS Y VOLÚMENES EN PREPARACIÓN

OCTOBER 30, 2016

Language Value: TEACHING WITH TECHNOLOGY: INTEGRATING NEW TECHNOLOGIES IN THE LANGUAGE SKILLS: Special Issue 2017

NOVEMBER 1, 2016

Estudios Irlandeses: reception of submissions for 2017 Issue is open.

NOVEMBER 15, 2016

SEDERI: reception of submissions for 2017 Issue is open.

NOVEMBER 30, 2016

ES: reception of submissions for Volume 38 is open.

JUNE 1, 2017

Lectora. Revista de Dones i Textualitat : reception of submissions for Issue 24 (“THINKING WITH WOMEN PHILOSOPHERS: EUROPE AS CONFLICT” 2018) is open.

Issue “THINKING WITH WOMEN PHILOSOPHERS: EUROPE AS CONFLICT”

Lectora. Revista de Dones i Textualitat, 24 (2018)

The dossier of number 24 of *Lectora. Revista de dones i textualitat* wants to be an invitation to think about the political construction of Europe through the reflections, contributions and questions of contemporary female thinkers. Under the title *Thinking with Women Philosophers: Europe as Conflict*, this dossier seeks to deepen into the questions that arise at a time of crisis, violence and vulnerability, when political action seems to suffer from a sort of paralysis in face of the deep transformations that are shaping new living and working conditions and which have a profound impact on citizenship. The dossier welcomes contributions that focus on the writings of women philosophers on these issues in the twentieth and twenty-first centuries, in an attempt to contribute, through their analysis, to a reflection on the present.

The editors of the dossier are Elena Laurenzi (Università del Salento, Italia / Universitat de Barcelona) and Cristina Sánchez (Universidad Autónoma de Madrid)

The articles, written in Catalan, Spanish, Galician, Basque, English, French, Italian or Portuguese, should follow the journal’s style guidelines and be submitted online before June 1, 2017.

Journal guidelines and information on previous issues are available at:

<http://revistes.ub.edu/index.php/lectora/index>

Canada and Beyond: International Journal of Canadian Literary and Cultural Studies

ISSN: 2254-1179

AN ONLINE JOURNAL TO HELP PROMOTE CRITICAL DIALOGUE ON THE POETICS AND POLITICS OF CULTURE IN AND BEYOND CANADA

Open call

Canada & Beyond is a new online journal looking at Canadian cultural productions and their interaction with cultures and critical perspectives from ‘beyond’.

Its primary goal is to help establish critical dialogue among an international community of artists and intellectuals with common views on the political and social roles of literature, art and other forms of cultural expression. Such common views may well be synthesized as deriving from postcolonial, antiracist and feminist critical stances.

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). We welcome transdisciplinary criticism, and we are most interested in looking at the interactions both in creative and critical

practices between writing and visual arts, creative writing and theory, transnational discursive sites, multilinguistic projects, multimedia art and popular culture. Literature constitutes our primary interest, though we aim to go “beyond” traditional understandings of “literature”. In a similar line, we also encourage comparative studies that look from Canada beyond Canada, and

from “beyond” to Canada. Interviews, book reviews or announcements and conference reports are all welcome.

We are currently accepting submissions for volume 7 (2017).

For further information about the guidelines for publication and submission procedure, please visit <http://www.uhu.es/publicaciones/canada-and-beyond/>



PUBLICACIONES RECIENTES DE SOCI@S

1) LINGUISTICS & TRANSLATION

Alba-Juez, Laura & Mackenzie, J. Lachlan. *Pragmatics: Cognition, Context and Culture*. Madrid: McGraw Hill, 2016.

Alonso Alonso, Rosa, ed. *Cross-linguistic Influence in Second Language Acquisition*. Bristol.: Multilingual Matters, 2015.

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

Bou-Franch, Patricia, ed. *Exploring Language Aggression against Women*. Amsterdam: John Benjamins, 2016.



Exploring Language Aggression against Women presents a collection of systematic studies that delve into the critical role of language in constructing violence, creating inequality, and justifying discrimination against women. Drawing on a range of discourse analytic methods, this volume subjects to scrutiny mediated and non-mediated (re)tellings and reactions to rape and sexual assault, newspaper reports of intimate partner abuse, YouTube responses to public service advertising for abuse prevention, and verbal sexism on Twitter and in legal and parliamentary contexts. Special attention is paid to the multiple forms that verbal violence against women can take, and its pervasiveness in contemporary Western societies, precisely at a time when the need for, and usefulness of, feminism are continuously being questioned Exploring Language

Aggression against Women will be of relevance to scholars and students interested in gender, language and sexuality, discourse, media, feminism, and communication.

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

Crespo-Fernández, Eliecer. **Sex in Language. Euphemistic and Dysphemistic Metaphors in Internet Forums**. London & New York: Bloomsbury, 2015.

Domínguez-Rodríguez, M^a Victoria, Alicia Rodríguez-Álvarez, Gregorio Rodríguez-Herrera & Verónica Trujillo-González, eds. **Words across History. Advances in Historical Lexicography and Lexicology**. Las Palmas de Gran Canaria, SPULPGC, 2016.

Downing, Angela. **English Grammar A University Course**. Abingdon UK & New York: Routledge, 2015. 3rd Ed.

Fernández Gavela, M^a Dolores. **The Grammar and Lexis of Conversational Informal English in Advanced Textbooks**. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.

Filardo Llamas, Laura, Christopher Hart and Bertie Kaal, eds. **Space, Time and Evaluation in Ideological Discourse**. London: Routledge, 2016.

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

García Sánchez, Soraya & Carmen Luján García. **Performing your Communicative Competence in English**. München: Lincom Publishing, 2015.

Gómez González, M.Á. and M.T. Sánchez Roura. **English Pronunciation for Speakers of Spanish. From Theory to Practice (EPSS)**. Boston/Berlin/Beijing: Mouton de Gruyter, 2016.

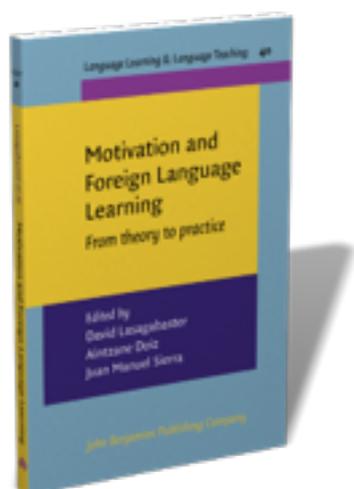
Hernández-Campoy, Juan M. **Sociolinguistic Styles**. Wiley-Blackwell, 2016.

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

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

Lasagabaster, David and Aintzane Doiz, eds. **CLIL experiences in secondary and tertiary education: In search of good practices**. Bern: Peter Lang, 2016.

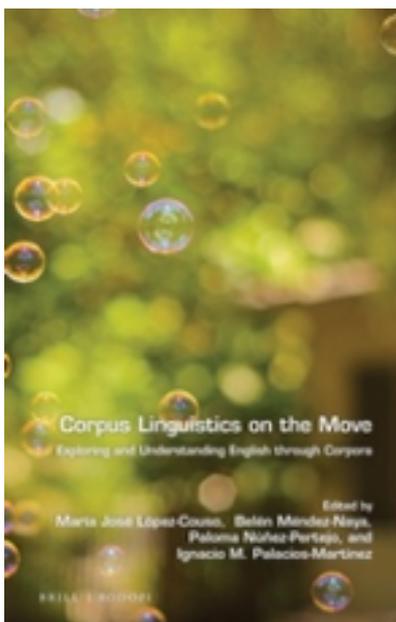
Lasagabaster, David, Aintzane Doiz & Juan Manuel Sierra, eds. **Motivation and Foreign Language Learning. From Theory to Practice**. Amsterdam: John Benjamins Publishing Company, 2014.



This volume clearly documenting research into CLIL and EMI settings is welcome and timely. A range of researchers rise to the challenge of providing deeper understanding and interpretations of key issues in ways which enable readers to adapt the approaches and ideas to inform their own practices. The nature of integration underpins each chapter and each study in creative, relevant ways at different levels. Bringing together educationalists, linguists and subject specialists provides a shared context for surfacing deeply held beliefs and providing clearer pathways for closer understanding and adaptations to define, refine and support integrated learning. Moreover, integrating theoretical perspectives and research methods is also a feature of the volume which not only informs classroom practices but also goes further into the motivations which operationalize and underpin current drives towards internationalization in universities. The studies in each of the eight chapters in the volume are usefully built on an in-depth critical review of research in the field which enables the reader to carefully position the research and the challenging questions posed.

Do Coyle (University of Aberdeen)

López-Couso, María José & Belén Méndez-Naya, Paloma Núñez-Pertejo & Ignacio M. Palacios-Martínez, eds. *Corpus Linguistics on the Move: Exploring and understanding English through corpora*. Leiden/Boston: Brill/Rodopi, 2016.



ISBN13: 9789004308077

E-ISBN: 9789004321342

Pages: xxii, 368 pp.

Corpus linguistics on the move: Exploring and understanding English through corpora comprises fourteen contributions by leading scholars in the field of English corpus linguistics, covering areas of central concern in corpus research and corpus methodology. The topics explored in the different chapters include issues related to corpus compilation and annotation, perspectives from specialized corpora, and studies on grammatical and pragmatic aspects of English, all these examined through a broad range of corpora, both synchronic and diachronic, representing both EFL and different native varieties of English worldwide. The volume will be of primary interest to students and researchers working on English corpus linguistics, but is also likely to have a wider general appeal. The book is organized into four sections, preceded by an introduction by the editors:

Part I: Issues in corpus compilation, with contributions by Anita Auer, Moragh Gordon, and Mike Olson; Martti Mäkinen and Turo Hiltunen; Mikko Laitinen.

Part II: Investigating register variation through corpora (Pieter de Haan; Hilde Hasselgård; Turo Hiltunen; Antoinette Renouf).

Part III: Corpora and grammar: Examining grammatical variation in space (Johan Elsness; Eduardo Coto-Villalibre; Marianne Hundt; Jill Bowie and Bas Aarts).

Part IV: Corpus insights into the pragmatics of spoken English (Beatriz Mato-Míguez; Bianca Widlitzki and Magnus Huber; Siân Alsop).

Martín-Monje, Elena & Elena Bárcena, eds. ***Language MOOCS. Providing Learning, Transcending Boundaries***. Berlin: De Gruyter Open, 2015.

Martin-Monje, Elena, Izaskun Elorza & Blanca Garcia Riaza, eds. *Technology-Enhanced Language Learning for Specialized Domains: Practical Applications and Mobility*. London: Routledge, 2016.

Moya Guijarro, Arsenio Jesús. *A Multimodal Analysis of Picture Books for Children. A Systemic Functional Approach*. London: Equinox, 2015.

Pérez-Vidal, Carmen, ed. *Language Acquisition in Study Abroad and Formal Instruction Contexts*. Amsterdam: John Benjamins Publishing Company, 2014.

Romero Trillo, Jesús, ed. *Yearbook of Corpus Linguistics and Pragmatics 2015: Current Approaches to Discourse and Translation Studies*. Berlin: Springer, 2015.

Ruiz de Zarobe, Leyre & Yolanda Ruiz de Zarobe, eds. *Enseñar hoy una lengua extranjera*. London et al.: Portal, 2014.

Sabaté i Dalmau, Maria.: *Migrant Communication Enterprises: Regimentation & Resistance*. Bristol: Multilingual Matters, 2014.

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

Seoane, Elena & Cristina Suárez Gómez, eds. *World Englishes: New theoretical and methodological considerations*. Amsterdam: John Benjamins Publishing Co., 2016.

Suárez-Gómez, Cristina y Elena Seoane, eds. *Englishes Today: Multiple Varieties, Multiple Perspectives*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.

Thomson, Geoff and Laura Alba-Juez, eds.: *Evaluation in Context*. Amsterdam: John Benjamins, 2014.

Valdeón, Roberto A.: *Translation and the Spanish Empire in the Americas*. Amsterdam: John Benjamins, 2014.

Werner, Valentin, Elena Seoane & Cristina Suárez-Gómez, eds. *Re-assessing the Present Perfect Subtitle: Corpus Studies and Beyond*. Berlin: De Gruyter Mouton, 2016.

2) LITERARY & CULTURAL STUDIES

Aguirre, Mercedes, Cristina Delgado & Ana González-Rivas, eds. *Fantasmas, Aparecidos y Muertos sin descanso*. Abada ediciones, 2015.

Alsina Rísquez, Cristina & Cynthia Stretch, eds. *Innocence & Loss. Representations of War and National Identity in the US*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.

Álvarez Maurín, María José & Miriam López Santos, eds. *El arte frente al terror. El terrorismo en la literatura y el cine*. Universidad de León, 2016.

Aragay, Mireia & Enric Monforte, eds. *Ethical Speculations in Contemporary British Theatre*. Basingstoke : Palgrave Macmillan, 2014.

Arbeit, Marcel, ed. *The South from Elsewhere*. Olomouc: Palacký University, Czech Republic, 2015.

Arce, María Laura. *Paul Auster and the Influence of Maurice Blanchot*. Jefferson, North Carolina: McFarland Books, 2016.

Armengol, Josep M. *Masculinities in Black and White*. New York: Palgrave MacMillan, 2015.

Ballesteros González, Antonio, ed. *La narrativa de Oscar Wilde*. Traducción de Alfonso Sastre y José Sastre. Madrid: Edaf, 2016.

Beltrán Llavador, Fernando, trad. James Finley: *El palacio del vacío de Thomas Merton*. Santander: SalTERRAE, 2014.

Beltrán Llavador, Fernando. *Thomas Merton. El verdadero viaje*. Santander: SalTERRAE, 2015.

Beltrán Llavador, Fernando, trad. Thomas Merton. *La voz secreta. Reflexiones sobre mi obra en Oriente y Occidente*. Santander: SalTERRAE, 2015.

BIBLIOTECA JAVIER COY DE ESTUDIOS NORTEAMERICANOS. Valencia: PUV, últimas publicaciones, 2015-2016.

123

EL TEATRO DE SAM SHEPARD EN EL NUEVA YORK DE LOS SESENTA

Ana Fernández-Caparrós

Sam Shepard (1943), que habría de convertirse en una de las más destacadas figuras del teatro norteamericano de la segunda mitad del siglo XX, llegó a la ciudad de Nueva York en 1963, en un período de intensa experimentación y renovación de las artes escénicas. Tras estrenar sus primeras piezas teatrales en el Theatre Genesis de la iglesia de St. Mark's in-the-Bowery, el joven dramaturgo se entregó con fervor a la libertad creativa propia de la escena del Off-Off-Broadway neoyorquino durante toda la década de los sesenta. Sus obras breves de este período trasladaron a los escenarios, con una viveza sin precedentes en la tradición dramática estadounidense, una sensibilidad contracultural y juvenil que tomaba como referencia el lenguaje musical del rock y los iconos de la cultura popular. A través de la escenificación de la desenfadada pasión por imaginar de unos personajes que son esencialmente fantaseadores y de la predilección de Shepard por un lenguaje capaz de evocar visiones dirigidas a la audiencia, encontramos en estas piezas el origen de toda una poética de la imaginación escénica: un resorte idóneo para abrir un espacio de insumisión a lo dado así como una apertura hacia lo posible.

124

POESIA DIGITAL: DEENA LARSEN I STEPHANIE STRICKLAND

Oreto Doménech i Masià

Versos que formen un vitrall poètic de paraules. Un diàleg en transformació entre un poema, un lector i una màquina. L'arbre ferit que amaga la memòria xiuxiuejada d'una mare. Constel·lacions on cada estrella conté un mot, tres versos i un sonet. La poesia digital situa el lector en disposició de descobrir imatges escrites, estrofes dibuixades, estructures fetes de fragments, xarxes de sentits, espais de significat. La tecnologia es posa al servei de la literatura. Deena Larsen i Stephanie Strickland són dues poetes nord-americanes que es dediquen a la creació literària des de fa més de vint anys i, des d'interessos i procedències diferents, ocupen un espai significatiu en la història del fenomen de la poesia a Internet. La seua obra genera un discurs en paral·lel elaborat des de la pròpia experiència creativa i amerat de la voluntat d'explicar allò que un més s'estima. Us convidem a conèixer l'espai digital literari on viu la poesia electrònica, que és poesia de veritat.

125

POESÍA DIGITAL: DEENA LARSEN Y STEPHANIE STRICKLAND

Oreto Doménech i Masià

Versos que forman una vidriera poética de palabras. Un diálogo en transformación entre un poema, un lector y una máquina. El árbol herido que esconde la memoria susurrada de una madre. Constelaciones donde cada estrella contiene una palabra, tres versos y un soneto. La poesía digital sitúa al lector en disposición de descubrir imágenes escritas, estrofas dibujadas, estructuras hechas de fragmentos, redes de sentidos, espacios de significado. La tecnología se pone al servicio de la literatura. Deena Larsen y Stephanie Strickland son dos poetes norteamericanas que se dedican a la creación literaria desde hace más de veinte años y, desde intereses y procedencias diferentes, ocupan un espacio significativo en la historia del fenómeno de la poesía en Internet. Su obra genera un discurso en paralelo elaborado desde la propia experiencia creativa y empapado de la voluntad de explicar lo que uno más estima. Os invitamos a conocer el espacio digital literario donde vive la poesía electrónica, que es poesía de verdad.

126

TRASLACIÓN, AGRESIÓN Y TRASGRESIÓN: GUERRA Y SEXO ILÍCITO EN DOCE EXTRACTOS DE HEMINGWAY, MAILER, UPDIKE Y NABOKOV

Juan José Calvo García de Leonardo

La agresión física contra rivales y la cópula por instinto son consubstanciales a la especie, asegurando la supervivencia, mediante el control de la caza, de los pastos, de la tierra fértil, por una parte y la defensa futura del clan por otro. Las prácticas sexuales se regularizarían con el Neolítico. La actividad bélica tardaría milenios en sujetarse a normas de comportamiento. La presente obra trata de esa guerra, aquí la Primera y la Segunda Guerra Mundial, en la piel de sus peones; y de dos ejemplos de sexualidad heterodoxa y des-aforada: el intercambio abierto de parejas entre matrimonios, que surge por vez primera a mediados del siglo pasado en los Estados Unidos, y el incesto/pederastia paterno-filial, que ha pervivido desde los albores de la civilización occidental como el tabú sexual por excelencia. Lo hace tomando tres extractos de cada una de cuatro novelas norteamericanas del siglo XX, y catalogando y analizando, desde la traductología, sus primeras versiones al español.

127

EL BUEN VECINO: ESTADOS UNIDOS DESDE ARGENTINA Y BRASIL

Fabio Nigra, ed.

Este volumen recoge una serie de artículos, fruto del esfuerzo de colaboración de algunos de los principales historiadores argentinos y brasileños sobre Estados Unidos de América. Esto no quiere decir que sean los únicos que estudian este país, pero sí que ellos lo hacen desde la Historia y desde posturas independientes. A pesar de que sus visiones no representan la verdad absoluta de los hechos narrados, sino el estado actual del tema, sus aproximaciones históricas se apoyan en reflexiones críticas con el objetivo de generar un pensamiento que cuestione, sin consignas simplistas ni encuadramientos teóricos rígidos o demasiado manidos, la realidad histórica norteamericana.

128

WHITE SEPULCHRES: PALOMARES DISASTER SEMICENTENNIAL PUBLICATION

John Howard

Published on the Palomares disaster's 50th anniversary, this new documentary photobook questions the legacy of the worst nuclear weapons accident in history. In 2016, Palomares commemorates 50 years as the most radioactive town in Europe. If you've heard of Fukushima, Chernobyl, and Three Mile Island but are unfamiliar with Palomares, you might wonder why. All appear in Time's top-ten list of the world's "worst nuclear disasters." Palomares moreover has been called the worst nuclear weapons accident in history. So why do so few people outside Spain know about it? As this photobook demonstrates, the cover-up and whitewash were figurative, also literal.

With over 100 color images shot over five years in Almería, White Sepulchres records the aftermath of four U.S. nuclear bombs dropped on 17 January 1966. Despite agricultural collapse and an exodus that cut the population in half, people have bounced back, ever resilient. Farmers still till the land, children go to school, while on the outskirts of town, a rural sex industry has emerged, including naturist hotels and residential communities, a nudist beach with gay cruising ground, and a small strip of eateries, drag venues, gay bars, and heterosexual swingers clubs. In the nuclear age, on the Palomares disaster semicentennial, marginalized peoples continue to adopt the most marginal lands.

129

LINES OF THOUGHT: 1983-2015

Paul Scott Derrick

This book brings together twelve essays published between 1983 and 2015. They reveal the author's continuing interest in what is argued here to be the central, although subversive and recessive line of thinking in American and western society. This romantic thread is followed mainly from Ralph Waldo Emerson through Emily Dickinson to Martin Heidegger and Stanley Cavell. The book contains an opening section of six essays focussing on Emerson and Dickinson and many of their underlying connections with Heidegger's philosophy. Its second section contains three essays that examine some of the branches from this main line in Sarah Orne Jewett, William S. Burroughs and Thomas Pynchon, and Timothy Steele. And the third section offers three essays on the contemporary English poet, Richard Berengarten, whose work is read as a prime expression of the continuing presence of romantic thinking in the 21st century. The aim

of this collection is not so much to trace a linear series of causal influences, but a deeper general current of concepts and attitudes that underpin our culture and contribute to the way we formulate our images of what we are.

130

MOSAICO TRANSATLÁNTICO: ESCRITORAS, ARTISTAS, IMAGINARIOS (ESPAÑA-USA, 1830-1940)

Beatriz Ferrús Antón y Alba del Pozo García, coord.

Durante el siglo XIX se producen tres grandes fenómenos históricos que cambian el signo de los tiempos: la consolidación de las recién independizadas naciones americanas, que redefine la noción de "hispanico", la aparición de las nuevas retóricas neo-imperiales, donde los Estados Unidos tendrán un papel prioritario, y la incorporación de las mujeres al mundo intelectual y profesional, acompañada del empuje de los primeros feminismos. Desde el estudio de la literatura de viajes entre Estados Unidos, España y América Latina, pero también de gran cantidad de géneros misceláneos que abordan esta relación transatlántica, al tiempo que desde los nuevos modelos de ser mujer (intelectual, artista o escritora), este libro trata de buscar puntos de cruce, que nos permitan comprender una época compleja y la red de relaciones que la configuran como un mosaico que anticipa nuestro presente.

131

THOMAS MERTON'S POETICS OF SELF-DISSOLUTION

Sonia Petisco

This book includes a collection of essays on the poetry of Thomas Merton (1915-1968), one of the most relevant spiritual masters of the twentieth century. These scholarly inquiries are all glimpses which accurately represent his poetics of dissolution—the dissolution of the old corrupt world in favour of an apocalyptic vision of a new world; abstract categorizations of the supernatural giving way to a more direct, intimate experience of the sacred at home in the world: and above all, a fading away of "the false self", in the light of the "true self" or "no-self". As he wrote: "We are already one. But we imagine that we are not. And what we have to recover is our original unity. What we have to be is what we are." Far from leading to a nihilist pessimism, Merton's ruthless discovery of the forms of submission to reality constitute an authentic source of strength, inspiration and joy. Sonia Petisco's contribution closely follows the poet's ceaseless search for a new poetic language capable of revealing the perpetual contradictions within individual and collective identities, engaging the reader in a vivid discussion which is mainly dedicated to changing the damaged and damaging thought structures of the modern world itself under the light of radical psychological and sociological research.

132

HOMBRES SIN ATRIBUTOS: MASCULINIDADES EN LA FICCIÓN CHINO-AMERICANA CONTEMPORÁNEA

Carolina Soria Somoza

Este libro explora los motivos que ocasionaron la aparición y difusión dentro del mundo narrativo de los estereotipos de los hombres chino-americanos como afeminados y emasculados. Estas razones forman un entramado de circunstancias tan bien entrelazadas y efectivas que, incluso hoy en día, las imágenes a las que dieron lugar continúan vigentes en el cine, la televisión, la publicidad y la literatura. Teniendo en cuenta las argumentaciones de críticos como King-kok Cheung o Jinqi Ling, al igual que las teorías deconstructivistas de Jacques Derrida y el

pensamiento queer de Judith Butler, *Hombres sin atributos* analiza algunas de las obras de los autores más relevantes de la literatura chino-americana contemporánea: Maxine Hong Kingston, Frank Chin y Ha Jin. El objetivo es examinar las diferencias entre los modelos que resultan obsoletos y estereotípicos de aquellos que puedan ofrecer alternativas viables para las masculinidades chino-americanas. El diálogo entre los planteamientos de las teorías críticas y las obras propone resultados innovadores, que podrán servir para evitar la repetición de las tradicionales imágenes negativas y contribuir a la difusión de nuevos modelos de masculinidad chino-americana.

Bobis, Merlinda & Belén Martín Lucas, eds. *THE TRANSNATIONAL STORY HUB: BETWEEN SELF AND OTHER*. Barcelona: University of Barcelona Centre for Australian Studies, 2016.

Carabí, Àngels & Josep M. Armengol, eds. *Alternative Masculinities for a Changing World*. New York: Palgrave MacMillan, 2014.

Casado Gual, Nuria, Emma Domínguez Rué & Brian Worsfold, eds. *Literary Creativity and the Older Woman Writer*. Bern: Peter Lang, 2016.



Literary studies and their associated critical theories offer a refreshing viewpoint from which humanist-oriented studies of ageing may be re-conceptualized, and an integrated view of ageing and gender can be developed. This volume builds on the work of seminal authors in the field of literary gerontology, while it also elaborates on important theories that age-critics have developed in the broader field of cultural gerontology, to present the experience of ageing, and old age in particular, as a creative phase of the life course that completes the older person's identity and, specifically, that of the older woman. As a contrast to stereotypical views of ageing women that are still sustained in both gerontological and social domains, the essays in this collection focus on the works of eleven women writers whose careers were or have been prolonged into their old age, and whose later literary creativity reveals fascinating aspects about both the complex, contradictory, and enriching experience of growing older, and especially of doing so as an artist and as a woman.

Castro-Borrego, Silvia Pilar & M^a Isabel Romero-Ruiz, eds. *Identities On the Move. Contemporary Representations of New Sexualities and Gender Identities*. NY: Lexington Books, 2015.

Cerezo Moreno, Marta & Nieves Pascual Soler, eds. *Traces of Aging: Old Age and Memory in Contemporary Narrative*. Germany: Transcript-Verlag, 2016.

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

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

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

Debonair, P. T. (Pere Gallardo). *Del cielo llovieron colores*. Bloomington, IN: AuthorHouse, 2014.

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.

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

Falchi Simonetta, Greta Perletti and M^a Isabel Romero Ruiz, eds. *Victorianomania: Reimagining, Refashioning, and Rewriting Victorian Literature and Culture*. Milan: Franco Angeli, 2016.



ISBN 978-88-917-2590-5.

This volume is a themed collection of essays by scholars from a number of academic institutions, focusing on the strategies of contemporary reimagining, refashioning and rewriting Victorian culture. While the emergent field of “Neo-Victorian Studies” has recently received considerable scholarly attention, inspiring conferences, collections of essays, peer-reviewed journals and monograph series, this volume considers Victorianomania in its broadest sense, examining the contemporary response to the literature and culture of the long 19th century.

Victorianomania can be traced today not only in works of fiction self-consciously foregrounding the importance of the past, but also in many genres and sub-genres of culture. By addressing the manifold allusions, adaptations, and reworking of 19th-century sources, this volume aims to give a significant contribution to the current interest in our engagement with the 19th-century past

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

Fernández Caparrós, Ana. *El teatro de Sam Shepard en el Nueva York de los sesenta*. Valencia: PUV, 2016.

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

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

Ferry, Peter. **Masculinity in Contemporary New York Fiction**. London: Routledge, 2015.

Fraile Marcos, Ana M^a, ed. **Literature and the Glocal City**. London: Routledge, 2015.

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

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

Garipova, Nailya & Torres Núñez, Juan José, eds. **Women in Nabokov's Life and Art**. Bern: Peter Lang, 2016.

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

Gómez López, Jesús Isaías, ed. y trad., **F. Scott Fitzgerald: Poemas de la era del Jazz** (edición bilingüe). Madrid: Visor, 2016.

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

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

Hernández-Santano, Sonia, ed. **William Webbe. A Discourse of English Poetry (1596)**. Cambridge: Modern Humanities Research Association, 2016.

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

Lorenzo-Modia, M^a Jesús, ed. **Ex-sistere: Women's Mobility in Contemporary Irish, Welsh and Galician Literatures**. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016.

Manuel, Carme & Ignacio Ramos, eds. **Letras desde la trinchera: testimonios literarios de la Primera Guerra Mundial**. València: PUV, 2015.



Con motivo del centenario de la Primera Guerra Mundial (1914-1918), el objetivo de este volumen es rastrear el conflicto bélico como tema, espacio y personaje en la producción literaria de los principales países que participaron en él o, como en el caso de España, reflejaron el enorme impacto de la contienda en su literatura y prensa. Tomando como marco geográfico interdisciplinar las literaturas de Alemania, Francia, Gran Bretaña, Italia, Estados Unidos y Canadá, y aunando diferentes perspectivas genéricas que incluyen tanto el teatro, la poesía y la narrativa, cuanto acercamientos críticos derivados de los estudios culturales, los artículos que aquí se presentan pretenden ejemplificar la construcción estética de la Gran Guerra por parte de autores contemporáneos al conflicto, así como por aquellos posteriores a él, y que crecieron como testigos directos de sus consecuencias más inmediatas.

Manuel, Carme, ed. *The Enlightened Child: Eighteenth-Century Literature for Children*. JPM, 2015.

Martínez-Dueñas, José Luis & Rocío G. Sumillera, est., trad y notas. *El primer toque de la trompeta contra el monstruoso gobierno de las mujeres. Tratado contra María Tudor y otras reinas de la edad moderna, de John Knox*. Valencia: Tirant lo Blanch, 2016.

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

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

Mateos-Aparicio Martín-Albo, Ángel y de Gregorio-Godeo, Eduardo, eds. *Identidades en contexto y cultura posmoderna: Ensayos críticos*. Oviedo: KRK Ediciones, 2015.

Morales-Ladrón, Marisol, ed. *Family and Dysfunction in Contemporary Irish Narrative and Film*. Bern: Peter Lang, 2016.



Institutionalized through religious, moral and political discourses, the family has become an icon of Irish culture. Historically, the influence of the Church and the State fostered the ideal of a nuclear family based on principles of Catholic morality, patriarchal authority, heterosexuality and hierarchy, which acted as the cornerstone of Irish society. However, in recent decades the introduction of liberal policies, the progressive recognition of women's rights, the secularization of society and the effects of immigration and globalization have all contributed to challenging the validity of this ideal, revealing the dysfunction that may lie at the heart of the rigidly constructed family cell. This volume surveys the representation of the concepts of home and family in contemporary Irish narrative and film, approaching the issue from a broad range of perspectives. The earlier chapters look at specific aspects of familial dysfunction, while the final section includes interviews with the writer Emer Martin and filmmakers Jim Sheridan and Kirsten Sheridan.

Contents

- Marisol Morales-Ladrón et al., "Introduction: Home, Family and Dysfunction in the Narrative and Filmic Discourses of Ireland"
- Marisol Morales-Ladrón, "Portraits of Dysfunction in Contemporary Irish Women's Narratives: Confined to the Cell, Lost to Memory"
- Inés Praga, "Home Revisited: Family (Re)Constructions in Contemporary Irish Autobiographical Writing"
- Asier Altuna-García de Salazar, "Family and Dysfunction in Ireland Represented in Fiction Through the Multicultural and Intercultural Prisms"
- Juan F. Elices, "Familiar Dysfunctionalities in Contemporary Irish Satirical Literature"
- Rosa González-Casademont, "Representation of Family Tropes and Discourses in Contemporary Irish-Themed Cinema"
- Asier Altuna-García de Salazar, "From Escaping to Facing Dysfunction: An Interview with Emer Martin"
- Rosa González-Casademont, "«There is no point in making local stories that are not universally true»: An Interview with Jim Sheridan"
- Rosa González-Casademont, "«Ireland is a tough one when it comes to filming»: An Interview with Kirsten Sheridan"

Moyá, Eduard. **Journeys in the Sun: Travel Literature and Desire in the Balearic Islands (1903-1939)**. Palma de Mallorca: Edicions UIB, 2016.

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

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

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

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

Oró Piqueras, Maricel & Anita Wohlmann, eds. **Serializing Age: Aging and Old Age in TV Series**. Transcript Verlag, 2016.

Ostman, Heather & Kate O'Donoghue, eds. **Kate Chopin in Context. New Approaches**. New York: Palgrave MacMillan, 2015.

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

Owen, David & Lesley Peterson, eds. **Home and Away: The Place of the Child Writer**. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016.

Owen, David & Cristina Pividori, eds. **Writings of Persuasion and Dissonance in the Great War: That Better Whiles May Follow Worse**. Brill/Rodopi, 2016.

Pellicer-Ortin, Silvia: **Eva Figes' Writings. A Journey through Trauma**. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.

Pujante, Ángel-Luis, ed.: **Dramas históricos, William Shakespeare**. Madrid: Espasa Clásicos, 2015.

Pujante, Ángel-Luis, ed.: **Shakespeare en España. Bibliografía Anotada Bilingüe**. Univ. de Murcia & Univ. de Granada, 2015.

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

Río Raigadas, David. **New Literary Portraits of the American West: Contemporary Nevada Fiction**. Bern: Peter Lang, 2014.

Rodríguez Celada, Antonio, coord. **COLECCIÓN "ARMAS Y LETRAS" (80 Aniversario de la creación de las Brigadas Internacionales Octubre 1936-Octubre 2016)**

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

Sacido-Romero, Jorge & Sylvia Mieszkowski, eds. **Sound Effects: The Object Voice in Fiction.** Leiden: Brill/Rodopi, 2015.

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

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

Seguí Aznar, Juana M^a y Patricia Bastida Rodríguez, eds. **Entre la calma y la inspiración: Diccionario de autores anglófonos en Baleares.** Palma: José J. de Olañeta Editor, La Foradada. Colección Miríade de Lletres, 2015.

Shaffer, Elinor & Catherine Brown, eds. **The Reception of George Eliot in Europe.** London: Bloomsbury Academic, 2016.

Shannon, William H., Christine M. Bochen & Patrick F. O'Connell, trad. **Diccionario de Thomas Merton.** Bilbao: Mensajero, 2015.

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

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

Tabuenca Cortés, Virginia, ed & trad / Jessica Aliaga Lavrijsen, intr. **Jefes escoceses, de Jane Porter.** Zaragoza: Prensas de la Universidad, 2016.

Valle Alcalá, Roberto del. **British Working-Class Fiction: Narratives of Refusal and the Struggle Against Work.** London: Bloomsbury Academic, 2016.

Villar-Argáiz, Pilar, ed. **Literary Visions of Multicultural Ireland: The Immigrant in Contemporary Irish Literature.** Manchester: Manchester University Press, 2014.





[MONOGRAFÍA]

HITOS:

William Shakespeare (1564-1616)

Charlotte Brontë (1816-1855)

Henry James (1843-1916)

**Ireland & 1916:
100 years of Joyce's
*The Portrait of the Artist as a Young Man***

Edward Albee (1928-2016)

Bob Dylan (Nobel 2016)



William Shakespeare (1564-1616)

“Shakespeare at 452”

Clara Calvo (University of Murcia)

Shakespeare, at the age of 452, is “by death departed” and yet, as alive as ever.² In 2012, as London hosted the Olympic and Paralympic Games, a British Museum temporary exhibition offered tourists and visitors from all over the world the chance to become familiar with Shakespeare and his world. The lavishly-arranged exhibition traced the life and career of the playwright through significant objects, turning Shakespeare into an archaeological site – no longer, then, our contemporary. At the same time, the World Shakespeare Festival and the Globe to Globe Shakespeare, integrated in the 2012 Cultural Olympiad, offered a chance to both locals and visitors to enjoy a Shakespeare without his English, translated and performed in a diversity of world languages. In 2014, the French, wisely thinking that the British would want to keep the 2016 quatercentenary of Shakespeare’s death for themselves, decided to celebrate the living playwright with a year-long birthday party and Shakespeare 450 filled Paris with macro cultural events and a massively attended academic conference. This year, the Brits have shown the world how they could hardly wait to celebrate Shakespeare – the now no longer Prime Minister David Cameron endorsed the nation-wide commemoration as soon as New Year’s Eve fireworks were

² The quotation is from John Heminges and Henry Condell’s Preface to Shakespeare’s First Folio, “To the Great Variety of Readers” (see facsimile at http://internetshakespeare.uvic.ca/Library/facsimile/book/SLNSW_F1/7/?zoom=850).

I would like to record here my gratitude to Ton Hoenselaars, who has collaborated with me in two research projects funded by MICINN/MINECO and FEDER on Shakespeare and commemoration – EDU2008-00453 and FFI2011-24347. This piece owes much to his stimulating research and scholarship and to many talks and discussions on Shakespearean afterlives shared throughout the years.

over. Since January, micro and macro acts of remembrance for the swan of Avon have filled the pages of the daily press, with the big display reserved for April 23. Luckily, the day fell on a Saturday and to the usual Stratford ceremonies consisting in the unfurling of the flags (that symbolise Shakespeare's status as world literary icon), the parade, the laying of a wreath on the monument in Holy Trinity Church and the banquet, a celebrity gala broadcast by the BBC was added this year.

Every Briton that so wished could see on TV the evening performance at the Royal Shakespeare Company Memorial Theatre in Stratford, which consisted not on a play by Shakespeare, but on famous extracts from the best known plays delivered by celebrity players – with a cameo appearance of His Royal Highness the Prince of Wales, ironically not in the role of heir apparent as Prince Hal in *Henry IV, Part One* but as Prince of Denmark. At the same time, in London, the Globe Theatre, in competition with the RSC, staged the Complete Walk, an ambitious weekend-long project on the Southbank (from 10am on Saturday 23 to 8pm on Sunday 24 April). 37 screens placed on significant sites along the now well-known promenade by the Thames that leads from Westminster Bridge to Tower Bridge paid homage to the 37 plays now known to be by William Shakespeare single-handedly or in collaboration. Each screen showed a documentary/adaptation of the play, with cinema and theatre blending into each other to offer plot summaries and key scenes from a given play. The audience enjoyed the show standing in the open air like the groundlings in Shakespeare's time – it rained, and there were hoods and umbrellas, but there we were, like the apprentices in early modern London, clustering around the screen as in the past they surrounded the apron stage, a sea of faces pointing up just as it would have happened several centuries back in the nearby amphitheatres. It is perhaps a moot point which of the two experiences – the RSC on TV or the Complete Walk on Southbank is closer to original practice and contemporary media.

Afterlife, Commemoration, Global Author

Reading Shakespeare today – exception made of the lecture-theatre and the classroom – is a private vice, a solitary indulgence. The same could be said of criticism and scholarship, of watching a play on a portable device or listening to an audio recording, but seeing or hearing Shakespeare is a public, communal experience, which includes the awareness of being part of an audience. When we attend a performance in the theatre or watch an adaptation on a cinema

screen, we know we are not alone – we belong to an ‘imagined community’ (Anderson 1999) which consists of individuals bound by a desire to get something out of a play. If Shakespeare is still celebrated today – given how strange his language sometimes can be, and how fraught with difficulty his images and metaphors, and how historically removed from today some of his cultural preoccupations – is because he is continually adapted, appropriated, rewritten, reinterpreted and reinvented. Shakespeare is today a prime cultural catalyst and his works continue to be key factors in propelling the creation of new works and the renovation of artforms because he is dead and his afterlife has proved enormously successful (Bate 1997; Burt 2006; Taylor 1989). The cultural history of Shakespearean afterlives has contributed to the erasing of the barrier between high and popular culture and there is no media, old or new, which doesn’t dip into the plays or poems at some point. From opera to memes, from artistic vanguards to graffiti, from the novel to twitter, from theatre festivals to fringe and stand-up comedy, from Hollywood to avant-garde cinema, from school texts to advertising, Shakespeare is, whether we like it or not, a dominant, non-residual, presence. This is certainly the case in Western culture but increasingly so in the world at large. Global Shakespeare is a phrase that one often hears today – how did Shakespeare, then, become global?

Global Shakespeare is a slippery term – it should mean world author, and it should be used to indicate that Shakespeare’s plays and poems are still meaningful to many people in diverse cultural backgrounds and geographically differentiated parts of the Earth. In actual practice, a more restricted sense usually applies – global Shakespeare is unfortunately used nowadays in criticism and the press as interchangeable with Asian (and sometimes perhaps Arab or Latin American) Shakespeare, while English-speaking and European Shakespeare are still not fully integrated in a really global label. The reality is, though, that Shakespeare is performed, adapted and appropriated all over the world (Burt 2006; Engle et al. 1995) and his works function as cultural ambassadors contributing to the hybridization of art worldwide.

Shakespeare is becoming a truly global author as a result of two inter-locked phenomena, both very active today: Shakespearean afterlives and Shakespearean commemoration. The interconnection of, on the one hand, adaptations and appropriations of his works and, on the other, acts of celebration of the man and playwright account for the vitality of Shakespeare in both high culture and modern popular culture. The annual celebration of Shakespeare’s birthday and his occasional centenaries would be a very minor local event if the rich, extensive, flourishing afterlives of his works wouldn’t generate interest in acts of remembrance of Shakespeare the man and artist. Likewise, the repeated acts of commemoration

retro-feed the afterlives of the plays and poems, as Shakespeare the cultural icon – whose birthday is conveniently celebrated on the same day as the feast of St. George, patron saint of England - adds shine to anything from opera to advertising, ensures media coverage and the attention of cultural authorities and offers a widely-shared target for burlesque and parody.

Anniversaries and Celebrations

What lies behind the commemoration of Shakespeare? When did the whole hullabaloo, the much ado of honouring the playwright's anniversaries begun? Any account of the history of Shakespearean celebrations will tell you that it all started with the actor manager David Garrick in 1769, whose Great Shakespeare Jubilee may now seem as if he didn't get his act together in time for 1764, being arranged as it was, alas, five years after his two-hundred birthday. The Jubilee eventually led to a series of annual and centennial commemorations (Deelman 1964, Dobson 1992, England 1964, Fox 1973, Mann 1950, Stockholm 1964) but the very first anniversaries of Shakespeare's birth and death were largely ignored. His death anniversary was not much taken noticed of until 1916, only a century ago. In 1816, in spite of the Romantic literary fever for Shakespeare, few were aware of the centenary (Poole 2015). Although the origin of centennial commemorations would take us to the ancient world (the Jews and the Romans celebrated anniversaries and centenaries) these celebrations were rare in modern Europe before 1800 – the 'cult of the centenary' developed during the nineteenth-century (Quinault 1998). Shakespeare had an early start but was not the first "great artist" to be memorialised in modern Britain. German-born composer Georg Friedrich Händel was appropriated by the British and turned into a national hero at a very early stage, with a statue in Vauxhall Gardens erected in 1738 in his own lifetime by popular subscription (Aspden 2002; Weber 1989).³ Händel was commemorated a quarter of a century after his death, with a successful special festival arranged in 1784, and the following year, in 1785, the centenary of his birth was celebrated, with, amongst other things, the creation of the Royal Society of Music.

Shakespearean commemorations took a bit longer to develop. The first centenary of Shakespeare's birth came and went without notice and the second centenary would have had the same fate if David Garrick had not arranged his Stratford Jubilee. Garrick has been accused of a

³ The statue, today in the Victoria and Albert Museum, made Louis François Roubiliac famous. He would eventually receive from Garrick a commission for a Shakespeare statue, which can be seen today at the British Library.

desire to secure his own posterity by commemorating Shakespeare. It is true that Garrick owed Shakespeare much at the time, as his actor's career flourished thanks to great Shakespearean roles such as Richard III – a role William Hogarth depicted him in a well-known oil portrait. Today, it is Shakespeare's lovers that owe much to Garrick, because his Jubilee triggered the celebration of Shakespeare's anniversaries. Garrick's Jubilee mainly consisted of banquets, speeches and an ode written by Garrick himself, while, it has to be said, no play or poem by Shakespeare was included in the celebratory programme. Garrick had also planned a parade of Shakespearean characters, but it had to be cancelled due to torrential rain. Years later, though, this parade would become one of the central items of the celebrations, so much that on *Punch* choose it as the subject-matter for one of its satirical attacks on contemporary politicians.⁴

Celebrations of Shakespearean anniversaries are part of the cult of commemoration that sweeps Europe from the end of the eighteenth century and throughout the 19th and 20th centuries (Leersen and Rigney 2014). The Shakespeare cult may have triggered the 1859 centenary celebrations for Robert Burns, whose commemorative cult as Scotland's national bard started only a hundred years after his birth. A measure of the importance of the Shakespeare cult of commemoration in relation to European writers of similar canonical status has been provided by a study of the celebrations held for Racine in France (Schinz 1940). Voltaire was also commemorated in nineteenth-century France in various ways (Bird 2000). Calderón, Cervantes and Dante have also been objects of the cult of the centenary in their own countries. The cult of canonised European writers – Dante, Racine, Voltaire, Molière, Calderón, Cervantes, Goethe, and Schiller – spread quickly in the nineteenth century and today the field is vast (Leersen and Rigney 2014). Like other European centennialized heroes, Shakespeare has been commemorated as a secular saint (Davidházi 1998), a national icon (Dobson 1992) and a tourist attraction (Rosenthal 2008; Watson 2006). As Benito Pérez Galdós noted during his visit to Stratford, nowhere do all these strands come more powerfully together than in Shakespeare's hometown and birthplace.⁵

Shakespearean commemoration had its heyday in Victorian England. The height of his canonisation is marked by the Royal Gala, initially to be patronised by King George IV and held in Stratford in 1830 to celebrate Shakespeare's birthday (Sawyer 2010) and the 1864 Tercentenary, lavishly celebrated in Stratford (Foulkes 1984, 2001; Mann 1963, Taylor 2002) but also in London

⁴ The Shakespearean parade in Stratford provided satirical matter for the cover of *Punch* Tercentenary Number, 23 April 1864.

⁵ After a visit to Shakespeare's home town towards the end of the nineteenth century, Benito Pérez Galdós reflected on the growing canonisation of the playwright in "La casa de Shakespeare", pointing out how idolatry and commercial gain blended in Stratford's tourist industry. See Galdós ca.1895.

(Murphy 2008). The cult of the centenary initiated by Garrick's Jubilee and the 1830 Royal Gala spurred cultural memory and together triggered a combination of cultural pilgrimage, literary tourism and live theatre which sustain Stratford and the Shakespeare industry today (Hoenselaars and Calvo 2010; Sawyer 2010). After the 1864 Tercentenary, hadsomey celebrated in Stratford, celebrations in honour of Shakespeare soon became an 'invented tradition' - in Eric Hobsbawm's sense of the phrase (Hobsbawm and Ranger 1983). Shakespearean cultures of commemoration, like other western cultural practices thrive on ritual and repetition (Connerton 1989). Shakespeare has been remembered in Britain and abroad, in times of peace, such as 1864, but also in times of war, during the tercentenary of the playwright's death in 1916 (Calvo 2002, 2004, 2012, 2014; Calvo and Kahn 2015; Cartelli 1999; Engler 1991; Foulkes 1984 and 2001; Habicht, 2001; Kahn, 2001; McKernan 2007; Smialkowska 2010, 2011; Taylor 2002).

The 1916 Tercentenary of Shakespeare's death is a singular event in the history of the reception of Shakespeare. It is closely connected to the culture of commemorations that grew in Europe during the 19th century, even though in 1916 celebrations for Shakespeare took place a month before the battle of the Somme, one of the most devastating confrontations at the West Front. In Spain, despite its neutrality, celebrations for Cervantes and Shakespeare were cancelled by the government, on the grounds that the European war would make it difficult to arrange a truly universal homage for the Spanish writer (Calvo 2002, 2004). Other European nations were also forced to make choices regarding the mode and kind of celebrations, choices that had cultural and artistic consequences but also political and propagandistic. The celebration of the 1916 Tercentenary brought to the fore the common cultural ground of the nations taking part in the war (such as Britain, Germany or France), as well as the different ways in which countries could imagine "neutrality" (Holland and Spain) (Calvo 2012; Hoenselaars 2015a). The Tercentenary also revealed the slow, unimaginative ways of the state-steered culture of commemoration, since from an artistic and literary viewpoint, the Tercentenary was a thing of the past, a Victorian relic, untouched by contemporaneity, unrelated to the avant-garde movement and the birth of modernism (Calvo 2002, 2004, 2012, 2015; DiPietro 2006). David Jones's *In Parenthesis*, a modernist prose and poetry *tour de force*, was one of the few instances in which the celebration of the 1916 Tercentenary in wartime promoted a decentering of Shakespeare's works (Poole 2010).

The attention the 1916 Tercentenary received across the Atlantic is only understandable when one takes into account the alteration in the reception of Shakespeare in America that took place between the Civil War and the First World War. Whereas in 1864 celebrations for

Shakespeare were more abundant in Northern metropolis than in Confederate towns (Lanier 2015), the ubiquity of Shakespeare in 1916 and the proliferation of the community masque (Cartelli 1999, Potter 1996, Smialkowska 2010, 2012) can be better accounted for after acknowledging the work of the Shakespearean women's clubs (Scheil 2012), originally born to promote the communal reading of the plays. Still a neutral country in 1916, the United States of America could celebrate Shakespeare as a democratic hero.

In 1964, the Cold War did not prevent the upsurge of world-wide celebrations. Valentina, the Russian astronaut visited Stratford and postage stamps were issued in many Eastern and Western countries around the world to commemorate Shakespeare and his plays. England celebrated its national poet with a history play – once again – and a ground-breaking exhibition in Stratford. John Barton, Peter Hall and Clifford Williams were behind the *Henry IV, Part One* production singled out to commemorate Shakespeare's 400 birthday – an anti-heroic adaptation that was part of Peter Hall's 1963 "The Wars of the Roses" trilogy. Perhaps the most emotive act of commemoration took place in London when the Society for Theatre Research arranged the planting of an oak tree in Primrose Hill to replace the one planted by Samuel Phelps during the 1864 Tercentenary, its celebrations mixed with protests in support of Garibaldi.⁶

Commemoration in between significant anniversaries has often been linked to political, cultural and industrial events. Shakespeare was magnificently present at the 1851 Great Exhibition in the shape of a statue by John Bell that, canopied under such a feat of engineering and Industrial Revolution pride as the wrought-iron Coalbrookdale dome, welcomed visitors to the Crystal Palace (Holderness 2015). He was in fact everywhere, appropriated by Victorian entrepreneurship (Pettitt 2004). Shakespeare was also memorialised and appropriated during the 1951 Festival of Britain, conceived to pump imperial confidence back into Austerity Britain. The RSC 1951 Histories cycle and the steam locomotive 70004 "William Shakespeare", exhibited – with its special bright racing green finish and bright red bumper – at the Southbank as part of the Festival, were different instances of this process (Hagerman 2010; Holderness 2015).

Shakespearean cultures of commemoration interact with an ample array of material objects: from sermons to cartoons, from stamps to china, from locomotives to gardens – but statues have always hold centre stage. (Hoenselaars 2015b). As Ton Hoenselaars has shown,

⁶ For the political side-effects of the oak tree planted in Primrose Hill by actor Samuel Phelps in the name of the working men of England, see Quinault 1999: 311 and Murphy 2008, 3; 149-51. The memorial oak was a gift from the queen and came from Windsor Great Park, perhaps a gesture to appease the Working Men's Shakespeare committee who intended to plant the tree at the site proposed for a Shakespeare monument that was never built. The crowd that gathered to honour Shakespeare at Primrose Hill quickly turned the commemoration of the dead author into a protest for the government-induced hasty departure of Garibaldi from England.

statues of Shakespeare, all over the world, act as catalysts, triggering acts of public and private commemoration but also of public neglect, cultural erasure and oblivion. The fate of the Shakespeare statue in Boulevard Haussmann, melted by the Vichy government in 1941, and the sorry sight of Shakespeare ignored by the public in Central Park – as portrayed by Mead Schaffer in 'Romance under Shakespeare's Statue', an illustration for the cover for *The Saturday Evening Post* on 28 April 1945 – speak of the invisibility of statues (Hoenselaars 2015b) and throw a different light on contemporary commemoration practices, related, no doubt, to how modern society forgets (Connerton 2009). St. Mary Aldermanbury, in the city of London, hosts an unusual statue that complicates commemorative practice as it memorialises several things at once: Shakespeare, the First Folio and its editors, John Heminges and Henry Condell. The site itself is a garden of remembrance for the church that no longer exists (it was struck by an incendiary bomb in 1940) and functions as a war memorial for "the Blitz" (Holderness 2010). Shakespearean acts of remembrance often promote the cultures of joint commemoration.

Although no one denies the role played by Garrick's Jubilee and the cult of *grand hommes* that kindled European culture in the nineteenth-century, it has been often argued that the commemoration of Shakespeare truly begins with the erection of his monument in Stratford's Holy Trinity Church soon after his death and the publication of the First Folio in 1623. Amongst the poems that memorialise the author in this volume, there are two poems by Ben Jonson, one of them facing the Droeshout engraving. Jonson lavishes praise on the engraver but suggests nevertheless that the best form of Shakespearean commemoration is to read the plays.

Invented Traditions

Shakespeare died, like Cervantes, on April 1616, but as it has been repeated so often in 2016, they did not die on the same day, nor on the same date. It is a shame, of course, but Cervantes died on the 22, not the 23, like Shakespeare. Even if both had died on the 23, they would have died on the same date, but not on the same day. In 1616, Spain, as a leading Catholic country had already adopted the new calendar which Pope Gregory XIII had introduced in 1582 whereas England, staunchly Anglican, stuck to the good old non-catholic Julian calendar. The difference of eleven days between the Julian and Gregorian calendars would have made the coincidence impossible.

Shakespeare, it seems certain, died on April 23 – or so it says on a plaque under his monument in Stratford's Holy Trinity Church. There is no doubt then of the death date but his

birthday is another matter. It may sound strange, but we don't know when Shakespeare was born. He was baptised on 26 April 1564 but the date of his birth is a mere guess. He could have been born on 21, 22 or 23 April just the same. April 23 has the advantage of being a festive day, the day Christians celebrate St. George and England its patron saint, so the coincidence pleased those who began to celebrate Shakespeare's birthday in the 18th century, after the baptismal records were found in Stratford.

How was 23 April then established as Shakespeare's birthday? How came this date to be sanctioned and internationally accepted – particularly bearing in mind that today 23 April should be 3 May? One of the eighteenth-century editors of Shakespeare's plays, George Steevens enquired around Stratford and he was offered this date, which he quickly included in his edition of the *Works* (1773) and this is how the 'invented tradition' (Hobsbawm and Ranger 1983) of celebrating Shakespeare's anniversary on 23 April began.

From the start, April 23 must have seemed a very convenient date. To celebrate the perfect Christian knight turned into the nation's patron saint - already turned into a literary myth by Edmund Spenser as Redcrosse in *The Faerie Queene* – and the national poet both on the same day was a perfect combination. Together, Shakespeare and St. George symbolise patriotic pride and a cohesive national identity for a country that had the red cross for its national flag. Perhaps this association of Shakespeare with England and St. George has paved the way for the annual celebration of his birthday and the commemoration of his anniversaries in many different parts of the world. Not only in London and Stratford, not only in English-speaking countries, but wherever there is a statue of Shakespeare, whether in New York, Buenos Aires or Weimar – and probably soon in China - there will be celebrations and poetry readings on every April 23.⁷

Shakespearean commemoration and cultural memory

Commemoration is one of the ways in which countries construct their national identity and societies remember – or forget – the past. For this reason, the study of Shakespearean commemoration belongs with studies of social memory and cultural memory. Social and cultural memory studies developed from the pioneering work on collective memory by Maurice Halbwachs (1877-1945) and Aby Warburg (1866-1929), a term often contrasted with individual

⁷ The news that a replica of Stratford-upon-Avon is under construction in China, in the city of Fuzhou, has recently hit newspaper headlines. The replica town, to be called Sanweng, will be a homage to Shakespeare, Cervantes and the Chinese poet Tang Xianzu, who also died in 1616. See *The Daily Telegraph*, 10 October 2016. <http://www.telegraph.co.uk/travel/destinations/asia/china/articles/china-to-build-replica-of-stratford-upon-avon-shakespeare/>

memory. For Paul Connerton (1989), societies remember through words and images, but these are transmitted through commemorative practices, rituals and traditions. Hence the importance of studying the celebrations of centenaries of those writers and artists who have contributed to the construction of national identities, and of Shakespeare in particular. Cultural memory is also retrospective memory, how “the past” imagines or re-invents the past, or to use Jan Assmann’s term, cultural memory should be *mnemohistory* – how the past “haunted” what used to be “the present” in the past (Jan Assmann 1997). Cultural memory can also be prospective memory since through monuments and commemoration rites the past tells the future how it wants to be remembered (Aleida Assmann 1991). Jan Assmann’s work on the dynamics of cultural memory (1995; 1997; 2006) and Aleida Assmann’s articulation of the differences between functional memory and stored memory provide a vantage point from which to develop the analysis of the cultures of commemoration.

Initially, memory studies by Halbwachs, Ricoeur and Nora assume a separation, a divide between history and memory, which are totally different and independent of each other. Recently, these two terms have been thought to stand in closer connection to each other (Burke 1989, 1997; Confino 1997; Nerone 1989; Thelen 1989), giving rise to a reappraisal of cultural history. The study of Shakespearean commemoration is related to both cultural memory and cultural history. Cultural history is “resistant to standardization” (Jelavich 1995:77) and is often trapped between “interpretation and casual explanation.” Despite its methodological fuzziness, it “explains how humans create, articulate, and utilize culture; it shows how culture manipulates us, beyond our intentions and conscious understanding, and it leaves space for something extra – an essayistic realm of interpretation, of aesthetic enjoyment, of play” (Jelavich 1995:78).

Memory Studies have developed rapidly since World War II and one of the most remarkable studies in the field is Pierre Nora’s *Les Lieux de Mémoire* (1984-1988, 1989). Nora’s ingenious way of illustrating how the current French sense of national self-identity could be broadly defined and perceived as a complex conglomerate of *lieux de mémoire* or sites of memory – including phenomena in the natural world, individuals, cultural objects, as well as dialects or institutions across history – enables us to define “Shakespeare” as an English *lieu de mémoire* much like Marcel Proust is a French *lieu de mémoire* for Nora. However, Nora’s work served a national, French agenda on the eve of the European Union. Other countries (like Germany and the Low Countries) soon copied the model, modifying the definition of *lieu de mémoire*, perhaps, but continuing to pursue a national approach. In our global world, it has become customary to adopt a supranational approach for the study of hotel architecture,

corporate governance, and the like, but there has been no sustained attempt at applying the concept to memory studies and historical events, in an attempt to identify “Shakespeare” as an inalienable component of our European sense of cultural, rather than national, self-identity.

Shakespearean celebrations across Europe have introduced new parameters for memory studies, by redefining the *lieux de mémoire* in supranational terms. By looking at the myriad of activities surrounding the international Tercentenary commemoration of Shakespeare’s death in 1916, it could be argued that “Shakespeare” then functioned as a supranational *lieu de memoire*. Moreover, by focusing on instances where commemorating “Shakespeare” served to raze political differences – as when the German POWs in Britain celebrated 23 April 1916 in front of their English camp guards – we may, in the case of “Shakespeare,” speak of a “European” *lieu de memoire*, of a cultural heritage icon shared by all, as Paul Valéry suggested in his postwar writings that paved the way for the European Union as we now know it today.⁸

During the 17th and 18th centuries, Shakespeare became the English national poet (Dobson 1992) and soon after turned into a European *lieu de memoire*, a location for a cult shared by several national European cultures. Shakespeare is a shrine one can go to at times of “crises of memory” (Suleiman 2006a, 2006b), when war amongst nations threatens the ideals (real or imaginary) of a European civilization and, mostly, when there is a need to show (for a variety of purposes, whether political, propagandistic, pacifist, artistic or financial) that there is a common cultural root, a cultural substratum shared by differing European cultural traditions. Today, Shakespeare is not only a world cultural phenomenon, global and local at once, but also a particularly European phenomenon made partly possible by the cult and cultures of commemoration. Current analysis of Shakespeare as a world author may want to take into account the role of commemoration, anniversaries and celebrations in the transformation of Shakespeare from national poet and European icon of cultural identity into Global Shakespeare.

References

- Anderson, Benedict. 1999. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Revised edition. Verso.
- Aspden, Suzanne. 2002. “ ‘Fam’d Handel Breathing, tho’ Transformed to Stone’: The Composer as Monument.” *Journal of the American Musicological Society* 55: 39-90.
- Assmann, Aleida. 1991. *Kultur als Lebenswelt und Monument*. In: A. Assmann and D. Harth, eds. *Kultur als Lebenswelt und Monument*. Frankfurt/M: Fischer. 11-25.

⁸ In an essay on Hamlet and the First World War, initially published in a London periodical, Paul Valéry reflecting on the unprecedented number of war casualties imagined a modern European Hamlet having to contend with a vast army of ghosts. See Valéry 1919: 368-369 and Hoenselaars 2015a.

- Assmann, Jan. 1995. "Collective Memory and Cultural Identity". *New German Critique* 65: 125-133.
- Assmann, Jan. 1997. *Moses the Egyptian: The Memory of Egypt in Western Monotheism*. Harvard: Harvard University Press.
- Assmann, Jan. 2006. *Religion and Cultural Memory*. Trans. Rodney Livingstone. Stanford: Stanford University Press.
- Bate, Jonathan. 1997. *The Genius of Shakespeare*. London: Picador.
- Bird, Stephen. 2000. *Reinventing Voltaire: The Politics of Commemoration in Nineteenth-Century France*. Oxford: Voltaire Foundation.
- Burke, Peter. 1989. "History as Social Memory". In T. Butler, ed. *Memory: History, Culture and the Mind*. Oxford: Blackwell. 97-113.
- Burke, Peter. 1997. *Varieties of Cultural History*. Ithaca, NY: Cornell University Press.
- Burt, Richard, ed. 2006. *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*. 2 vols. Westport, Conn.: Greenwood.
- Confino, Alon. 1997. "Collective Memory and Cultural History: Problems of Method." *American Historical Review* 102: 1386-1403.
- Calvo, Clara. 2002. "Shakespeare and Spain in 1916: Shakespearean Biography and Spanish Neutrality in the Great War." *Shakespeare and Spain*. The Shakespeare Yearbook 13. ed. José Manuel González y Holger Klein. Lewiston, NY: Edwin Mellen. 58-76.
- Calvo, Clara. 2004. "Shakespeare and Cervantes in 1916: The Politics of Language." In Balz Engler and Ladina Bezzola, eds. *Shifting the Scene: Shakespeare in European Culture*. Newark, DE: University of Delaware Press. 78-94.
- Calvo, Clara. 2012. "Fighting over Shakespeare: Commemorating the 1916 Tercentenary in Wartime." *Critical Survey* 24(3): 48-72.
- Calvo, Clara. 2014. "Celebrating the Tercentenary in Wartime: J. M. Barrie's *Shakespeare's Legacy* and the YWCA in 1916", *Shakespeare* 10 (3): 261-275.
- Calvo, Clara and Coppélia Kahn, eds. 2015. *Celebrating Shakespeare: Commemoration and Cultural Memory*. Cambridge: Cambridge University Press.
- Cartelli, Thomas. 1999. "Shakespeare, 1916: *Caliban by the Yellow Sands* and the New Dramas of Democracy." In *Repositioning Shakespeare: National Formations, Postcolonial Appropriations*. London: Routledge, 63-83.
- Connerton, Paul. 1989. *How Societies Remember*. Cambridge: Cambridge University Press.
- Connerton, Paul. 2009. *How Modernity Forgets*. Cambridge: Cambridge University Press.
- Davidházi, Peter. 1988. *The Romantic Cult of Shakespeare: Literary Reception in Anthropological Perspective*. Basingstoke: Palgrave Macmillan.
- Deelman, Christian. 1964. *The Great Shakespeare Jubilee*. New York: The Viking Press.
- DiPietro, Cary. 2006. *Shakespeare and Modernism*. Cambridge: Cambridge University Press.
- Dobson, Michael. 1992. *The Making of the National Poet: Shakespeare Adaptation and Authorship, 1660-1769*. Oxford: Oxford University Press.
- England, Martha Winburn. 1964. *Garrick's Jubilee*. Ohio: Ohio State University Press.
- Engle, Ron, Felicia Hardison Londré, and Daniel J. Water Meier, eds. 1995. *Shakespeare Companies and Festivals: An International Guide*. Westport, CT: Greenwood Press. 414-17.
- Engler, Balz. 1991. "Shakespeare in the Trenches." *Shakespeare Survey* 44: 105-11.
- Fox, Levi. 1973. *A Splendid Occasion: The Stratford Jubilee of 1769*. Oxford: Oxford University Press.
- Foulkes, Richard. 1984. *The Shakespeare Tercentenary of 1864*. Bath: Society for Theatre Research.
- Foulkes, Richard. 2001. "'Every Good Gift From Above': Archbishop Trench's Tercentenary Sermon." *Shakespeare Survey* 54: 80-88.

- Foulkes, Richard. 2006. "The Theatre of War: The 1916 Tercentenary." In *Performing Shakespeare in the Age of Empire*. Cambridge: Cambridge University Press. 180-206.
- Habicht, Werner. 2001. "Shakespeare Celebrations in Times of War." *Shakespeare Quarterly* 52: 441-455.
- Hagerman, Anita M. 2010. "Monumental Play: Commemoration, Post War Britain, and History Cycles." *Critical Survey* 22 (2): 105-118.
- Halbwachs, Maurice. 1992. *On Collective Memory*. Trans. Lewis A Coser. Chicago: University of Chicago Press.
- Hobsbawm, Eric and Terence Ranger. eds. 1983. *The Invention of Tradition*. Cambridge: Cambridge University Press.
- Hoenselaars, Ton. 2015a. "Great War Shakespeare: Somewhere in France, 1914-1919." *Actes des congrès de la Société française Shakespeare* 33. [URL:http://shakespeare.revues.org/2960](http://shakespeare.revues.org/2960); DOI:10.4000/shakespeare.2960
- Hoenselaars, Ton. 2015b. "Sculpted Shakespeare." In Calvo and Kahn, eds. *Celebrating Shakespeare*. 279-300.
- Hoenselaars, Ton and Clara Calvo. 2010. "Introduction: Shakespeare and the Cultures of Commemoration." *Critical Survey* 22(2): 1-10.
- Holderness, Graham. 2010. "Shakespeare Remembered." *Critical Survey* 22 (2): 39-61.
- Holderness, Graham. 2015. "Remembrance of Things Past: Shakespeare 1851, 1951, 2012." In Calvo and Kahn, eds. *Celebrating Shakespeare*. 78-100.
- Jelavich Peter (1995) "Method? What Method? Confessions of a Failed Structuralist." *New German Critique* 65: 75-86.
- Kahn, Coppélia. 2001. "Remembering Shakespeare Imperially: The 1916 Tercentenary." *Shakespeare Quarterly* 52: 456-478.
- Lanier, Douglas (2015) "Commemorating Shakespeare in America, 1864." In Calvo and Kahn, eds. *Celebrating Shakespeare*. 140-160.
- Leersen, Joep and Ann Rigney, eds. 2014. *Commemorating Writers in Nineteenth-Century Europe: Nation-Building and Centenary Fever*. London: Palgrave Macmillan.
- Mann, Isabel Roome. 1950. "The Garrick Jubilee at Stratford-Upon-Avon." *Shakespeare Quarterly* 1(3): 128-134.
- Mann, Isabel Roome. 1963. "The Royal Gala of 1830." *Shakespeare Quarterly*, 14: 263-266.
- McKernan, Luke. 2007. "'A Complete and Fully Satisfying Art on Its Own Account': Cinema and the Shakespeare Tercentenary of 1916." *Shakespeare* 3: 337-51.
- Murphy, Andrew. 2008. *Shakespeare for the People: Working Class Readers 1800-1900*. Cambridge: Cambridge University Press.
- Nerone, John. 1989. "Professional History and Social Memory." *Communication* 11, 89-104.
- Nora, Pierre, ed. 1984-1992. *Les Lieux de mémoire*, 7 vols. Paris: Gallimard.
- Nora, Pierre. 1989. "Between Memory and History: Les Lieux de Mémoire" [1984]. *Representations* 26: 7-25.
- Pérez Galdós, Benito. ca. 1895. "La casa de Shakespeare; Portugal, De vuelta de Italia". Barcelona: Antonio López.
- Pettitt, Claire (2004) "Shakespeare at the Great Exhibition of 1851." In Gail Marshall and Adrian Poole, eds. *Victorian Shakespeare: Vol 2: Literature and Culture*. Basingstoke: Palgrave Macmillan. 61 – 83.
- Poole, Adrian. 2010. "The Discipline of War, Memory, and Writing: Shakespeare's *Henry V* and David Jones's *In Parenthesis*." *Critical Survey* 22 (2): 91-104.
- Poole, Adrian. 2015. "Relic, Pageant, Sunken Wrack: Shakespeare in 1816." In Calvo and Kahn, eds. *Celebrating Shakespeare*. 57-77.
- Potter, Vilma Raskin. 1996. "Percy MacKaye's Caliban for a Democracy." *The Journal of American Culture* 19 (4): 71-79.

- Quinault, Ronald. 1998. "The Cult of the Centenary, c. 1784-1914." *Historical Research* 71 (176): 303-23.
- Ricoeur, Paul. 2004. *Memory, History, Forgetting*. Chicago: Chicago University Press.
- Rosenthal, Michael. 2008. "Shakespeare's Birthplace in Stratford: Bardolatry Reconsidered." In *Writers' Houses and the Making of Memory*, ed. Harald Hendrix. New York and London: Routledge. 31-44.
- Sawyer, Robert. 2010. "From Jubilee to Gala: Remembrance and Ritual Commemoration." *Critical Survey* 22(2): 91-104.
- Scheil, Katherine West. 2012. *She Hath Been Reading: Woman and Shakespeare Clubs in America*. Ithaca, N.Y.: Cornell University Press.
- Schinz, Albert. 1940. "The Racine Tercentenary in France." *The French Review* 13: 199-210.
- Smialkowska, Monika. 2010. "Shakespeare and 'Native American': Forging Identities through the 1916 Shakespeare Tercentenary." *Critical Survey* 22(2): 76-90.
- Smialkowska, Monika. 2011. "Conscripting Caliban: Shakespeare, America, and the Great War." *Shakespeare* 7(2): 192-207.
- Sontag, Susan. 2001. "The Idea of Europe: (One More Elegy)." *Where the Stress Falls*. New York: Farrar. 285-289.
- Stochholm, Johannem. 1964. *Garrick's Folly: The Shakespeare Jubilee of 1769 at Stratford and Drury Lane*. New York: Barnes and Noble.
- Suleiman, Susan Robin. 2005. "Culture, Aestheticism, and Ethics: Sontag and the 'Idea of Europe'." *PMLA* 120: 839-842.
- Suleiman, Susan Robin. 2006a. *Crises of Memory and the Second World War*. Cambridge, Mass: Harvard University Press.
- Suleiman, Susan Robin. 2006b. "Introduction: The Idea of Europe." *Comparative Literature* 58: 267-70.
- Taylor, Antony. 2002. "Shakespeare and Radicalism: The Uses and Abuses of Shakespeare in Nineteenth-Century Popular Politics." *The Historical Journal* 45: 357-379.
- Taylor, Gary. 1989. *Reinventing Shakespeare: A Cultural History from the Restoration to the Present*. New York & London: Weidenfield & Nicholson. Rpt. London: Vintage, 1991.
- Thelen, David. 1989. "Memory and American History." *The Journal of American History* 75:1117-1129.
- Valéry, Paul. 1919. "Letters from France", I: "The Spiritual Crisis." *The Athenaeum*, 365-369.
- Weber William. 1989. "The 1784 Handel Commemoration as Political Ritual." *The Journal of British Studies* 28: 43-69.
- Watson, Nicola. 2006. *The Literary Tourist*. Basingstoke: Palgrave Macmillan.



Charlotte Brontë (1816-1855)

“Las múltiples caras de una autora: doscientos años de Charlotte Brontë”

M^a José Coperías Aguilar (Universitat de València)

La figura de Charlotte Brontë está inextricablemente relacionada con sus hermanas, Emily y Anne, con sus novelas respectivas y con los personajes que crearon. Cuenta Patsy Stoneman que, en cierta ocasión, una de las muchas personas que visitan el actual museo de las Brontë situado en la antigua casa parroquial de Haworth preguntó cuál de las tres hermanas se había casado con Heathcliff (“Brontë myth” 219). Cuenta también Lucasta Miller que, una vez, una amistad poco ilustrada le preguntó con cierta convicción si las hermanas Brontë eran personajes de ficción (140). Incluso se dice que el propio Thackeray “confundía” a Charlotte Brontë con Jane Eyre (Stoneman, “Brontë myth” 216). De la misma manera, son muchos los críticos que con frecuencia se han referido a Charlotte Brontë y a Jane Eyre de manera indiscriminada, como si no supieran o quisieran diferenciar entre la autora y la narradora en primera persona (Bock 28).

Esta confusión entre las tres novelistas y sus personajes de ficción ha contribuido enormemente a la creación del mito de las Brontë. Un concepto al que se refirió ya en 1975 Terry Eagleton en su libro *Myths of Power. A Marxist Study of the Brontës*, y a él han vuelto posteriormente autoras como Lucasta Miller, Patsy Stoneman, o Patricia Ingham. A la construcción de este mito ha ayudado, sin duda, el carácter autobiográfico de algunas de las novelas de sus autoras. Este sería el caso de *Agnes Grey*, una de las dos novelas de Anne, que está inequívocamente basada en sus experiencias como institutriz y en algunas de sus vivencias personales. Pero, sobre todo, de *Jane Eyre. An Autobiography*, que queda marcada por la segunda parte de su título, aunque no solo, pues para muchos lectores es difícil establecer las diferencias entre, por ejemplo, la experiencia de Jane en Lowood y la de las hermanas Brontë en

Cowan Bridge, o la descripción de Helen Burns con la de su hermana Maria. Aunque quizás una de las mayores similitudes que se han encontrado es entre el personaje de Jane y la propia autora. Charlotte Brontë estaba convencida de que no encajaba con el ideal de belleza femenino y a menudo se sentía tímida y ansiosa en público por su falta de atractivo, como así lo confirmó su propio editor George Smith (Gérin 364-365) o lo percibió el mismo Thackeray (Bell 26). Y así quiso crear Charlotte a sus heroínas pues, según cuenta Elizabeth Gaskell en su biografía, en cierta ocasión dijo a sus hermanas que estaban equivocadas al crear hermosas protagonistas y les aseguró que les mostraría que una heroína tan fea y pequeña como era ella misma podría ser tan interesante como cualquiera de las suyas (215-216). Aunque, en palabras de García Doncel (124), lo novedoso de Jane no era solo su físico sino su personalidad, su forma de ser. También se ha dicho que Charlotte construía a todas sus heroínas a su imagen y semejanza y que este sería especialmente el caso de Jane Eyre y de Lucy Snowe en *Villette* (Stoneman 216; Bock 26).

A la construcción del mito de las Brontë, y especialmente del de Charlotte, colaboró también de manera indudable la biografía que Elizabeth Gaskell escribió en 1857 sobre la autora de *Jane Eyre*. La propia Gaskell estaba fascinada por la historia de Charlotte y en cuanto la conoció en 1850, y a través también de lo que amigos comunes le habían comentado, no tardó en convertir su vida en historias que contaba por carta a sus amistades. Aunque Gaskell hizo un enorme esfuerzo por documentarse y habló con muchas de las personas que la habían conocido, su biografía se vio inevitablemente sesgada por varias circunstancias: su personal apreciación de Charlotte y de su entorno, especialmente de su padre Patrick; las cartas de Charlotte a Ellen Nussey, una de sus más antiguas amigas y de la que se conserva un mayor número de cartas, pero de carácter convencional y a la que posiblemente Charlotte no abrió su corazón con la sinceridad necesaria; y su empeño en reivindicar a Charlotte como una mujer impecablemente respetable y virtuosa, tras algunos de los ataques que había recibido como autora vulgar en el tratamiento de los sentimientos de sus protagonistas, e incluso como anticristiana. Previamente, Charlotte había pretendido llevar a cabo un cometido semejante respecto a la figura de sus hermanas, cuando en una segunda edición conjunta de *Wuthering Heights* y *Agnes Grey*, en 1850, añadió una nota biográfica sobre sus dos hermanas, en la que ponía el énfasis en lo remoto del lugar donde vivían, la actitud solitaria y reservada de Emily, y la religiosidad y el modo apacible y sumiso de Anne. Por una parte, insistía en desligar la obra de las tres hermanas que, con frecuencia, se le había atribuido solo a Charlotte, o a Currer Bell, y, por otra, quería exculpar a ambas de las acusaciones que algunos críticos habían hecho sobre la

novelas de Emily y Anne como violentas o inmorales en referencia a *Wuthering Heights* y *The Tenant of Wildfell Hall*, respectivamente. La fundación de la Brontë Society en 1893, con la compra de la casa parroquial de Haworth en 1928 y su conversión en museo dedicado a las Brontë, también ha fomentado notablemente la imagen de las tres hermanas solitarias y de vida reclusa en medio de los inhóspitos páramos de Yorkshire.

Biógrafos como Tom Winnifrith y, más recientemente, Juliet Barker, por una parte, han intentado advertir contra la fácil identificación biográfica entre la vida de las Brontë y sus novelas y, por otra, han combatido algunos de los mitos sobre la vida de las tres hermanas: como el hecho de que Elizabeth Branwell inculcara en las niñas la cara más represora de la religión y el fantasma de los castigos divinos, o de que Patrick Brontë fuera un padre excéntrico y encerrado en sí mismo, cuando más bien fue amable y mostró interés por la educación de sus hijas, además de ser un hombre de simpatías liberales en lo político y de implicarse en los movimientos sociales e intelectuales de su tiempo (“Brontë myth” 215, 221). Otros autores, como Terry Eagleton, también han luchado contra la imagen tradicional de las tres extrañas hermanas abandonadas en los páramos de Yorkshire. Para empezar, Haworth, donde vivieron toda su vida, estaba cerca de la zona de West Riding, gran productora de lana, y su vida coincidió con las más terribles luchas de clase. En su niñez fueron testigos de la destrucción de maquinaria por los obreros manuales, desesperados ante la pérdida de sus trabajos, de la cual culpaban a las máquinas; en su juventud vivieron las revueltas por la Ley de Reforma y la Nueva Ley de Pobres y, de adultas, el cartismo y las luchas contra la Ley del Grano. Según Eagleton, estas luchas aparecen reflejadas en las novelas de las hermanas Brontë, pero sobre todo en la obra de Charlotte (4). Y Stoneman (“Brontë myth” 220-221) también hace hincapié en el hecho de que, en tiempo de las Brontë, Haworth era una localidad próspera, con una población creciente ya que era un centro importante para el comercio textil, puesto que, aparte de los cientos de telares artesanales, había hasta trece fábricas. Además, toda la familia, incluidos los niños, tenían a su disposición numerosos libros que tomaban prestados de una biblioteca cercana, y en la casa se recibían con regularidad periódicos y revistas, como la popular *Blackwood’s Magazine*, que era leída con avidez por los hermanos. Fruto de los conocimientos adquiridos por las Brontë en estas lecturas es, por ejemplo, la construcción en su juventud de los mundos de Angria y de Gondal con países cuya geografía se puede reconocer en zonas del África occidental o del Pacífico norte, o la imitación de diversos géneros periodísticos en las diminutas revistas de su propia invención, la *Branwell’s Blackwood’s Magazine* y la *Branwell’s Young Men’s Magazine*.

La publicación de *Jane Eyre* en octubre de 1847 fue un éxito inmediato y rápidamente se convirtió en una de las novelas más leídas en el país, y en abril del año siguiente ya iba por su tercera edición. Una parte de la crítica le fue muy favorable: *The Times* destacaba su frescura y originalidad, su verdad y pasión, su singular gracia en la descripción de los paisajes y en el análisis del pensamiento humano; *Blackwood's Edinburgh Magazine*, la revista con la que Charlotte había crecido, alababa el realismo de los personajes e incidentes narrados, al igual que *Fraser's Magazine*, y la *Edinburgh Review* lo consideraba como un libro de singular fascinación. "Poder", "originalidad", "frescura", "vigor" y "verdad" fueron las palabras claves en todas las reseñas y críticas sobre *Jane Eyre* escritas entre 1847 y 1848 (Allott 22). Sin embargo, no todas las críticas fueron unánimes respecto a las cualidades de la novela y dos voces de importancia, la de Anne Mozley en *The Christian Remembrancer* de junio de 1848 y la de Miss Rigby en *The Quarterly Review* de diciembre de ese mismo año, se alzaron contra ella. Una de las acusaciones que se hicieron contra el libro fue la de ser poco femenino en la descripción de las experiencias de Jane. Efectivamente, muchas mujeres encontraron a la nueva heroína poco femenina y despojada de la modestia y delicadeza propia de su sexo. Otra de las críticas se centraba sobre la idea de "vulgaridad" que algunos asociaban al ambiente provinciano, el habla y el carácter de Yorkshire de los personajes de Charlotte Brontë, y otros a la presentación indecorosa de los asuntos amorosos de los personajes (Allott 25). Miss Rigby, en *The Quarterly Review*, también acusaba a la novela de anticristiana por el orgullo y la pasión mostrados por Jane y su rechazo a someterse a su destino social.

Shirley se publicó en 1849 y recibió una atención considerable por parte del público y de la crítica, que no siempre se mostró entusiasta. Sin embargo, a estas alturas la identidad de Charlotte, que había publicado su primer libro bajo el seudónimo de Currer Bell, ya era conocida, así como la muerte prematura de sus hermanas. Y con la publicación en 1850 de la nota biográfica que Charlotte había escrito sobre Emily y Anne, la crítica empezó a mostrar admiración, aunque mezclada con cierta lástima, por las tres hermanas. La publicación de *Villette* en 1853 también se vio afectada por este mismo tono. *The Professor* se publicó póstumamente en 1857, el mismo año en que la biografía de Gaskell sobre Charlotte vio la luz convirtiéndose en un éxito de ventas. Una vez fallecida la autora y tras el ruido de las críticas de su novela y su biografía, siguieron un par de décadas de silencio, pero a finales del siglo XIX se renovó la fascinación por conocer más detalles de la vida de la autora lo que, de alguna manera, desvió la atención del valor de sus novelas, y este interés constante por los aspectos biográficos de Charlotte Brontë ha tenido un efecto significativo sobre la interpretación de su obra (Bock 24).

Hacia mitad del siglo XX y con la llegada de teorías literarias más centradas en la estructura y el texto se empezó a estudiar el mérito intrínseco de las novelas, dejando a un lado las valoraciones personales de la vida de la autora, lo cual dio una nueva dimensión a su trabajo. Sin embargo, a partir de la década de los sesenta y, sobre todo, de los setenta, hubo un nuevo interés por el significado social de la literatura, es decir, de los valores y los presupuestos de la sociedad que había dado origen a una obra literaria determinada (Ingham 234). De aquí que surgieran, por una parte, trabajos de corte marxista como el de Terry Eagleton y, por otra, estudios basados en la crítica feminista con obras tan importantes como las de Inga-Stina Ewbank, Elaine Showalter o Gilbert y Gubar, los cuales dieron un nuevo valor a la interpretación biográfica de las novelas de Charlotte Brontë; interés que se mantuvo con los enfoques del nuevo historicismo, los estudios culturales e incluso las teorías postcoloniales.

La visión de Charlotte Brontë y su obra se ha visto afectada no solo por las interpretaciones críticas que ha sufrido a lo largo de los años, sino también por las numerosas reescrituras⁹ que de ella se han hecho. *Jane Eyre* ha sido desde siempre la novela más popular de Charlotte. En el plazo de un año desde su publicación en 1847 ya había una primera adaptación al teatro, a la que le siguieron hasta más de una decena y cuya popularidad se medía no sólo por la cantidad de gente que iba a verla sino también porque el teatro se nutría con público de las clases más humildes (Ingham 216). Sin embargo, Stoneman ha detectado llamativos cambios en el argumento o en la presentación de los personajes de algunas de estas versiones teatrales de modo que se pudiera adaptar a los gustos, costumbres sociales o ideología del público de la época (“Brontë myth” 232-233). En el siglo XX, con la llegada del cine, la historia de *Jane Eyre* también se convirtió en el argumento favorito para muchas de las primeras películas. Desde 1910 y hasta 1934, año en que se produjo la primera versión en cine sonoro, hubo hasta trece películas de cine mudo basadas en la novela (Stoneman, *Charlotte Brontë* 87). De las muchas versiones posteriores, Patricia Ingham compara tres por los diferentes puntos de vista que en ellas se perciben: la dirigida por Robert Stevenson en 1944, con Orson Welles y Joan Fontaine, y en la que –a punto de acabar la II Guerra Mundial y de que los hombres que volvían del frente desalojaran a las mujeres de los puestos de trabajo que habían ocupado– se pone énfasis en el rol y la visión tradicional de la mujer (232); la de Delbert Mann en 1970, con George C. Scott y Susannah York, influida por los debates feministas (236); y

⁹ El muy bien documentado libro de Patsy Stoneman, *Brontë Transformations. The Cultural Dimensions of Jane Eyre and Wuthering Heights*, de 1996, da buena cuenta de lo que ella llama “derivatives” y que incluye novelas, poemas, películas, obras teatrales, dramatizaciones para la radio y la televisión, e incluso ilustraciones. Hay otros libros sobre reescrituras de las obras de Charlotte Brontë pero de menor alcance como, por ejemplo, la edición de Margarete Rubik y Elke Mettinger-Schartmann, *A Breath of Fresh Eyre. Intertextual and Intermedial Reworkings*, de 2007.

la de Franco Zeffirelli en 1996, con Charlotte Gainsbourg y William Hurt, que en una fantasía escapista imita el cuento de *Cenicienta* en un momento de grave crisis económica (238). Son muchas también las novelas que han reescrito episodios o personajes de *Jane Eyre*: de todas ellas la más conocida es sin duda *Wide Sargasso Sea*, publicada en 1966 por Jean Rhys, con el personaje de Bertha Mason como protagonista, pero también las hay sobre otros personajes menores como Richard Mason, Adèle Varens o sobre la mismísima Charlotte Brontë (Stoneman, *Charlotte Brontë* 94-95). Otras narraciones sencillamente se inspiran en el argumento de *Jane Eyre*, entre ellas, la más conocida es *Rebecca*, escrita por Daphne du Maurier en 1939 y que se hizo muy popular en su versión cinematográfica (Ingham 248). Y también se han publicado reescrituras de la novela dirigidas al público adolescente. Aunque existe alguna versión cinematográfica de *Shirley* y de *Villette*, *Jane Eyre* sigue siendo la más popular de las novelas de Charlotte Brontë y, de hecho, al menos hasta hace unos años, era el tercer libro más prestado de las bibliotecas británicas (Stoneman, "Brontë myth" 236).

Los textos, y especialmente los literarios, no son productos estáticos, sino que cambian según quién los lea y en qué momento. Y cuanto mejor es un texto, cuanto más rico en matices, más lecturas puede tener. Cada lector puede encontrar en un texto elementos distintos y recibir mensajes diferentes, pues en el proceso de la lectura aporta sus propias experiencias y conocimiento acumulado. Aquellos que adaptan o reescriben una novela, lo hacen en función de unas circunstancias y una ideología predominante en un momento determinado. Sin duda, Charlotte Brontë y su obra, y de manera particular *Jane Eyre*, son una buena muestra de lo que una autora puede dar de sí a lo largo de los años y de las múltiples caras que puede tener o que nosotros podemos querer darle.

Bibliografía

- Allott, Miriam. *The Brontës: The Critical Heritage*. London: Routledge and Kegan Paul, 1974.
- Barker, Juliet. *The Brontës*. London: Weidenfeld & Nicolson, 1994.
- Bell, Millicent. 1995. "Dangerous Women." *The New York Review of Books*, November 2, 1995.
- Bock, Carol. "Reading Brontë's Novels. The Confessional Tradition." *Charlotte Brontë's Jane Eyre. A Casebook*. Ed. Elsie Michie. Oxford: Oxford UP, 2006. 23-38
- Eagleton, Terry. *Myths of Power. A Marxist Study of the Brontës*. London: Macmillan Press, 1975.
- Ewbank, Inga-Stina. *Their Proper Sphere: A Study of the Brontë Sisters as Early-Victorian Female Novelists*. London: Edward Arnold, 1966.
- García Doncel, María Rosario. *El modelo femenino en Jane Eyre*. Cádiz: Servicio de Publicaciones Universidad de Cádiz, 1988.

- Gaskell, Elizabeth (1857). *The Life of Charlotte Brontë*. London: Dent, 1974.
- Gérin, Winifred. *Charlotte Brontë: The Evolution of Genius*. Oxford: Oxford UP, 1967.
- Gilbert, Sandra M. and Susan Gubar. *The Madwoman in the Attic. The Woman Writer and the Nineteenth Century Literary Imagination*. New Haven/London: Yale UP, 1979.
- Ingham, Patricia. *Brontës: Authors in Context*. Oxford World's Classics. Oxford: Oxford UP, 2006.
- Miller, Lucasta. *The Brontë Myth*. London: Jonathan Cape, 2001.
- Rubik, Margarete, and Elke Mettinger-Schartmann (eds.). *A Breath of Fresh Eyre. Intertextual and Intermedial Reworkings*. Amsterdam/New York: Rodopi, 2007.
- Showalter, Elaine. *A Literature of Their Own. British Women Novelists from Brontë to Lessing*. Princeton: Princeton UP, 1977.
- Stoneman, Patsy. *Brontë Transformations. The Cultural Dimensions of Jane Eyre and Wuthering Heights*. Hemel Hempstead: Harvester Wheatsheaf, 1996.
- . "The Brontë Myth." *The Cambridge Companion to The Brontës*. Ed. Heather Glen. Cambridge: Cambridge UP, 2002. 214-241.
- . *Charlotte Brontë*. Devon: Northcote House Publishers, 2013.
- Winnifrith, Tom. *The Brontës and their Background. Romance and Reality*. Basingstoke: Macmillan, 1973.
- Winnifrith, Tom. *The Brontës*. Basingstoke: Macmillan, 1977.



Henry James (1843-1916)

“Henry James in His Centenary (1843-1916): Notes towards Reassessing the Myth”

José A. Álvarez-Amorós (University of Alicante)

Fully canonical authors are best approached on tiptoe, if not in a genuflect position. It takes at least a T. S. Eliot to assert that *Hamlet* is an artistic failure and yet get away with it relatively unscathed. The natural consequence of this proposition is that the history of literature is ridden with myths and half-truths, and little or no debunking seems forthcoming. One century has elapsed since the bodily death of Henry James, and the occasion seems just ideal to discuss some of his artistic and personal infirmities, and, by trying to sketch a whole picture of him and his craft, redress the balance and do a minor service to those amateur Jacobites who—quite wisely—concur with the common reader rather than with the cold, dissecting eye of knowledgeable academic critics.

That James has been popularly presented as the perfect tenant of an ivory tower is neither a controversial nor a baseless opinion. Evidence for it can be found in his biography and readily derived from what we know of his professional attitudes and artistic convictions. James, for instance, was a life-long bachelor. No facts, moreover, have ever been brought to light about any real intimacy with his many female acquaintances. Leon Edel, his most authoritative biographer, toys with the idea that the closest he came to maintaining this kind of intercourse was during his stay with Constance Fenimore Woolson in the Florentine villa Brichieri early in 1887, though James, characteristically, tried to hush up the fact with friends and visitors lest gossip should arise (*Life* 1: 80204). For some, his bachelorhood and uncertain relations with women bespeak an ambiguous sexual identity; for others, however, it underlines his will to avoid any family tie that could hinder his artistic pursuit. “I shall never marry,” he confesses in a letter addressed to Grace Norton. For him, “[s]ingleness consorts much better with my whole view of existence . . . my habits, my occupations, prospects, tastes, means, situation in ‘Europe,’ and absence of the desire

to have children . . . “ (cit. Edel, *Life* 1: 69394). Furthermore, the idea of marriage as an obstacle to artistic achievement recurs persistently in many of his tales of literary life, especially in “The Author of *Beltraffio*” (1884), “The Lesson of the Master” (1887), and “The Next Time” (1894). With varying degrees of irony and ambiguity, all three present versions of the dilemma faced by the conscientious author who must choose between feeding his family in a petty bourgeois context or writing with absolute freedom for an intellectual, appreciative coterie. On the whole, James always sympathized with the latter option.

Another biographical feature that reinforces his image as an “artist enamoured of perfection, ridden by his idea, or paying for his sincerity” (James, *Art of the Novel* 221) is his gradual withdrawal from London society into the relative seclusion of Lamb House in the Sussex village of Rye. After what Edel called his “conquest of London” (*Life* 1: 491634), during which he led an incredibly active social life and became an attraction of sorts in the most fashionable salons of the late 1870s, he obscurely felt that his popularity was a check on his literary powers, and, dejected at the failure of his novels of the 1880s and his theatrical attempts of the early 1890s, he decided to write his transitional works of the late 1890s in a rural environment which could bring him, he hoped, the necessary quiet to set his ideas in order and embark on the ideation of a new novelistic form. Narrative milestones such as *The Spoils of Poynton* (1896), *What Maisie Knew* (1897), and *The Awkward Age* (1898-99) were all composed in Sussex, either at Point Hill in Playden, in the Old Vicarage of Rye, or in Lamb House itself, which he first took on a lease and finally purchased in 1898. It eventually became his permanent residence for many years, until old age advised him to move again to London. Different modulations of the idea that solitude and peace of mind are essential to produce literary masterpieces lie, for instance, behind short fictions like “The Private Life” (1892), a semi-fantastic *amussette* about the public and private selves of socialites and high-minded authors, and “The Death of the Lion” (1894), a tale of unwanted protection where work and writer are identified to such an extent that the loss of one necessarily entails the extinction of the other.

But Jamesian aloofness extends beyond biographical facts and gestures, for his professional and aesthetic outlook seems best apprehended in the light of indifference to material gain, Olympian insensitivity to readers’ tastes, and a kind of subjection of life to art that could be expressed as *ut pictura vita*, should one wish to rephrase the Horatian dictum. James was a fully professional author with drastically limited private means—perhaps the first fully professional author of true canonical stature that lived entirely by his pen. In spite of this, he never bowed to his readership nor made the least concession—so runs the myth—in order to enlarge the

circulation of his works. This prevailing view is much more than a mere aspect of the posthumous New Critical construction of his image as a formalist, aestheticizing writer; it was customarily voiced by contemporary critics and reviewers in unequivocal terms, as when W. C. Brownell, for instance, claims in 1905 that James “scrupulously followed his ideal” and “never, at any rate, yielded to the temptation to give the public what it wanted” (396). Reviews of transitional novels such as *What Maisie Knew* and *The Awkward Age* show invincible amazement at the mounting difficulties of his works, conviction that they call for a very specific readership, and an amusing blind faith in the fact that if James had authored them they would surely be all right, even if what he meant by them was just incomprehensible for most of his readers. Additionally, as James entered upon full maturity, his belief that life is moulded on art and not the contrary and his rejection of the mimetic ideals that informed his seminal essay “The Art of Fiction” (1884) crystallized in famous statements such as “It is art that *makes* life, makes interest, makes importance, for our consideration and application of these things, and I know of no substitute whatever for the force and beauty of its process” (*Letters of Henry James* 1: 508). In the same vein, the young, impressionable narrator of “The Author of *Beltraffio*” views the creepers on the garden walls of Mark Ambient’s home as “copied from a masterpiece of one of the pre-Raphaelites” and reflects that “[i]t was not the picture, the poem, the fictive page, that seemed to me a copy; these things were the originals, and the life of happy and distinguished people was fashioned in their image” (61). In conclusion, a tall, glittering ivory tower indeed.

But raising the foregoing points suggests a fundamental question—do they draft a unilateral, partial view of Henry James, or rather a balanced, complete, and trustworthy image of him and his creative disposition? In other words, does his image consistently live up to fact? Since the 1980s a growing mass of evidence has undermined the idea of an unworldly James. In her 1983 book *Henry James and the Mass Market*, Marcia Jacobson, for one, conclusively proves that during the 1880s and 1890s James made countless efforts and concessions to become popular and write for the mass market in order to earn money and gain some visibility. He did this by trying to absorb the conventions of contemporary topical literature and replicate them in his works. Thus, *The Bostonians* (1886) owes its characterological outline, plot structure, and social atmosphere to the subgenre of US Civil War romance, *The Princess Casamassima* (1886) to the working-class novel, *The Tragic Muse* (1890) to the novel of actors and theatre life, and so on. James failed, however, because his worldview was too pessimistic and his incapacity to concoct happy endings too notorious for the readership he intended to captivate.

Three years later, in 1986, Michael Anesko published a true landmark of Jamesian historiography and criticism. His *"Friction with the Market": Henry James and the Profession of Authorship* dealt the *coup de grâce* to the ethereal vision of an introspective James daydreaming about his characters, picking up the gems of experience and stringing them up on the chain of artistic execution, perpetually communing with himself and wary of any intrusion from the outside world. Backed by a vast amount of documentation, the Anesko book brings a different, more credible Henry James to life. Now we see a savvy businessman, who, having learned the lesson of how badly Hawthorne had been treated by publishers, inaugurates new ways to conduct business with publishing houses for his own benefit, especially the practice of playing one against the other to obtain higher royalties instead of tying himself to one for life, as was the standard, 19th-century policy. The final chapter of this book is particularly telling. In 1951, Leon Edel published a paper on the organization of the New York edition of James's selected works that became the last word on the subject. Edel argues that James chose, ordered, and distributed his novels and tales into volumes with outmost care, following essentially aesthetic criteria, and with a view to creating his own *comédie humaine*—precisely in twenty-three volumes—after Honoré de Balzac's own collected works. Anesko, on the contrary, shows how the volumes were put together in almost haphazard fashion and according to mercantile criteria, if any criteria at all. Once again, this just confirms the general rule that what a truly great artist does is flawless by definition, and the only thing left to critics, at best, is to sanctify his or her actions by providing a set of suitable motives.

That Henry James was professionally-minded in his dealings with literature is also clear from his correspondence. Take, for instance, the letters he wrote to Frederick Macmillan of the firm Macmillan and Company between 1877 and 1914, which were collected in 1993 by Rayburn S. Moore. Though exceptions certainly abound, a typical letter begins with James's comments on some social occasion or outstanding piece of gossip and ends by bargaining terms for a new narrative project, by asking for advances in cash, or by complaining of low sales and the practical absence of royalties he receives for his works. Of course, this embarrassing attitude squares badly with the image of disinterest and detachment that has been thrust upon him. And yet the episode of his life that best contributes to unsettling the Jamesian myth is, to my mind, his active involvement in the theatrical enterprise in the early 1890s.

James was a persistent theatre-goer all his life and an enthusiast of the dramatic form. He wrote a total of seventeen plays from 1869 to 1909, but he only attempted to have one staged—an adaptation of his novel *The American* (1877)—as late as 1891 and following the commercial

failure of his novels of the preceding decade. But apart from his spirited praise of drama, the reasons he gives for his change of tack are mildly disturbing. In a notebook entry dated May 12th, 1889, he confesses the motives behind his renewed infatuation with theatre, “I simply must try, and try seriously to produce half a dozen—a dozen, five dozen—plays for the sake of my pocket, my material future. Of how little money the novel makes for me I needn’t discourse here” (*Complete Notebooks* 52). This is not, however, an isolated admission. In an 1890 letter to his sister Alice, he feels as if “there had been a triumphant première and . . . [he] had received overtures from any managerial quarter and had only to count . . . [his] gold” (*Letters* 3: 285); in the same letter he vents his anger at the “poverty-stricken condition of the English repertory,” but nonetheless feels happy because this means that his plays will stand out more clearly and bring him “profit indeed” (*Letters* 3: 286). On January 9th, 1895, a few days after the disastrous *première* of *Guy Domville*, he writes to his brother William in a mood of ironic confession that “[t]he thing fills me with horror for the abysmal vulgarity and brutality of the theatre and its regular public—which God knows I have had intensely even when working (from motives as ‘pure’ as pecuniary motives can be) against it” (*Letters* 3: 508-509).

If money-making played a crucial role in James’s decision to become a staging dramatist, it also clarifies how he dealt with the ideas and materials for new plays which he collected during his theatrical period from 1890 to 1895. When his dramatic project fell through early in 1895, he had many notes which could be equally developed, he argues, as plays or as novels. This hesitation gives rise to a curious phenomenon in James’s literary production which I have elsewhere called “fluid texts” or “textual fluidity.” For years and even decades, some Jamesian works thought out in the early 1890s had oscillated between two genres—either they were first conceived of as plays, then became fictions, and were later reconverted into plays, or began as narratives and ended up in script form or even staged as full-fledged plays. The cases of *The High Bid* (1907) and *The Other House* (1909) are paradigmatic and quite illustrative of this remarkable fluidity. They were first written as dramas (a one-acter by the title of *Summersoft* [c. 1895] and a lost scenario, respectively), then recomposed as narratives when staging proved impossible (“Covering End” [1898] and *The Other House* [1896]), and, eventually, recast as plays when impresarios showed renewed interest in them considerably later.

But these episodes of conversion and reconversion are only meaningful here if one considers how they were carried out. Technically, they were not true adaptations, in which a basic kernel of meaning is developed according to the conventions of another semiotic medium, but rather hasty, slipshod rewrites where stage directions simply became narratorial discourse and characters’

speeches were often preserved and merely placed between quotation marks. Motivationally, James undertook genre-switching in an awful state of mind. He was disappointed and angry that his plays and scenarios did not move theatre managers, and tried to make most of them by recasting them in narrative form at the lowest possible cost in time and effort. For these reasons, the results of genre-switching do feature among James's poorest, most embarrassing works. He was fully conscious, moreover, of what he was doing and how he was doing it. In a 1908 letter to Solger, for instance, James confesses that he produced the novel version of *The Other House* "rapidly and at short notice . . . by the simple expedient of calling the Acts Books and 'writing in' such an amount of scenic indications and comment as would make a sort of equivalent or substitute for very good acting" (qtd. in Tucker 215n19). Likewise, in his letter to Auguste Monod of August 2, 1907, he calls *The Other House* a play "converted into a narrative in three 'Books,'" whose "material was economically used *tel quel*, as it stood, for the narrative purpose: the only small scrap of rearrangement . . . being the 3 or 4 opening pages. The rest is all 'scenic' and the thing thus perhaps a considerable curiosity: which may be its only merit!" (*Letters to Benson and Monod* 107). Similarly, he discloses how he wrote "Covering End" in a letter to Gosse dated October 12, 1898, acknowledging that it had "like *The Other House*, its base origin smeared all over it" and that he thus reclaimed *Summersoft*, the source play, "a little for literature—and for [his] pocket" by rewriting it "on the absolutely same scenic lines, into narrative" (*Letters* 4: 82-83). But his true stance on the whole genre-switching enterprise brutally transpires when, amazed at the popular success of the novel version of *The Other House*, he exclaims "if *that's* what the idiots want, I can give them their bellyfull" in a letter to his brother William dated October 30, 1896 (Skrupskelis and Berkeley 2: 416).

As stated right at the beginning, a centenary may be a splendid occasion to present a canonical author whole and without concessions. *The Times Literary Supplement* once characterized James Joyce as an almost unique author because he had managed to publish only masterpieces. This is obviously not the case with James. The Irish writer published fifteen tales under the title of *Dubliners* (1914), two novels, *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922), and an unwieldy, mind-stunning text by the title of *Finnegans Wake* (1939), on which he invested seventeen years of his life. James, by contrast, authored over twenty novels, seventeen plays, and more than one hundred tales, some of them lengthy novellas, apart from writing thousand of letters, autobiographical volumes, and an incredible mass of critical opinion. It is only natural that he was unable to match at all times high artistic standards with the extent of his literary production. James's New Critical myth is hard to maintain on the evidence that has

accrued since the 1980s, but the contrary is also true. To think of James as a mercenary of letters, perpetually bent on nothing but reckoning his gains, would lead us into a kind of Manichaeian thinking that little consorts with the vast complexity of the personage.

Works Cited

- Álvarez-Amorós, José A. "Henry James's Fluid Texts of the 1890's: *The Other House* as a Transgeneric Case Study." *English Studies* 95.5 (2014): 514-37.
- Anesko, Michael. "*Friction with the Market*": *Henry James and the Profession of Authorship*. New York: Oxford UP, 1986.
- Brownell, W. C. "Henry James." *Atlantic* 95 (April 1905): 496-519. Rpt. Gard 395-428.
- Edel, Leon. "The Architecture of Henry James's 'New York Edition.'" *The New England Quarterly* 24.2 (1951): 169-78.
- . *The Life of Henry James*. 2 vols. Harmondsworth: Penguin Books, 1977.
- Gard, Roger, ed. *Henry James: The Critical Heritage*. London: Routledge; New York: Barnes and Noble, 1968.
- Jacobson, Marcia. *Henry James and the Mass Market*. University: U of Alabama P, 1983.
- James, Henry. *The Art of the Novel*. 1934. Intr. Richard Blackmur. Boston: Northeastern UP, 1984.
- . "The Author of *Beltraffio*." *The Figure in the Carpet and Other Stories* 57-112.
- . *The Complete Notebooks*. Ed. Leon Edel and Lyall H. Powers. Oxford: Oxford UP, 1987.
- . *The Correspondence of Henry James and the House of Macmillan, 1877-1914*. Ed. Rayburn S. Moore. Baton Rouge: Louisiana UP, 1993.
- . "*The Figure in the Carpet*" and *Other Stories*. Ed. and intr. Leon Edel. Harmondsworth: Penguin Books, 1986.
- . *Letters*. 4 vols. Ed. Leon Edel. London: Macmillan; Cambridge: Belknap P, 1974-84.
- . *The Letters of Henry James*. 2 vols. Ed. Percy Lubbock. New York: Scribner, 1920.
- . *Henry James: Letters to A. C. Benson and Auguste Monod*. Ed. E. F. Benson. New York: Haskell, 1969.
- Skrupskelis, Ignas K. and Elizabeth M. Berkeley, eds. *The Correspondence of William James*. 12 vols. Charlottesville and London: UP of Virginia, 1992-2004.
- Tucker, Amy. *The Illustration of the Master: Henry James and the Magazine Revolution*. Stanford: Stanford UP, 2010.



Ireland & 1916: 100 years of Joyce's *The Portrait of the Artist as a Young Man*

'A Terrible Beauty Reborn:' The Easter Rising Centenary Commemorations

José Manuel Estévez-Saá (University of A Coruña)
Margarita Estévez-Saá (University of Santiago de Compostela)

Ireland and the Irish have progressively become a fashionable community all over the world. The Isle was first nostalgically regarded in romantic terms as a green paradise and an ideal refuge from the rushes of modern civilization around the 80s and 90s. Later on, from the last decade of the twentieth century, it was deployed as the unexpectedly modern Irish Tiger that symbolized the success of youth, new technologies and capitalism. And even, when the economic collapse took place in 2008 and the years of recession began, it became the exponent of the necessary social, economic and politic regeneration of our contemporary society.

Therefore, since the last decades of the twentieth century, the Irish have managed to remain fashionable, despite the very diverse circumstances that they have undergone in such a short period of time. This popularity and appeal includes their history, their literature and their culture, and it has been acknowledged by well-known Irish figures such as writers Joseph O'Connor,¹⁰ Kate O'Riordan or the cultural critic R. F. Foster, among others. As O'Riordan has recognized when interviewed by Caitriona Moloney, "It is almost cool to be Irish" (210); and she

¹⁰ Joseph O'Connor acknowledged the appeal and popularity of Irish literature and Irish writers both in Ireland and abroad, in an interview published in *Contemporary Literature*, on occasion of the publication of his novel about the Irish Famine, *Star of the Sea*. (Estévez-Saá, José Manuel 175)

has even had to accept that her publishers bracket her as an “Irish Female Writer” (208). Similarly, Foster, in his influential study *Luck and the Irish: A Brief History of Change, 1970-2000*, states that “[i]n the late twentieth century Irishness became fashionable on a level unknown since the cultural renaissance at the turn of the twentieth century” (149), and he relates this circumstance to the process of “marketing of Irishness”: “The way Ireland has been sold over the last thirty years is part of modern Irish culture and has rebounded upon the island itself in the shape of pre-ordained and received images of history-as-kitsch, existing alongside the real achievements of Irish high culture in the late twentieth century” (135-136).

The commodification of Irish history and culture has already been ironically deployed in literature in the novel by Éilís Ní Dhuibhne, *Fox, Swallow, Scarecrow* (2007), as well as in Anne Haverty’s *The Free and Easy* (2006), where one of the protagonists refers to the appeal of the Irish tourist industry and its morally questionable selling of the isle’s tragic past:

‘I’m in heritage management,’ Eimear, who was sitting opposite him, informed Tom. ‘I produce spectacles to illustrate and celebrate the glories and sorrows of our heritage. I call them shows.’

‘Spelled Se-e-o-s,’ Dol interjected.

‘As in the Irish. What the French call *etalages*,’ Eimear continued helpfully. ‘I do battles. The Battle of Clontarf, for example. You know, where Brian Boru vanquished the Danes? And then was tragically murdered in his tent? And I’ve put on several evictions. The evictions are very popular.’ (94-95)

To a good extent, the commemorations of the hundred years that have passed since the Easter Rising in 1916 are to be understood in the context of this continuing projection of a brand image of the island. On this occasion, Dublin was adorned with references to the event that included advertising posters all over the city, replicas of military vans traversing its roads, or gift shops full of souvenirs related to the Rising. Exhibitions, speeches, parades and different kinds of ceremonies took place throughout the country attracting visitants from all over Ireland, as well as foreign tourists.

Notwithstanding, the commemorations were not exempt from controversy. First of all, the act that was being “celebrated” has been considered by many as an undemocratic, failed, violent and tragic revolution that ended in a massacre in which 485 were killed, most of them civilians, including men, women and children.

Let us briefly recall the events that have been commemorated. It all began when a group of armed men seized significant sites and buildings in Dublin and proclaimed the Irish Republic. The participants were members of the Irish Volunteers, led by Patrick Pearse; and of the Irish Citizen Army of James Connolly. This insurrection began on Easter Monday, 24 April 1916, and lasted for six days, till the British Army suppressed the Rising, forcing Pearse to agree to surrender on Saturday 29 April.

Outside Dublin there were small isolated actions in places such as County Meath, County Galway and County Wexford.

In May 1916 a series of courts-martial began to be held in secret and without the possibility of defence, and fifteen people were sentenced to death and executed. Among them were the seven signatories of the Proclamation of the Irish Republic (*Poblacht Na hÉireann o Saorstát Éireann*) Thomas J. Clarke, Seán Mac Diarmada, Thomas MacDonagh, Patrick H. Pearse, Éamonn Ceannt, James Connolly, and Joseph Plunkett.

The legitimacy of the group of men who led the rising has been understandingly questioned, since no one had elected them to carry out such a dangerous military operation that some sections of the population considered at the time, and even nowadays, an attempted coup d'état without democratic credentials. Thus, their statement in the Proclamation that "Ireland,

through us, summons her children to her flag and strikes for her freedom” (emphasis ours) has been questioned.¹¹

Furthermore, their allusion to the support of “gallant allies in Europe” has been severely criticized, since it conveyed an allusion to the Kaiser’s armies against which the British and many Irish soldiers in British uniform were fighting at the moment. In any case, taking advantage from a period of international warfare and chaos made the insurgents’ cause very unpopular at the time, and obscured the insurgents’ vindications related to social and civil rights that were included in the Proclamation, and which, unfortunately, passed almost unnoticed –“religious and civil liberty,

¹¹ POBLACHT NA hÉIREANN

THE PROVISIONAL GOVERNMENT OF THE IRISH REPUBLIC TO THE PEOPLE OF IRELAND

IRISHMEN AND IRISHWOMEN: In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades in arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all of the children of the nation equally, and oblivious of the differences carefully fostered by an alien Government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline, and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on behalf of the Provisional Government:

THOMAS J. CLARKE
SEAN Mac DIARMADA THOMAS MacDONAGH
P. H. PEARSE EAMONN CEANNT
JAMES CONNOLLY JOSEPH PLUNKETT

equal rights and equal opportunities to all its citizens”; “suffrages of all her men and women” (emphasis ours). Therefore, the certainly progressive and inclusive demands included in the text were obscured by the tragic and violent circumstances in which it was issued.

Notwithstanding, the generalized initial adverse reaction against the Rebellion was progressively appeased when the Irish witnessed astonished how the British exerted an unprecedented overreaction, and arrested more than 3,500 people (many of them innocents), and executed the leaders across a two-week period. The British disproportionate response was, in fact, probably more effective in generating a radical nationalist feeling among the Irish population than the Rising itself.

Nowadays there are still some voices which have not doubted to link the Rebellion with the origins of the fratricidal violence that Ireland has suffered till the Peace Process of Northern Ireland began in the 1990s. These voices would rather opt for commemorating more appropriate and less controversial episodes and dates in the history and development of Ireland as a nation, such as, for instance, the first meeting of the democratically elected Dáil Éireann (Irish Parliament) under British occupation, whose first session in 1919 marked the start of the War of Independence against Britain.

Given the complexity and delicacy of the historical episode being commemorated, it was to be expected that the celebrations should be delicately planned by the Irish authorities and, to a good extent, this has been the case –Ireland’s Heritage Minister had promised a “respectful and inclusive commemoration”. This was a difficult task as the golden jubilee –the fiftieth anniversary commemoration of 1966– as well as the 75th anniversary in 1991 had previously proven. In 1966 the problems already begun with the appropriation of the organization by the government party, the Fianna Fáil. The intended ambition of the Taoiseach Seán Lemass, who urged “harmony”, was contested by other political parties and even by some controversies among family members of the rebels.

In any case, the opening of the Garden of Remembrance and of the Kilmainham Jail Museum –in the old prison building, where so many Irish rebels had been incarcerated–, as well as the blowing up of Nelson’s Pillar, became iconic images of what many historians have defined as the jingoism of the golden jubilee and of a commemoration that a UN diplomat, Conor Cruise O’Brien, described as “the greatest orgy of the cult of the Rising”.

The 75th anniversary was a much more complicated date for any commemoration due to the ongoing violence in the North of Ireland. Throughout the 1980s and much of the 1990s, the annual official parades had been already banned, and the commemoration of the Rising was

basically left to militant Republican groups. Thus, in the 1991 75th anniversary, there were no official state commemorations in the South, apart from a discreet ceremony outside the GPO.

This year, the Irish authorities emphasized that they would be commemorating rather than celebrating the Easter Rising Rebellion; that they would honour, for the first time, both the rebels and the non-rebel dead (including civilians, the police and the British soldiers that lost their lives in the tragic week); and a honest open debate about the circumstances and significance of the Rising was maintained in social, political and academic circles.

Last Easter Sunday, March 26, a remembrance ceremony took place in the Garden of Remembrance, in Parnell Square. The same day a parade went through the streets of Dublin that was attended by hundreds of thousands of people who witnessed the largest public spectacle in the Irish Republic's history. Music and prayers accompanied a three-hour ceremony and parade that was intended to honour, as the Taoiseach Enda Kenny expressed, "all those who died", meaning the rebels, Dublin residents, and even British soldiers. One of the chosen musical pieces was the ballad "Danny Boy", written some years before the rebellion and a favourite one of nationalists and unionists, Catholics and Protestants. Peace, compassion, inclusion and engagement were words uttered during the prayers that took place at strategic buildings, such as outside the General Post Office. The ceremony was attended by many northerners who were represented, among others, by the Northern Ireland deputy first minister, Martin McGuinness, remaining the British Royal Family discretely excluded.

The Irish authorities' policy of inclusion for the centenary commemoration has, not without controversy, unveiled the important role of the women involved in the events of 1916. The Irish bias to erase women from the public sphere was, once again, manifested when the Abbey Theatre announced its special programme for 2016, under the motto "Waking the Nation"; and it turned out that only one female playwright was included. The public protest was manifested through newspapers and social media, and culminated with a feminist protest opposite the Abbey Theatre. Political and cultural authorities expressed their apologies, and tried to appease the protests, as they had also done on occasion of the release of the first three volumes of the *Field Day Anthology of Irish Writing*, with the publication of volumes four and five dedicated to Irish women's contribution to literature.

Thus, as part of the Easter Rising celebrations, on International Women's Day, March 8, a ceremony took place at the Royal Hospital in Dublin. The Easter Rising took place at a time when, even in conservative Ireland, outstanding women were already acquiring social, political,

and cultural relevance, and raising their voices against a patriarchal society that was still too intent on excluding them from the political, cultural and social life of the Isle.

A huge number of academic publications have dealt with the Easter Rising from historical, social and cultural perspectives. Handbooks, new illustrated histories, family memoirs and updated biographies of the protagonists of the Rising have been published. There are also interesting contributions to the study of the representation, the sublimation or the omission of the historical episode in different artistic manifestations. Notwithstanding, we would like to single out two books that have focused on the condition and circumstances of Irish women at the time, and that have deployed, in a different way, their relationships with the Rising, in a humble attempt at counterbalancing the generalized tendency to prioritize the already well-known circumstances and contribution of men to the Easter Rising.

It cannot be forgotten that more than two hundred women took part in the Irish Rebellion. Most of them were female relatives of the rebels, although there were also members of the working-class militia, the Irish Citizen Army (ICA), and of the Cumann na mBan (League of Women). No women were killed during the conflict, although some were severely wounded, and 77 were arrested. The well-known activist Constance Markievicz was sent to prison and sentenced to death; although her sentence was commuted, and she was finally released on amnesty in 1917.

Lia Mills' novel *Fallen* (2014), and Marita Conlon-McKenna's historical account *Rebel Sisters* (2016), offer two interesting and well-documented reflections on the circumstances of women at the time, and on their reaction to the tragic events in which they were immersed. Both texts share a clear concern with deploying the aspirations, vindications and limitations of women in early twentieth-century Ireland, since both present middle-class Irish women with cultural, social and even political interests whose conservative families try to repress. The protagonist of Mills' novel is Kate Crilly, a middle-class young woman who finds herself immersed in the turmoil that took place in Ireland on occasion of the First World War and the Irish controversial participation in it – Katie's twin brother Liam goes to war at the front and dies:

The war was all most people were talking about –the war, and whether Irishmen should take England's side against the Germans, or fight off Carson's Ulstermen if they came south, or not fight at all. We'd been on the brink of getting our own parliament, after a hundred-odd years without one. Now people said we'd likely have to wait. Again. And here was Liam, ready to plunge headlong into thick of a fight that had nothing to do with us. (4-5)

When the young protagonist is questioning her brother's decision and lamenting his death, the Easter Rebellion erupts, and she spends her days trying to help her friends in the middle of the devastated city of Dublin. The novel reproduces the political conundrum the average Irish suddenly experienced, and pays particular attention to the case of Irish women who, like Katie, could not fulfill their cultural aspirations –her parents do not allow her to study for an MA in history. *Fallen* is a novel beautifully written in Mills' lyric style, in which moral, social and political issues are aseptically exposed avoiding judgements, sympathies, or criticism.

Marita Conlon-McKenna's *Rebel Sisters* is very different in tone and purpose. Conlon-McKenna is a well-known author of historical fiction, whose novel *Under the Hawthorn Tree* (1990), a children's novel about the Famine, has become an Irish classic, used as textbook in primary schools. *Rebel Sisters* is the chronicle of the lives of the Gifford sisters and their involvement in the Easter Rising. Three of the sisters, Nellie, Muriel and Grace, were educated and independent young women involved in the Suffragette and nationalist movements in Ireland, and two of them were also affectively involved with Rising's leaders (Muriel married Thomas MacDonagh, and Grace Joseph Plunkett). The narrative is rich in historical detail, the result of Conlon-McKenna's efforts at documentation, and offers a unique opportunity to discover women's active role not only in the Easter Rebellion, but also in other social and political causes. *Rebel Sisters* takes sides with the Rebels and their cause, emphasizing "the union's regard for both women and the working classes" (294). Notwithstanding, Conlon-McKenna has not failed to expose the chaos and scarce means in the organization of the Rising, as well as the existence of discordant voices and attitudes among the rebels themselves, as well as among the Irish population in general.

It is highly significant that Mills' novel has been selected this year for the Dublin One City One Book Festival 2016, which, for the first time this year, has included Belfast under the motto Two Cities One Book Festival. The One City One Book Festival is a Dublin City Council initiative, organized by Dublin city's public libraries, which encourages everyone to read a chosen book related to the city during the month of April each year. As it could not be otherwise, on this occasion, the Festival was included as part of Dublin City Council's 1916 commemorations; and,

for the first time, included Belfast and selected a novel by a woman.¹² Therefore, it seems that when the commemorations of the tragic Easter Rising are on the verge of coming to an end, it can be concluded that, despite the contemporary Irish bias –almost obsession– to project and sell a brand image of their island, their history and their culture, on this occasion they have, to a good extent, successfully managed to turn one of the most tragic, violent and fratricidal events of its history into an epic about freedom, union, inclusiveness and peace. Evoking William Butler Yeats’s famous poem “Easter 1916”, “For all that is done and said”, a terrible beauty is reborn.

Works Cited

- Conlon-McKenna, *Rebel Sisters*. Dublin: Transworld Ireland Publishers, 2016.
- Estévez-Saá, José Manuel. “An Interview with Joseph O’Connor”. *Contemporary Literature* 46.2 (Summer 2005): 160-175.
- Foster, R. F. *Luck and the Irish: A Brief History of Change, 1970-2000*. London: Penguin Books, 2008.
- Haverty, Anne. *The Free and Easy*. London: Vintage, 2007.
- Mills, Lia. *Fallen*. Dublin: Penguin Ireland, 2014.
- Moloney, Caitriona. “Kate O’Riordan Interviewed by Caitriona Moloney”, in Caitriona Moloney and Helen Thomson, *Irish Women Writers Speak Out: Voices from the Field*. Syracuse, New York: Syracuse University Press, 2003. 206-218.

¹² Previous titles chosen for the Festival have been *At Swim-Two-Birds* by Flann O’Brien (2006), *A Long Long Way* by Sebastian Barry (2007), *Gulliver’s Travels* by Jonathan Swift (2008), *Dracula* by Bram Stoker (2009), *A Picture of Dorian Grey* by Oscar Wilde (2010), *Ghost Light* by Joseph O’Connor (2011), *Dubliners* by James Joyce (2012), *Strumpet City* by James Plunkett (2013), *If Ever You Go: a map of Dublin in poetry and song* edited by Pat Boran and Gerard Smyth (2014), and Roddy Doyle’s *Barricade Trilogy* (2015). <http://www.dublinonecityonebook.ie/>

One Hundred Years of “Silence, Exile and Cunning”: A Portrait of the Artist as a Young Man (1916-2016)

M^a Teresa Caneda Cabrera (University of Vigo)

The year 2016 has marked the 100th anniversary of one of the most important historical moments in the development of modern Ireland, the Republican Rising of the Easter week of 1916. The self-proclaimed “ambitious and wide-ranging” State Centenary Programme of this year’s commemorations, as announced in the official website¹³, has exhibited an exceptionally diverse range of initiatives across and outside Ireland. Whereas the general focus of most celebrations was naturally on the commemoration of the events of the Easter week 1916, which played such an important part in ensuring the nation’s dream of self-determination, institutions such as the *Dublin James Joyce Centre* and the *UCD James Joyce Research Centre* have presented their own special program of events with a particular focus on James Joyce’s *A Portrait of the Artist as a Young Man* in the context of the Rising. The first novel by arguably the most influential Irish writer in the Western world saw the light in 1916 and, thus, in this year of commemorations, Ireland has celebrated yet another anniversary: the centenary of the publication of Joyce’s seminal *Künstlerroman*. Accordingly, most of the events organized at the *James Joyce Centre* have aimed to discuss the one hundred years of scholarship of Joyce’s pivotal novel and to explore the wider historical and political context of the work, with a very interesting series of lectures on Joyce and 1916 by the renowned contemporary Irish scholars Emer Nolan, Declan Kiberd and Gregory Castle, among others.¹⁴

Ironically, the Ireland of 1916 did not pay so much attention to Joyce’s early novel. Although the Irish poet William Butler Yeats had described Joyce as “the most remarkable new talent in Ireland” (Joyce 1966: 356) and praised *A Portrait* as a “great book” (Joyce 1966: 388), the novel was initially neglected when not despised by Joyce’s Irish contemporary critics. Obviously, the period after the Easter Rising had certainly provided more urgent controversies but also, as has been noticed, “Irish reviewers tended to be annoyed by the *Portrait*” (Beja 1973: 21). As R.B. Kershner records in his “A Critical History of *A Portrait of the Artist as a Young Man*”, in 1917 *The Freeman’s Journal* claimed that “Mr. Joyce plunges and drags his readers after him into

¹³ See *Ireland 2016*. <http://www.ireland.ie/programme>

¹⁴ See *The James Joyce Centre*. “Reading Joyce’s *Portrait of the Artist*, 1916-2016”. <http://jamesjoyce.ie/events/reading-joyces-portrait-of-the-artist-1916-2016/>

the slime of foul sewers” (222) and protested that “English critics, with a complacency that makes one despair of their intelligence, are already hailing the author as a typical Irishman and his book as a faithful picture of Irish life” (223). Likewise, in his discussions of Joyce’s early critical response, Marvin Magalaner explains that an essayist writing for *The Dublin Review*, also in 1917, notes Joyce’s taste for the “unpleasant” and complains that even Zola, “with his keen pig’s nose”, only registered nasty smells, but the protagonist of *A Portrait* “actually liked them” (105). Magalaner refers to another Irish publication of 1917, the *New Ireland*, which commented on the book as “redolent of the ooze of our shabby respectability, with its intolerable tolerance of most shameful barbarism” (106). This critic also quotes from James Gibbons Huneker’s review which traced affinities between Joyce, Chekhov, Maupassant, and Huysmans while accusing the Joyce of *A Portrait* of the ultimate paradox: “too Irish to be liked by the Irish” (106).

Readers of *A Portrait* find at the end of the novel the following indications of time and place of composition: “Dublin 1904-Trieste 1914”. If the mention of the two cities clearly emphasizes that the novel was written through a curious juxtaposition of the physical and mental landscapes which reflect the writer’s self-imposed exile, the dates enclose the ten years between Joyce’s initial impulse to create a sort of fictional autobiography and the beginning of serial publication in what became one of the major modernist magazines, the English Journal *The Egoist*, edited by Dora Marsden. After serialization in twenty-five installments in *The Egoist*, from February 1914 to September 1915, through the intervention of Ezra Pound who also helped in the search for a publisher, Joyce’s *A Portrait of the Artist as a Young Man* was first published as a book in the United States in December 1916 by B.W. Huebsch and Company. *A Portrait* had previously been rejected by publishers in London and the English activist Harriet Shaw Weaver, Joyce’s lifelong patron and one of the editors of *The Egoist* (which had its origins in the feminist and overtly political *The Freewoman*) had unsuccessfully tried to have it published in book form by *The Egoist* itself.

If the publishing history of *A Portrait* typically illustrates the insurmountable problems Joyce encountered before his books came to be printed—a painful nine-year-long struggle before *Dubliners* was printed in 1914 and almost fifteen years before the legal battle over *Ulysses* and censorship was finally settled in 1933—the critical reception of the novel was also a complicated one. Thus, as Kershner perceptively observes in his overview, given the novel’s unconventionality and the numerous misjudgments of the initial reviewers, it is all the more surprising that *A Portrait* was hailed as a major achievement: “so well established is *Portrait* as a modern classic that it is

difficult to imagine the situation of the book's early reviewers, faced with writing of a sort they had not encountered before" (221).

As mentioned earlier, many readers were struck by what they identified as the book's unpleasantry. A review in *Everyman* provocatively entitled "A Study in Garbage" describes the novel as "an astonishingly powerful and extraordinary dirty study of the upbringing of a young man by Jesuits" (Kershner 1993: 222). In the same vein, the writer H.G. Wells complained about Joyce's "cloacal obsession" (330) and in his report to the British Publisher Gerald Duckworth, Edward Garnett writes: "It is too discursive, formless, unrestrained, and ugly things, ugly words, are too prominent" (320). Paradoxically, even if most contemporary reviewers tended to condemn *A Portrait* on the basis of both formal and thematic objections, their indictment was not totally unsympathetic and the truth is that, directly or indirectly, most early readers actually praised the newness and audacity of Joyce's writing.

In this respect, the abovementioned Wells, a leading spokesman for the critical establishment of his time, illustrates both the critics' reluctance to accept Joyce's experimentalism and "unsavory aspects" (330) while clearly admiring the accomplishments of "Mr. Joyce's book":

Like some of the best novels in the world it is the story of an education; it is by far the most living and convincing picture that exists of an Irish Catholic upbringing. It is a mosaic of jagged fragments that does altogether render with extreme completeness the growth of a rather secretive, imaginative boy in Dublin. The technique is startling, but on the whole it succeeds. Like so many Irish writers from Sterne to Shaw, Mr. Joyce is a bold experimentalist with paragraph and punctuation. He breaks away from scene to scene without a hint of the change of time and place; at the end he passes suddenly from the third person to the first; he uses no inverted commas to mark off his speeches [...] No single book has ever shown how different they [the Irish] are as this most memorable novel. (331-333)

As Wells indicates, *A Portrait* is fundamentally a *Bildungsroman*, a narrative of apprenticeship or education which tells the story of the growth of a young boy into adulthood. The third person narrative voice traces the story of his intellectual, emotional and aesthetic transformation and his change in perception as he moves from childhood into maturity. More specifically, Joyce's novel of development falls into the category of the *Künstlerroman* since Stephen Dedalus, the protagonist, is an aspiring writer whose life is presented in parallel with his development as an artist through a series of nineteen vignettes grouped into the five sections that conform to the five chapters of the book. Each vignette shows its characteristic style with necessary variations which accordingly reflect the corresponding changes of the character's mood and the fluctuations in his personal and artistic development as the novel progresses. The

diary entries at the end, written in the first person, signal Stephen's emergence as a writer in his own right.

In his well-known study "The Artist" (1941), Harry Levin describes *A Portrait* as a novel symmetrically constructed around "three intimate crises of Stephen's youth" (409). These critical moments are identified with religious doubts and sexual instincts in the first four chapters, where the external settings for the education of the artist are Clongowes Wood College and Belvedere College. Finally, in the fifth chapter, twice as long as the others, Stephen, already a student at University College, emancipates himself from his family, from Ireland and Catholicism and sets out for his journey as an artist in exile, "away from home and friends" (Joyce 1916: 252). As Levin remarks in relation to the personality of the artist protagonist:

As the book advances, it becomes less sensitive to outside impressions, and more intent upon speculations of its own. Friends figure mainly as interlocutors to draw Stephen out upon various themes. Each epiphany—awakening of the body, literary vocation, farewell to Ireland—leaves him lonelier than the last. (409).

Much has been written about Joyce's use of autobiographical material in *A Portrait*. In what has been recognized as one of the greatest literary biographies of the 20th century, Richard Ellmann claims that "Joyce seems to reconstitute his family relationships, to disengage himself from the contradictions of his view of himself as a child and also to exploit them, to overcome his mother's conventionality and his father's rancor" (309). Early readers considered the book to be a self-portrait since the plot contains many incidents that closely parallel many events in the writer's life and numerous characters seem to correspond with well-known Dublin figures, including Joyce's father and mother and some of his university friends. Later critics, however, have demonstrated that to ask whether *A Portrait* is autobiographical is to ask the wrong question. Typically here, as in *Dubliners* (1914) and *Ulysses* (1922), where he presents events based on the lives of those around him, Joyce uses his own life as a framework for the novel. Yet, as has been remarked, the differences between *Stephen Hero* (an earlier, heroic version, a sort of *Ur-Portrait*) and *A Portrait* reflect Joyce's decision to abandon the conventional forms of Realism and to reshape his initial autobiographical text into the highly poetic and symbolic style of a modernist *Künstlerroman*, thus managing what the other major modernists of the period had also achieved: "a recreative and parodic mastery of previous traditions" (Butler 1990: 264).

In opposition to the explicit commentary of *Stephen Hero*, Joyce's method in *A Portrait* is that of suggestion and indirection and, as a consequence, meaning is implied rather than made

explicit. What makes *A Portrait* a distinctive landmark in modernist literature, and what contributed to the disconcertment of its first readers, is precisely Joyce's stylistic experimentation. As mentioned, the style of the novel reflects the evolution of the artist's consciousness. Concerned with representing the fluid succession of Stephen Dedalus's presents, Joyce makes strong demands on his readers who must learn to come to terms with the intimacy and immediacy of the narrative. As the action moves from present to present and the protagonist evolves from childhood into maturity, the style changes to reflect the transformations in the nature of Stephen's perception of the world that surrounds him. Undoubtedly, *A Portrait* illustrates Joyce's early obsession with style, an obsession he will develop later in *Ulysses*, "an encyclopedia of style" (Lawrence 1980:10), where his use of parody draws unprecedented attention to previous forms of representation through the subversive appropriation of styles.

The juxtaposition of different styles as well as the inclusion of reflexive commentaries on language which function as frames for the outward reality, account for the novel's typical modernist complexity. As the critic Stephen Bolt has appropriately observed in relation to *A Portrait*: "Transparency was the last thing Joyce aimed for in style. He deliberately employed style as an obtrusive factor, claiming the reader's critical attention as an essential component of the understanding which the writing was intended to convey" (77). The unsophisticated vocabulary, punctuation and simple descriptive sentences of the first section—"It pained him that he did not know well what politics meant and that he did not know where the universe ended"(Joyce 1916: 17)—accounting for the apprehension of a sensitive child who gradually discovers his disappointment in his hope of communion with parents, country and religion stand in sharp contrast with the ironical words of the fragmented diary entries of the final pages, when the young artist is about to take flight and leave behind him the nets which hold him: "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (Joyce 1916: 253).

In his influential essay, "Stephen Dedalus, Poet or Aesthete?", the critic Robert Scholes pointed out that "Joyce's Flaubertian refusal to provide authoritative commentary on his characters within his works seems to open the way to any possible interpretation, making a definitive or even a consensus interpretation extremely difficult" (469). Certainly, Joyce's concern with authorial detachment in *A Portrait* accounts for a particularly interesting development of the notion of narrative perspective which oscillates dramatically in the course of the novel. As has been discussed, key to understanding the author's depiction of the artist protagonist is the concept of irony. Thus, Wayne Booth (1961) contends that Joyce's ironic distance is epitomized in

Stephen's poem the "Villanelle of the Temptress" as it remains unclear whether the poem must be taken as a successful creation or, rather, as a failed one. According to Booth, the degree of Joyce's irony remains ambivalent for the reader since "the hero is sometimes right, sometimes slightly wrong and sometimes absurdly astray" (455). Likewise, in his "The *Portrait* in Perspective" (1956) Hugh Kenner argues that Stephen becomes an "indigestibly Byronic" artist which is not only regarded ironically but also "scorned" by Joyce. The critic concludes that, ultimately, "it is quite plain from the final chapter of the *Portrait* that we are not to accept the mode of Stephen's 'freedom' as the 'message' of the book" (439).

Whereas the critical debate over the "right" interpretation of the artist figure has continued to the present day, many other early critics showed less concern with Joyce's attitude towards the artist and were more interested in the structure and form of the novel. Among these group of formalists, William York Tindall explored the issue of "unifying" symbols, images and motifs in *A Portrait* and claimed that "no part could be omitted or placed elsewhere without injuring the great design" (62). His pioneering discussion of Stephen's identification with great figures (Jesus Christ, Napoleon, the Count of Monte Cristo, Dante, St. Stephen and Lucifer) and his in-depth study of the ambivalent echoes of suggestive images and symbols which recur in the novel (such as birds simultaneously associated with danger, escape and beauty) contributed significantly to establish the innovative quality and the complexities of Joyce's modernist *Künstlerroman*.

In connection with the question of irony and the novel's complex design and pattern, early readers were also concerned with the novel's mythic backdrop. Both through Stephen's surname and through the novel's epigraph (a quotation from Ovid's *Metamorphoses*) Joyce invokes the story of Daedalus and Icarus. According to Greek mythology, Daedalus, who built the labyrinth where the Minotaur was kept, and his son Icarus escaped from their imprisonment in Crete using two pairs of artificial wings attached by wax. Since Icarus, overcome by his pride, flew too close to the sun, the wax of his wings melted and he fell to his death in the Aegean sea. As Walton Litz has noted in his discussion of the novel's reliance on myth as a controlling device, the identification of Stephen with Daedalus, "whose name means 'cunning craftsman' " (70), is far from being as uncomplicated one:

We see Stephen as a sterile egoist, cut off from humanity by his lonely pride; yet we also appreciate his imaginative powers, and sympathize with his plight. The great triumph of *Portrait* is Joyce's control of this double view, a control which is sustained through the rhythm of the novel's action, the movement of its language, and the presiding myth of Daedalus-Icarus (72).

Joycean scholars have long debated the relevance of Stephen Dedalus's aesthetic theory of impersonality, embodied in his intriguing proclamation "[t]he artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (Joyce 1916: 215). Early commentators, mainly during the 1940s and 1950s, interpreted this statement literally, despite the fact that the ironical structure of the text challenges the protagonist's dogmatic comments on the autonomy of art, while his highly intertextual language flouts his own artistic aspirations to become independent. Thus, in opposition to the assumption defended by New Critics that the Joyce of *A Portrait* was a champion of individualism and that the novel becomes "the perfect paradigm of the New Critical Ideal: the fully autonomous or autotelic artifact" (Buttigieg 1987: 71), more recent generations of Joycean scholars have argued that this early novel ironically interrogates the very definition of the artist as an isolated genius creating out of nothing which, paradoxically, Stephen seems to defend. As Weldon Thornton contends "the author regards his character ironically, depicting his quest for freedom—i.e. self-determination—and at the same time revealing to us in various ways how much the protagonist's self lies beyond the purview of his own understanding" (80). Likewise, in his influential *James Joyce and the Revolution of the Word* (1983) Colin MacCabe, relying heavily on the work of Jacques Lacan, insists that Joyce's revolutionary politics in *A Portrait* are inherent in the language of the novel and its relationship to a world in which all meanings are contingent. In the same vein, deconstructionists and poststructuralists have claimed that Joyce's *A Portrait* questions, rather than legitimizes, conventional notions of art as it exposes the unsolved tensions and the ambivalences attached to the role of the artist in complex scenarios like the Ireland of the turn of the century, so that, ultimately, Joyce ironizes "aestheticism's aestheticizing of itself" (Norris 1992: 58).

If during the 1970s and 1980s, feminism, historically responsive criticism and deconstruction stressed from different angles that Joyce's fiction could be potentially read as a powerful social critique, the general trend of Joyce criticism in the past three decades has consolidated a movement away from the New Critical notion of organic unity, symbolic interpretations and strictly formalist concerns. Recent scholarly work has focused on how in *A Portrait* language becomes Stephen's way of negotiating his relation to a world which, in turn, reaches him through linguistic experiences. Thus, many critics have discussed that at work here is Joyce's belief (fully developed in *Ulysses*) that language, history and politics are intricately connected, that efforts to develop one's individual identity are always grounded in the language derived from public discourses. In this respect, as I have argued elsewhere, since Stephen's

evolving consciousness is clearly exposed to the pressures of Irish life, the language of the different narrative episodes would function as a mirror of his own evolution against the inescapable background of his culture. Given that Stephen's mind dictates the story, the narrative is modulated by the relationship with the language he inherits as he struggles to understand the words that define and shape his individual and collective reality.

After Dominic Manganiello's groundbreaking *Joyce's Politics* (1980), often referred to as the first study on Joyce and politics, the stress of a large number of contemporary studies of *A Portrait* has been upon the reexamination of the social and political context of Joyce's work together with a questioning of previous interpretations of the novel's modernism. Certainly, the lost opportunity for Home Rule was a relevant issue in Joyce journalism during the years of his exile in Trieste (1904-1920) when he struggled to rewrite *A Portrait* and also lectured on Irish political and cultural themes. In a series of newspaper articles published between 1904 and 1907, Joyce analyzed the Irish political situation and wrote about the evils of British imperial rule in Ireland. Important critical works that exemplify the political dimension of *A Portrait* are, among others, Emer Nolan's *James Joyce and Nationalism* (1995), a provocative revision of Joyce's writing which reconsiders the relationship between modernism and Irish Nationalism and *Joyce, Race and Empire* (1995) by Vincent J. Cheng, which specifically looks at Joyce as writing from the perspective of a colonial subject and provides the first-full length study of Joyce's works from the perspective of postcolonial theory. If Nolan remarks that the protagonist of *A Portrait* remains complicit "with the terms of nation-building" (43), Cheng interestingly refers to Stephen's artistic calling as having "its first roots in the politics of national liberation" and explains that Joyce provided his fictional character "with a personal lineage of Irish patriots very much like Joyce's own" (72).

One hundred years after its publication, *A Portrait of the Artist as a Young Man*, nowadays regarded as a canonical modernist novel, remains, nevertheless, a revolutionary text. Subversion against the authority of Empire is clearly a relevant theme in *A Portrait*, but the novel also deals with the character's personal rebellion and resistance against other repressive forces such as Irish Nationalism and the Catholic Church. Early in the novel, the negative power of religion over the political and personal spheres is dramatically represented in the much quoted Christmas dinner scene, through which Joyce criticizes the Church's betrayal of the political leader Charles Stewart Parnell in the divorce scandal of the 1890s that precipitated his downfall.

Stephen Dedalus is the ultimate dissident: he does not join movements, refuses to sign petitions and will not allow himself to be recruited by any cause. Joyce's coming-of-age story stands to this day as a tribute to the principles of individual sovereignty and personal freedom. As the centenary of the 1916 Rising draws to a close and the words of the Proclamation of the Irish Republic reverberate—"We declare the right of the people of Ireland to the ownership of Ireland and to the unfettered control of Irish destinies to be sovereign and indefeasible"—it seems appropriate to invoke the artist's *non serviam*, his own alternative proclamation of independence:

I will not serve that in which I will not longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can using for my defence the only arms I allow myself to use—silence, exile and cunning. (Joyce 1961, 247)

Without any doubt, Stephen's (and Joyce's) brand of rebellion will continue to be a source of inspiration and influence for future generations of writers and readers in the next one hundred years, both in Ireland and beyond.

Works Cited

- Beja, Morris. "Introduction." *James Joyce: Dubliners and A Portrait of the Artist as a Young Man. A Selection of Critical Essays*. London: Macmillan, 1973.
- Bolt, Sydney. *A Preface to James Joyce*. London and New York: Longman, 1981.
- Booth, Wayne. (1961) "The Problem of Distance in *A Portrait of the Artist as a Young Man*." *A Portrait of the Artist as a Young Man: Text, Criticism and Notes*. Ed. Chester G. Anderson. New York: Viking, 1968.
- Butler, Christopher. "Joyce, Modernism and Post-modernism." *The Cambridge Companion to James Joyce*. Ed. Derek Attridge. Cambridge: Cambridge UP, 1990.
- Buttigieg, Joseph A. *A Portrait of the Artist in Different Perspective*. Athens: Ohio UP, 1987.
- Caneda Cabrera, M. Teresa. *La estética modernista como práctica de resistencia en A Portrait of the Artist as a Young Man*. Vigo: Servicio de Publicacións da Universidade de Vigo, 2002.
- Cheng, Vincent J. *Joyce, Race and Empire*. Cambridge: Cambridge UP, 1995.
- Ellmann, Richard. *James Joyce*. Oxford: Oxford UP, 1959.
- Garnett, Edward. "Reader's Report." *A Portrait of the Artist as a Young Man: Text, Criticism and Notes*. Ed. Chester G. Anderson. New York: Viking, 1968.
- Joyce, James. (1916) *A Portrait of the Artist as a Young Man: Text, Criticism and Notes*. Ed. Chester G. Anderson. New York: Viking, 1968.
- . *Letters of James Joyce. Vol. 2*. Ed. Richard Ellmann. New York: Viking, 1966.
- Kenner, Hugh. (1956) "The *Portrait* in Perspective." *A Portrait of the Artist as a Young Man: Text, Criticism and Notes*. Ed. Chester G. Anderson. New York: Viking, 1968.
- Kershner, R.B. "A Critical History of *A Portrait of the Artist as a Young Man*." *A Portrait of the Artist as a Young Man*. Ed. R. B. Kershner. Boston and New York: Bedford/St. Martin's, 1993.
- Lawrence, Karen. *The Odyssey of Style in Ulysses*. Princeton: Princeton UP, 1981.

- Levin, Harry. (1941) "The Artist". *A Portrait of the Artist as a Young Man: Text, Criticism and Notes*. Ed. Chester G. Anderson. New York: Viking, 1968.
- Litz, Walton. *James Joyce*. New York: Hippocrene, 1972.
- MacCabe, Colin. *James Joyce and the Revolution of the Word*. London: Macmillan, 1983.
- Magalaner, Marvin. *Joyce: The Man, the Work, the Reputation*. New York: New York UP, 1956.
- Manganiello, Dominic. *Joyce's Politics*. London: Routledge, 1980.
- Nolan, Emer. *James Joyce and Nationalism*. London: Routledge, 1995.
- Norris, Margot. *Joyce's Web: The Social Unraveling of Modernism*. Austin: U of Texas P, 1992.
- Scholes, Robert. (1964) "Stephen Dedalus, Poet or Aesthete?" *A Portrait of the Artist as a Young Man: Text, Criticism and Notes*. Ed. Chester G. Anderson. New York: Viking, 1968.
- Thornton, Weldon. *The Antimodernism of Joyce's Portrait of the Artist as a Young Man*. New York: Syracuse UP, 1994.
- Tindall, William York. *A Reader's Guide to James Joyce*. New York: Noonday, 1959.
- Wells, H. G. (1917) "James Joyce". *A Portrait of the Artist as a Young Man: Text, Criticism and Notes*. Ed. Chester G. Anderson. New York: Viking, 1968.



Edward Albee (1928-2016)

La orfandad del canon dramático norteamericano: en la muerte de Edward Albee (1928-2016)

Ramón Espejo Romero (Universidad de Sevilla)

El pasado 17 de septiembre los amantes del teatro y la literatura sufrimos una pérdida irreparable. Se nos fue Edward Albee. Con tal ocasión, conviene volver la vista atrás y repasar su trayectoria vital y literaria, así como reflexionar sobre su lugar en el teatro norteamericano. Prescindiré aquí de lo primero, dado que estoy convencido de que la mayoría de ustedes conoce, a grandes rasgos, la trayectoria de este dramaturgo. Por otro lado, con ocasión de su fallecimiento, muchos periódicos y sitios web han acometido ya la tarea de reseñar y resumir su trayectoria vital y literaria; y poco más cabe aportar en ese sentido.

Sí me gustaría dedicar unas líneas a reflexionar sobre la figura a la que hemos perdido, pese a que, como suele decirse en estos casos y no deja de ser cierto, los creadores nunca mueren del todo. Con Albee se nos ha ido también al último representante del canon dramático norteamericano. Pese a su iconoclasia, su rebeldía, su incómoda coexistencia con la fama y la reputación literaria, Albee era el último de una estirpe de dramaturgos sin los cuales, aunque suene y quizás sea en parte un tópico, no es posible entender el teatro norteamericano. No entraré en quiénes forman o no parte de él más allá de los universalmente reconocidos Eugene O'Neill, Tennessee Williams y Arthur Miller. Se trata de un canon claramente patriarcal, poco

abierto a minorías étnicas y paradójicamente heterosexista (paradójico porque dos de los cuatro nombres mencionados fueron homosexuales). En definitiva, responde, por desgracia, a una manera de entender el mundo dictada desde el poder e inflexible con cualquier disidencia.

Es fácil y por ello habitual culpar de lo exclusivo y elitista del canon a quienes forman o formaron parte de él. No son los autores, sin embargo, quienes lo configuran. Por otro lado, no todo autor u obra interesante puede o debe vincularse al canon. La figura de *ntozake shange* resulta fascinante, pero ello no la convierte en canónica. Carece de relevancia en el ámbito dramático norteamericano, entendiéndolo por ello, insisto, no una falta de interés o calidad en su obra sino de reconocimiento global por parte de una comunidad de estudiosos y profesionales del teatro. Tampoco es lo suficientemente extensa, o posee la suficiente diversidad temática y estilística, ni un impacto sobre otros dramaturgos, norteamericanos o de otros países. Todos ellos son, desde mi punto de vista, elementos decisivos a la hora de tildar o etiquetar (o distinguir, según se mire) a un autor como canónico.

Williams, Miller, O'Neill y Albee comparten, además de los rasgos que acabo de señalar, una continuada e infatigable disidencia. Si algo les define es su rechazo a cualquier convencionalismo o dogma, o al menos el sometimiento de los mismos a un permanente cuestionamiento. O'Neill redefinió de forma exhaustiva los principios formales del teatro norteamericano, llevando a éste hasta las fronteras mismas del medio teatral, intentando todos los estilos, creando personajes que jamás antes nadie había considerado dignos de subir a un escenario y hacerse dignos de nuestra contemplación.¹⁵ Miller defendió la necesidad de un compromiso ético por parte del artista, y reivindicó el escenario como altavoz de la conciencia de una sociedad alienada por el consumo, el egoísmo, la crueldad, y desgarrada por la imposibilidad del ser humano de convertir el mundo en un hogar digno.¹⁶ Y Williams colocó a los oprimidos, por razón de sexo, procedencia geográfica, preferencia sexual, etc. en el mapa del arte y la cultura estadounidenses.

¿Y Albee? Algo más joven que los anteriores, su papel fue conjugar las lecciones aprendidas de sus antecesores (a Williams se le suponía su gran maestro, pese a que él decía admirar más a O'Neill; y en el funeral de Arthur Miller, se le escucharon algunas de las más bellas palabras jamás pronunciadas sobre el dramaturgo neoyorquino) con la nueva sensibilidad teatral surgida en los 50. Albee bebió del teatro del absurdo, cuyos planteamientos hizo añicos.

¹⁵ Es el argumento fundamental del conocido ensayo de Williams "The Timeless World of a Play", cuya lectura o relectura es siempre recomendable.

¹⁶ En esta ocasión parafraseo a Miller en "The Family in Modern Drama", uno de sus primeros ensayos.

De los fragmentos surgió una forma dramática propia, que hunde sus raíces en Eugene Ionesco o Samuel Beckett, pero que cuenta con rasgos peculiares. Albee leyó a los grandes naturalistas, especialmente norteamericanos, y adoptó aquello que le interesó. Se acercó a lo que otros autores estaban gestando en los 50 y en los 60, pero ya con el escepticismo con el que ahora miramos aquellos años. Su obra es sin lugar a dudas la más extensa, variada e influyente de toda la segunda mitad del siglo XX en Estados Unidos.

Albee ya no está entre nosotros. Pero nos quedan Shepard, Mamet, Durang, Paula Vogel y otros más jóvenes (Tony Kushner o Sarah Ruhl). ¿Son parte del canon dramático estadounidense? Tiendo a pensar que no. Se trata de dramaturgos con textos interesantes (otros quizás menos, en lo que no se diferencian de los anteriormente citados) pero nuestra época rechaza y recela de la propia idea de autor canónico. Por un lado, vivimos en una sociedad diversa y fragmentada, posmoderna, y es difícil que ninguno de los anteriores pueda alcanzar la fama y el prestigio mundial que, en el teatro norteamericano, disfrutó Edward Albee como último representante de ese canon al que me vengo refiriendo.

Por otro lado, el arte es ya parte indisoluble de la sociedad de consumo, e incluso la cultura más supuestamente alternativa no deja de ser en gran medida un nicho de mercado más. Todo ello milita en contra de la idea de un creador libre de presiones y entregado al compromiso con una forma artística, a veces a un alto coste personal y profesional. Por muy valiente que pueda ser un texto actual, bastará pensar en el estreno de cualquiera de las obras de O'Neill o Albee para entender la diferencia tan enorme que media entre ambas circunstancias. ¿Disidencia? Es difícil hablar de ella en el momento en que vivimos, y cabe plantearse hasta qué punto lo que se nos ofrece como tal lo es en realidad.

Con Albee muere un canon, o, si se quiere expresar de ese modo, un concepto del canon. El canon empezó a sufrir un gran desprestigio justo cuando Albee iniciaba su carrera. Quizás por eso, desde los años 60, las carreras de Miller, Williams o Albee se han visto denostadas, oscurecidas, incluso ignoradas o silenciadas, vituperadas, ridiculizadas en alguna ocasión. Disconformes con la manera de entender la realidad que se intuía representaba todo aquello considerado canónico, muchos se apresuraron a enterrar y desterrar a todo el que remotamente pudiera considerarse heredero de esa tradición, y, sobre todo, a quien rechazara afiliarse claramente con unos u otros, etiquetarse, definirse. Lo más paradójico de los nuevos ámbitos teatrales surgidos en los 60 fue la rapidez con la que lo que inicialmente surgió como un desafío del dogma rápidamente se reveló abiertamente dogmático. Y Albee nunca cedió. Nunca abandonó el escepticismo con el que eligió mirar la realidad. No había para él vacas sagradas (ni

líneas rojas, por usar una expresión de moda). No lo eran sus antecesores en el teatro norteamericano, y no lo eran tampoco los grandes gurús de la Contracultura.

De ese ostracismo derivado de no ser lo suficientemente convencional y/o comercial y no lo suficientemente alineado con lo oficialmente alternativo surge un cierto menosprecio de Albee, que ha perdurado hasta su muerte. Miller, que sufrió un sino parecido, pudo al menos asistir en los últimos años de su vida a importantes reconocimientos, entre los que figura la concesión del premio Príncipe de Asturias en 2002. Albee podría preguntarse, como Segismundo en *La vida es sueño*, cuál fue su delito. Quizás que su obra es una ventana de primer orden a estos últimos cincuenta años de la historia de los Estados Unidos y el mundo occidental. Se atrevió a ser ambicioso, desde un punto de vista artístico, a pensar que el artista tiene la obligación de buscar un sentido al mundo, y, si no lo tiene o no es capaz de encontrárselo, a intentar explicar por qué.

Ni siquiera los críticos nos hemos sustraído a esa “moda” de renunciar a buscar explicaciones amplias, o a construir relatos medianamente exhaustivos. ¿Cuántas historias del teatro norteamericano se han publicado en los últimos diez o veinte años? Ciertamente pocas. Casi ninguna.¹⁷ A esa falta de capacidad o de interés por ver el conjunto corresponde una crítica fragmentada, de grandes especialistas en un autor o aspecto determinado, pero que han renunciado a entender el conjunto. Nadie discute que necesitamos el microscopio, pero en ocasiones un telescopio como el de Albee no nos vendría mal.

Mi único propósito con estas líneas es invitarles, incluso incitarles, a que regresen a Edward Albee. Les va a sorprender. Aunque su fallecimiento se produjo hace unas semanas, muchos lo enterraron hace bastante más tiempo. Ni siquiera su identidad sexual le hizo estar de moda en un momento en que se escribían numerosos estudios e historias del teatro gay en Estados Unidos. Pero Albee no era lo suficientemente gay (tampoco). No se dejen llevar por ese tipo de prejuicios y descubrirán en este último representante del canon a alguien poco canónico (en términos de cómo algunos se empeñan en ver al canon). Su obra tiene vigencia, hondura, diversidad, pertinencia, originalidad. Pero, ¿cuántos artículos sobre él han leído recientemente, o cuántas ponencias han escuchado? ¿Se estudia en los programas universitarios, en las asignaturas de teatro y literatura norteamericanas? ¿Se le representa con frecuencia?

Si la respuesta a lo anterior es la que imagino, resulta una verdadera lástima. Pocos textos han captado las transformaciones culturales de los años 60 con la brillantez con que lo

¹⁷ Nuestra colega, la Dra. Ana Antón-Pacheco, publicó hace una década un meritorio estudio de estas características, de obligada consulta. No abundan ejemplos similares.

hicieron *The Zoo Story* o *The American Dream*, que nos hablan de soledad, inconformismo, alienación, el miedo a afrontar la propia identidad, así como la fagocitación de la más mínima decencia en aras del consumo y el hedonismo más estúpidos. Pocas obras se han escrito en el teatro norteamericano tan conmovedoras y terribles como *Who's Afraid of Virginia Woolf?* Algunos de los mejores diálogos que hayan salido de la cabeza de un dramaturgo norteamericano se encuentran en la brillante e injustamente relegada *A Delicate Balance*. Pocas veces uno se siente tan estimulado y confundido intelectualmente como ante la enigmática *Box and Quotations from Chairman Mao-Tse-Tung*. Pocas reflexiones sobre el tiempo y el envejecimiento, y lo fluído de las identidades, tan lúcidas como *Three Tall Women*. Y pocos textos han puesto el dedo en la llaga de la corrección política como *The Goat, or Who's Sylvia?* Quiero llamar la atención al hecho de que la primera obra que cité es de 1958 y la última es de 2002. Entre ellas, e incluso después de la última, hay mucho que descubrir, que reimaginar, que estudiar, que enseñar, que investigar, que disfrutar.

En España hay también mucho por hacer. Sólo conocemos algunos textos de Albee. De vez en cuenta algún gran actor o actriz se da cuenta de que *Who's Afraid of Virginia Woolf?* es ideal para el lucimiento interpretativo y lo lleva a escena. Gracias a ello hemos disfrutado de grandes Marthas, desde Mary Carrillo en los 60 a Nuria Espert en los 90. Lamentablemente, muchas de esas Marthas están muy alejadas de la de Albee. La complejidad de la obra suele verse naturalizada, simplificada, desvirtuada. En alguna ocasión hemos presenciado algún *Seascape*, más folklórico que otra cosa. En las últimas décadas hemos visto alguna gran representación de *Three Tall Women* o *The Goat*. *A Delicate Balance*, una de sus mejores obras, se representó una vez en España, versionada por Antonio Gala, y no pasó de la cuarta noche, abucheada y vituperada sin ninguna contemplación. En cambio, *The Zoo Story* fue uno de los textos fundacionales del teatro independiente (o alternativo) español, en una versión, eso sí, radicalmente alejada de lo que Albee había concebido. Nos queda, pues, mucho Albee por descubrir o redescubrir, y mucho por estudiar, también a nosotros, los especialistas españoles.

Cuando yo escribía mi tesina hace bastantes años, sobre Albee, decidí escribirle una carta, pues había aspectos que me intrigaban y pensaba que sólo él podía ayudarme. Internet no era siquiera una opción en aquel momento. Es el tipo de idea que se le ocurre a alguien joven e inexperto, como muchos me recordaron entonces: un nombre como Albee jamás perdería un solo minuto de su valioso tiempo en contestarme. Quizás tenían razón. Allá donde mirara, se hablaba de su carácter esquivo, su mal humor, su divismo incluso.

En dos semanas Albee contestó a mi carta. De su propio puño y letra. Nos seguimos escribiendo durante un tiempo. Sigo sin ser nadie, pero entonces aún lo era menos. Fue una de esas experiencias vitales que permiten comprender que los autores, y los seres humanos en general, no son necesariamente quienes nos dicen que son. Es imprescindible indagar en las personas, profundizar, desembarazarnos de ideas preconcebidas, prejuicios. A lo mejor, la muerte de Albee es una excelente ocasión para resucitarlo, o rescatarlo de una muerte prematura a la que muchos estrechos de mente le sometieron hace años. Pero acudan a él sin etiquetas y sin prejuicios. Les sorprenderá y les interesará. Estoy convencido de que, desde donde esté, también responderá a su carta.



Bob Dylan (Premio Nobel 2016)

¡y Bob Dylan ganó el Nobel! (2016)

Juan Ignacio Oliva (Universidad de La Laguna)

Sin apenas margen de maniobra para homenajearle en este ejemplar del *NEXUS*, el 13 de octubre de 2016 los diarios de todo el mundo se hacían eco de la noticia de la concesión del Premio Nobel de literatura al cantautor Robert Allen Zimmerman –por todos conocido como Bob Dylan. Inmediatamente surgió la controversia porque Dylan ha sido siempre considerado un polémico autor de canciones, cuyos textos tenían una calidad innegable pero quizás eran eclipsados por la música que los acompañaba y por la actitud contestataria del artista que las creaba. En permanente evolución, sin casarse con nadie, huraño, arisco, de voz difícil y personalidad arrolladora, el autor de “Blowing in the Wind” y otras muchas canciones protesta – emblemáticas de una generación y unas décadas que transformaron el mundo— se está haciendo de rogar en su aceptación –si alguna vez se produce— de este galardón suculento y paradigmático de la academia sueca¹⁸. En España esta dicotomía es particularmente clara, ya que los estudios musicales (como los artísticos en su momento) no formaban parte del sistema universitario español, encontrándose en el medio de la formación profesional y del sistema de educación superior, relegados a las Escuelas de Artes y Oficios y a los Conservatorios Profesionales de Música, Arte Dramático y Danza. En la actualidad, las Facultades de Bellas Artes son una realidad, pero los Conservatorios siguen siendo los sitios destinados a la enseñanza de las actividades musicales y siguen sin formar parte del entramado universitario. La música sufre, así, un cierto prejuicio porque se considera un terreno resbaladizo que suscita emociones y pasiones, pero que parece que no encajara en unos paradigmas de conocimiento

¹⁸ No en vano Dylan ganó el premio Príncipe de Asturias de las Artes en 2007, y no de literatura precisamente. En este caso, como parece que fuera a suceder ahora, no asistió a la ceremonia de entrega que es un acto aparentemente obligatorio de protocolo de este tipo de galardones.

epistemológico y científico. Por eso, quizás, resuena casi escandalosa la concesión de un galardón literario a un poeta que canta, y une ritmos y versificación con instrumentos del pop y del rock, en conciertos y recitales que atraen a las masas. ¡El mundo al revés! parecíamos escuchar. Y sin embargo, si echamos la vista atrás, encontraríamos a juglares, trovadores, recitadores, folkloristas, minnesänger y meistersinger, que transformaron la literatura de sus épocas y nos han llevado a los grandes repertorios de la literatura y la música occidentales.

Dylan, por otra parte —como su amiga Joan Báez y tantos otros autores americanos de protesta de la época— fue conocido un poco a trancas y barrancas en España, debido a su condición de cantautor de izquierdas, “maldito” para la dictadura franquista que gobernaba el país. Recuerdo haberme encontrado en mi juventud con el álbum *Desire*, de 1975, y fue tan grande la pasión que produjo aquel descubrimiento y la admiración febril por el autor, hasta el punto de no poder dejar de comprar todos los discos que pude conseguir hasta completar su discografía de aquel momento. Bob Dylan, descubrí entonces, pasó por unos cambios radicales en su forma de componer y el acompañamiento instrumental (del pop y el folk acústico al rock letánico, acompañado de coro) que son parte de su grandeza, y que fueron muy criticados por el público coetáneo porque para muchos significaban que se vendía al mercado¹⁹. Desde aquella anagnórisis personal y cuanto más he ido escuchando, más genial me ha venido pareciendo este autor, inclasificable e innovador, que transformó la canción y la balada moderna norteamericana con su irrenunciable cabezonería y la misteriosa profundidad de su lucidez contracorriente. La protesta no es siempre una sencilla melodía que inspira un texto que habla de la injusticia del sistema y de la imposibilidad de cambio de las grandes estructuras sociales, es también un alegato complejo y literario, lleno de figuras retóricas, que utiliza el intertexto para reescribir la voluntad divina opuesta al hombre o, del mismo modo, una compleja crítica coleridgeana, plena de símbolos, que habla de un cambio de guardia ineludible e irrenunciable. Es asimismo un romance en Durango, donde el destino brilla descarnado bajo el sol del desierto, en un western moderno y crepuscular. O una oda a la perfección de Sara, la esfinge escorpiana; o un tiro en la frente del injusto sistema penal y racista del Huracán Carter; o, quizás, un tocar a rebato a las puertas del cielo, moribunda la humanidad en guerra contra sí misma.

Bob Dylan nos enseña, finalmente, que los tiempos cambian para volver a ser los mismos, y que todo se transforma para permanecer intacto; que la música cambia constantemente, y se convierte en una gran variación sinfónica de la propia vida. Que el hombre

¹⁹ Esta conversión es paralela a la de otros autores de su época. Véase el caso del canadiense, también de origen judío, Leonard Cohen.

está solo frente a su guitarra y que en su mente múltiples voces le enseñan su grandeza y su fragilidad. Es un juglar con pies de plomo: un recolector de vidrios rotos que sabe que la grandeza de la obra de arte radica en las manchas de impureza que la acompañan por el camino de la existencia.

Tanto si Dylan termina aceptando la preseña como si no lo hace, lo cierto es que su figura estaba necesitando un abrazo mediático e inesperado como este. Y el mero hecho de reencontrarnos con el bardo, a estas alturas de nuestras vidas, hace grande la jugada magistral y el órdago de la academia sueca que concede el Nobel.