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Broadening Horizons

A Peak Panorama of English Studies in Spain

M.^a BEATRIZ HERNÁNDEZ
MANUEL BRITO
TOMÁS MONTERREY
(Eds.)



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Edited by
María Beatriz Hernández
Manuel Brito
Tomás Monterrey

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FOREWORD

The collection of essays in this volume derives from the most recent encounter of the Spanish Association of Anglo-American Studies (AEDEAN) gathered in its 41st Conference at the Universidad de La Laguna, last November (2017). The conference, held in Tenerife for the first time, allowed the participants to offer scholarly expertise along with a collaborative attitude which proved most enlightening and fruitful. The academic programme comprised four plenary lectures, one hundred and seventy-one paper presentations, and eleven round tables, all reflecting the AEDEAN fields of interest. Furthermore, many of the contributions echoed the growing principle of interdisciplinarity, confirming the broadening of horizons in the linguistic, literary and cultural fields of Anglo-American Studies.

That same commitment to the AEDEAN academic spirit is confirmed when reading these pages, many of the papers delivered at the time having been included. Following the conference structure, the contents in this volume are organized into three main sections: keynote essays, devoted to those exceptional works which will for sure lead the way to future national and international research on pioneering perspectives; round tables, where some of the most recent debates are given due space and time; and the central body devoted to panel presentations or essays. Given the heterogeneity and originality of many of them, we have decided to simply maintain the basic division between Literature and Cultural Studies on the one hand and Language and Linguistic Studies on the other. Of course, in many cases, these broad labels themselves are challenged, especially in those essays that address the interlinguistic and intercultural contexts of current Anglophone reality.

Succinctly put, the Literature and Culture section includes some twenty-two contributions, whereas for the Language and Linguistic section twelve essays are offered. We are sure that throughout these chapters, either individually or in dialogue with each other, the most recent developments in scholarship speak to us. The broadening of horizons is evident, even more so when looked at from our “peak island,” that is, with the aim of producing a metaphoric “peak volume” that keeps future shores in sight. Thus, we may claim one more year that the AEDEAN proceedings do but confirm further prospects for Anglo-American studies in our country and the dissemination of valuable research.

The scope, in many senses, of the AEDEAN's first gathering in Tenerife could only be achieved with special funding and guidance from a number of key institutions that provided substantial and timely support: we are particularly grateful to the AEDEAN executive board for its assistance, especially invaluable in the early stages of the organization and, as well, to the Cabildo de Tenerife for its decisive financial aid. Others, the UNED at La Laguna, Universidad de La Laguna School of Humanities, Department of English and German Studies, Institute of Women's Studies, Philology Theatre Group, and University Choir Association; or La Laguna Town Hall, and Bankia, all endorsed and supported us to one degree or another. This volume itself has again benefited from the constant help of the AEDEAN editorial Board as well as from the ministrations of the staff of the Universidad de La Laguna publishing service.

Since one of the definitions for archipelago happens to be "a group of islands joined by that which keeps them apart," we cannot help but think that it is a sea of words that buoys us scholars afloat, spaced out and integrated, one and many. Such was the experience offered mutually at this 41st AEDEAN Conference in the Canary Islands, and what these proceedings do indeed suggest, a promising panorama for all of us.

PART I: KEYNOTE ESSAYS

COSMOPOLITAN STRANGERS IN THE LETTERED CITY: READING WORLD WRITING

María Isabel Carrera Suárez

Universidad de Oviedo

icarrera@uniovi.es

ABSTRACT

The figure of the stranger recurs in social and literary discourses, its meanings and embodiments shifting with contextual changes and serving to highlight the ways in which otherness is constructed. A key concept in all theorisations of cosmopolitanism, the stranger is a long established literary character as well as an object of interest in recent urban studies. Twenty-first century discussions of neo-cosmopolitanism, while building on previous notions, shift the emphasis from the abstract concept of universality and the association with elitism towards a redefinition of the cosmopolitan which foregrounds resistance to the narrative of globalization and seeks a more inclusive critical framework, one which thinks in planetary, rather than global, terms. This article addresses the manner in which the figures of the stranger and the cosmopolitan intertwine in contemporary theory and in creative writing, and the extent to which literary texts are, in Pheng Cheah's words, a (cosmopolitan) "world-making activity" (2016).

KEYWORDS: Cosmopolitanism, stranger, postcolonialism, world literatures, Toni Morrison, Mohsin Hamid.

1. RETHINKING COSMOPOLITANISM¹

Discussions of cosmopolitanism and alterity are inherent to postcolonial and feminist studies, as well as urban and spatial theories. These transdisciplinary fields converge to explore the manner in which the figures of the *stranger* and the *cosmopolitan* become entwined in contemporary theories and literatures. In a historical context that makes the analysis of such concepts more relevant than ever, recent writing strives to define ways of reading the world that may incorporate critical neo-cosmopolitan views. This article will consider the *cosmopolitan*

¹ I would like to express my gratitude to colleagues at the University of La Laguna for inviting me to deliver this keynote at the 41st meeting of AEDEAN in November 2017. I owe them also the great pleasure and honour of being introduced by Professor Fernando Galván Reula, an admired and respected academic, and cherished friend. My thanks also to the AEDEAN Board, presided by Professor Montse Martínez, for the chance to interact with colleagues nationwide.

stranger as a crucial twenty-first century figure in light of such theoretical and creative developments.

The notion of cosmopolitanism is well established in Western thought. As Kwame Anthony Appiah has observed (2006, xii), the term has proved to be quite a survivor. Going back in classical origins to the Cynics, who may have coined the term, other referents are the Stoics, their views represented in Hierocles' concentric circles (self-family-locals-citizens-nationals-humanity) and Plutarch, who quotes Socrates's self-definition as a citizen of the world and famously argues, in *De Exilio*, that the limits of the Universe are the same for all and that no one within them is an exile, a foreigner or a stranger. Despite these classical references, and the fact that the concept is generally associated with the West, it must also be acknowledged that its origins may not be unique, as Vinay Dharwadker sustains when he argues that an equivalent notion was formulated around 500 BC in the East by Siddharta-Gautama, the Buddha (Dharwadker 2001, 6). Cosmopolitanism does, however, inspire some of the moral achievements of the Enlightenment, including the 1789 Declaration of the Rights of Man [sic] and prominent European philosophers like Christoph Martin Wieland and Voltaire appeal to its conception of the world and humanity. Immanuel Kant inscribed the concept into modern Western thought with his *Perpetual Peace: A Philosophical Sketch* (1795), where he argued for a *ius cosmopolitanicum* or cosmopolitan right/law based on the principle of universal hospitality. Two of the most influential thinkers to retrieve and develop the concept of cosmopolitanism in the second half of the twentieth century, Emmanuel Levinas and Jacques Derrida, often inspire contemporary scholarship. In *Totality and Infinity* (1969), Levinas defined the foundation of ethics as the duty to respond to the Other, the responsibility for the Other in a vulnerable state. Significantly, he argues that the face of the Other (and therefore proximity) is crucial in compelling the response, a concept recently developed for contemporary urban spaces by Sara Ahmed, as will be discussed below. Jacques Derrida also sustains that hospitality, the willingness to welcome the Other into one's home, constitutes the foundation of ethics, although his deconstructive thought casts doubts on the feasibility of total hospitality (2000, 2003). The centrality of such concepts in today's world has given these texts an immediacy not always granted to philosophical production.

Kant's *ius cosmopolitanicum* finally entered International Law in 1954 at The Hague Convention, as "the Common Heritage of Humanity," but is far from being a reality even today. Cosmopolitanism as a principle did reach a peak after the Second World War in reaction to the Holocaust, giving rise to ideas such as crimes against humanity in International Law and to world institutions in politics, but the Cold War and its neo-colonial strategies necessarily curtailed real developments, if not the imagination. As Gerard Delanty has argued (2012, 4), cosmopolitan and anti-cosmopolitan tendencies coexist in any society and period, but specific theorizations of the concept and related practices can be identified more clearly at given moments. My interest here is the manner in which

cosmopolitanism is theorised in the twenty-first century and the implications for literature and reading.

Postcolonial studies and world literatures, which deal inextricably with matters of alterity and its encounters, necessarily move between the universal and the specific, and both fields developed much of their theory in the final decades of the twentieth century, a postmodern period which, in the West, foregrounded the voices of formerly invisibilised subjectivities and communities. Not simply, as has too often been argued, an era of identity politics, the postmodern period enabled the deconstruction of imposed subjectivities, including the national, and the inclusion of alterity into political and imaginative structures. While not defining itself as cosmopolitan, postmodernism's openness to otherness, together with the flourishing of national self-definitions as multicultural (Canada being a foremost example), paved the way for a new type of cosmopolitanism to emerge, most clearly in demographically multicultural societies. The crucial historical changes brought about by the end of the twentieth century (fall of the Berlin wall, end of Apartheid, Tiananmen), were joined by the revolutionary arrival of the Internet, to enable an incipient form of cosmopolitanism (Delanty 2012, 3), which coincides, in the philosophical realm, with the bicentenary of Kant's *Perpetual Peace* in 1995. In the world of literature, and more specifically literatures in English, the canon was being shaken by the irrefutable evidence of writing from the so-called margins, the writing back of the empire or the voice of the new "British subjects," to use the polysemic title from Fred d'Aguiar's 1993 poetry collection. Women, ethnic minorities, diasporic writers, were being widely read, slowly becoming mainstream.

However, the expectation of change around the new millennium, which had been heralded as opening a century of diversity, was again curtailed by historical events—the aftermath of 9/11 and the Great Financial Crisis—which veered the world towards narratives of security and austerity, towards the closing of national and human borders. And yet it is precisely this turn-of-the-century period that sees the emergence of the transdisciplinary field of what may be termed *neo-cosmopolitan studies*, and the discussion of the concept in a number of disciplines such as sociology, anthropology, philosophy and, crucially for our purposes, literature and culture. In 1998, Pheng Cheah and Bruce Robbins collected the discussions around such changes in a crucial volume, *Cosmopolitics. Thinking and Feeling Beyond the Nation*. In the introduction, Robbins provocatively argued that cosmopolitanism had "a new cast of characters." The attribution of the term, he poses, has shifted from the accusatory charge of elitism ("Christians, aristocrats, Jews, homosexuals, and intellectuals") to "North Atlantic merchant sailors, Caribbean au pairs in the United States, Egyptian guest workers in Iraq, Japanese women who take *gaijin* lovers" (Cheah and Robbins 1998, 1). This shift implies a conceptual redefinition. Robbins addresses Paul Rabinow's claim that the term be extended to particular (rather than universal) and *unprivileged*—even coerced—transnational experiences. This formerly incompatible combination of

the universal with the particular will be the trademark of most new formulations of cosmopolitanism in the new century, and this may be precisely what makes them appealing and useful to literary analysis.

The introduction to *Cosmopolitics* begins by acknowledging these nuanced conceptions of cosmopolitanism: Arjun Appadurai (1996) and Benita Parry (1991) had already made claims for a *postcolonial* cosmopolitanism, David Hollinger and Mitchell Cohen for *rooted* cosmopolitanisms (1994), Homi Bhabha for *vernacular* cosmopolitanism (1996). What the volume highlights, in effect, is the moving away from a binary opposition of the national versus the cosmopolitan, and a call not so much for abolition of nationalism as for its redefinition; it also marks the abandonment of the traditional criticism of cosmopolitanism as a privileged position, as detachment from national or local responsibility and affiliations, which had been notoriously levelled, in literary theory, at Russian formalists. In contrast, the volume stages contemporary cosmopolitanisms arising from specific historical and cultural contexts, hence the apparently contradictory juxtaposition of terms such as *rooted* or *vernacular* with *cosmopolitanism*.

A novelty and strength of the resurgence of cosmopolitanism in the twenty-first century is that it occurs primarily as a reaction against the master narrative of the new century, that of globalization. No longer the privileged view of a mobile, rootless elite, cosmopolitanism is conceived as an ethical response, effecting a critique of globalization and stressing the need to take the Other into account in the search for solutions. For recent theorists, the concept is a state of mind, a disposition of openness and involvement with others. Ulrich Beck, credited with a major role in the recuperation of the concept, argues for a “dialogic imagination” (2002, 18), which incorporates other ways of life into individual experience, thus promoting understanding, comparison and critique, and a meaningful engagement with the other. Like Ulf Hannerz (1990, 2006), Beck considers cosmopolitanism a mode of dealing with meaning which requires engagement with otherness. Such theories, however, as decolonial critic Walter D. Mignolo has pointed out (2012), can still carry an unconscious un-cosmopolitan load in their dependence on the hegemonic view of European universalism, glimpsed, for instance, in Ulf Hannerz’s reference to other cultures as an “aesthetic experience” (1990). Debates on cosmopolitanism in the new century have thus been involved in imagining “a new critical framework that is more culturally inclusive” and in thinking “in ‘planetary’ rather than ‘global’ terms” (Gunew 2017, 1). This critical framework, yet under construction, begins from the conversational model proposed by Kwame Anthony Appiah (2006) for, while current connectivity means that we are better informed than ever, it has also made us aware of our blindness towards many cultures, histories and geopolitical areas, demonstrating the need to engage in a more sustainable manner with global cultures (Delanty 2012; Gunew 2017). Hence, one of the most influential reframings of cosmopolitanism as method in the new century has been Appiah’s *Cosmopolitanism: Ethics in a World of Strangers*, published in 2006. A philosopher by training, Appiah’s work

is particularly relevant to literary scholars, not only because he argues his points through literature and story-telling, but also because the core of his method for living together, the model of *conversation* across boundaries of identities, is a particularly literary model. Looking back historically on cosmopolitanism, Appiah distinguishes two strands:

One is the idea that we have obligations to others, obligations that stretch beyond those to whom we are related by the ties of kith and kind or even by the more formal ties of a shared citizenship. The other is that we take seriously the value not just of human life but of particular human lives, *which means taking an interest in the practices and beliefs that lend them significance*. (Appiah 2006, xiii; italics mine)

Ignorance of others, he reminds us, is the privilege of the powerful. In human society, we need to develop habits of coexistence, conversation in its older meaning of living together, association. His defence of the power of narratives is explicit: stories are not only told, but discussed and evaluated in everyday life: “evaluating stories together is one of the human ways of learning to align responses to the world... [to] maintain the social fabric, the texture of our relationships” (29). This vindication of narrative in social terms suggests one aspect of the value of literature and creative art, which we will return to.

2. A WORLD OF STRANGERS?

The subtitle of Appiah’s book, *Ethics in a World of Strangers*, brings us to our second concept and long-standing literary figure, the stranger. Albert Camus, Katherine Mansfield, J.D. Salinger or John Berger are but a few of the twentieth-century authors who include the word itself in their titles. The occurrence of such characters in literature is too frequent to summarise, their presence often linked to alter egos, doppelgängers or mirror images. But the stranger is also a specific social type which is (re)defined by time and place. S/he is thus a constantly shifting figure, defined in opposition to the self. Studies of alterity effectively contain the stranger, and postcolonial theory has analysed its different guises within contexts of power and the hierarchy of difference. This *othered* stranger, held in opposition to a community, a group or category, is my focus here. For although literature deals most intimately with the individual, it is the communal that creates canons and categories. And it is also in this communal context that the figure of the stranger interacts with cosmopolitanism.

In the second half of the twentieth century, two major theorists, the sociologist Georg Simmel (1964) and the philosopher of modernity Zygmunt Baumann (1988, 1995), approach the figure of the stranger. Both consider the stranger an in-between, ambivalent figure, neither friend nor enemy, an insider-outsider who threatens the insider/host’s identity: “The stranger, like the poor [...] is an ele-

ment of the group itself" (Simmel 1964, 402). Strangers, in such analyses, make social, cultural and even physical boundaries porous and unstable. Rather than reinforcing boundaries—as earlier analyses of binary thought on the self/other pair sustained—strangers, in their ambivalence, make boundaries problematic. A second important characteristic attributed to strangers by both Simmel and Baumann is an epistemological advantage, awarded by their intellectual mobility. The condition of the stranger, one of nearness and distance to the host group, fosters a hermeneutic perspective unavailable to those confined to local perceptions and allows them to transcend limited situated knowledge. Simmel speaks of the objectivity of the stranger, whose "particular structure composed of distance and nearness, indifference and involvement" (1964, 404) allows a "bird's eye view" (405), a broader cultural understanding. This hybrid, boundary-crossing subject had been anticipated, in spatial and urban theory, by Chicago school sociologist Robert Park ([1937] 1974).

The links between the figure of the stranger and the classical cosmopolitan subject are patent in Simmel's and Baumann's descriptions, in the display of an epistemic distance that allows the shuttle between particularism and universalism (a *rooted cosmopolitanism*) amounting to a critique of binary thinking, essentialist identities and grand narratives. The figure of the stranger has also been foregrounded in sociology (Marotta 2010, 2017) and in spatial theory, most particularly urban theory.² To refer only to the best known of those theorisations, Iris Marion Young (1986) described city life as "the 'being-together' of strangers," who encounter and acknowledge one another, face to face or through media, and remain strangers while acknowledging contiguity. Urban theorists in the 1990s dealt insistently with the fear of strangers, as summarised and critiqued by Canadian geographer Leonie Sandercock (*Cosmopolis 2: Mongrel Cities of the 21st Century*, 2003) who returns to the theme in Kristevan (1991) terms in her chapter "Home, Nation and the Stranger" (2003, 107-127), where she presents her proposal for "mongrel cities." And in a crucial intervention, Sarah Ahmed, at the exact turn of the century, published *Strange Encounters: Embodied Others in Post-Coloniality* (2000) and put forward a perceptive interpretation of the manner in which urban encounters, through embodied proximity, propitiate what she describes as the "(mis)recognition of others as strangers" (32).

Ahmed's postcolonial framework reminds us of the prominent role of postcolonial studies in the general turn towards so-called globalization studies, as Bill Ashcroft sustains, and of the weary affinity between postcolonial theory

² The stranger's affinities with the cosmopolitan subject have been recently studied, in the discipline of sociology, by Vince P. Marotta (2010; 2017), who argues the importance of this social type in understanding human condition and cross-cultural interaction (2010, 106).

and cosmopolitanisms (Ashcroft 2012, xxii). A similarly nuanced affinity exists between postcolonial reading and the concept of *world literature*. In both cases, the dangers of hegemonic formulations hover over utopian, ethical concepts. Postcolonial studies have traditionally been involved with world literatures, in their specific pluralities, while also proposing an ethical, transnational vocation in their engagement with diaspora and transculturalism. Bringing together these different frameworks, using them intersectionally to bridge the universal and the particular, is one of the challenges for literary analysts. Three decades of research in the field of literatures in English and that of women writers have allowed me to witness how both of these interests have been treated as strangers, even trespassers, in the lettered city. This fact, verifiable in literary histories, is also reflected in the consideration awarded to those who chose this field of study in conservative academic contexts, the gated lettered city and its canonical keepers. A student at a time when even contemporary English literature—let alone Canadian or Jamaican—were absent from the university syllabus, my generation compensated by producing many contemporary literature specialists, and also—another sign of the times—many deeply theoretical critics. We had become academics, after all, at the time of the so-called “turn to theory,” in the nineteen-eighties. Since then, various African, West Indian, Canadian and diasporic writers have been awarded the Nobel Prize for literature and many writers from across the world, writing in English, have received international recognition (as proved by the many excellent contributions to nuanced reading in AEDEAN conferences). It is to be celebrated that such writers are being read, even if too often filtered by powerful Western publishing industries. World literatures in English, by different names, have entered universities. But they rarely do so yet on equal terms with more academically established British and USA literatures. This reluctance is not without consequences: it is Eurocentric, Western-biased, and reflects a world view which we sustain at a cost. It is also a loss of fundamental knowledge.

3. LITERATURE THROUGH A COSMOPOLITAN GAZE

In 2007 Zvetan Todorov, distinguished literary theorist and textual scholar, in his earlier career a much respected formalist, published a book which amounted to a manifesto, entitled *La littérature en péril* (“Literature in Danger”).³ Acknowledging the history of literary criticism and its need for formal analysis, it nevertheless denounced the manner in which a dominant detached, formal criticism

³ The quotations included here are translated from the Spanish edition, contrasted with the French, as I have been unable to locate a full English translation of this book. Page references are also to the Spanish edition.

had superseded all other analytic perspectives. He thus called for the release of literature from the “stifling corset” of “formal games, nihilistic lamentations and solipsistic egocentrism,” from the “formalist ghetto” of interest only to other critics, and pleaded to open literature “to the debating of ideas” (Todorov [2007] 2009, 98). This was not a rejection of narratological or other formal theories (28), but a reminder that they are a means to an end and that literature continues to address intellectual issues, therefore critical approaches, including contextual ones, are complementary. Todorov’s reclaiming back literature studies from a restrictive perspective, his claiming of literature for a humanistic understanding of the world, bonds him with the cosmopolitan theorists and the world writers I will discuss next.

In 2017, Nobel laureate Toni Morrison, citizen of the most powerful country in the world and an assumed canonical writer, published her Charles Eliot Norton lectures, delivered in 2016 under the title *The Origin of Others* and dealing with the history of racism and “the color fetish” (2017a, 41-53; 2017b, n.p). Originally given as talks under the Obama presidency, these lectures acquire a more sombre transcendence on subsequent publication in the Trump era. Morrison explains her not always successful efforts to deconstruct, through narrative strategies, the assumptions about *blackness* in the US and elsewhere. Significantly for our subject, the second chapter bears the title “Being or Becoming the Stranger,” the sixth and last is titled “The Foreigner’s Home.” The book is an avowed attempt to answer the question “What is the nature of Othering’s comfort, its allure, its power (social, psychological or economical)?” (15). “My initial view,” Morrison anticipates, “tends towards the social/psychological need for a ‘stranger,’ an Other in order to define the estranged self” (15-16). In the chapter “Being or Becoming the Stranger,” Morrison uses a story by Flannery O’Connor (“The Artificial Nigger”) and a personal anecdote (in which she herself sentimentalizes a stranger woman she meets only once) to illustrate the manner in which strangers are constructed and feared. She concludes, with many theorists of the self, that

[T]here are no strangers. There are only versions of ourselves, many of which we have not embraced, most of which we wish to protect ourselves from. For the stranger is not foreign, she is random; not alien, but remembered, and it is the randomness of the encounter with our already known—although unacknowledged—selves that summons a ripple of alarm. That makes us reject the figure and the emotions it provokes—especially when these emotions are profound. It is also what makes us want to own, govern, and administrate the Other. To romance her, if we can, back into our own mirrors. In either instance (of alarm or false reverence), we deny her personhood, the specific individuality we insist upon for ourselves. (38-39)

This formulation coincides with Sara Ahmed’s analysis of the urban stranger, that most contemporary figure of othering. In the already mentioned *Strange Encounters* (2000) Ahmed argues that the figure of *the stranger* is produced, not

by distance or absence of knowledge, but (as Simmel held) by proximity, by the type of close encounters produced in a shared city, which, through a process of othering define (certain specific) bodies as *out of place* or *strange*. In tune with Morrison's discussion above, Ahmed sustains that both the ideas of *stranger danger*, as in neighbourhood watch, and of *welcoming the stranger*, as in multiculturalism (or, we may add here, Morrison's fantasizing of the stranger), take for granted the stranger as a pre-existing category, an *ontological figure*, cut off from the different histories of her determination. The resulting *stranger fetishism*, which makes the stranger herself the origin of danger or of difference, can only be avoided by examining the social relationships that are concealed by this very fetishism. In other words, we need to listen to those strangers' stories, to individualise them or, as Kwame Appiah would have it, to enter into a cosmopolitan dialogue with them.

Although not in a specific urban context, Morrison moves in her lectures from the discussion of colour fetishism to this stranger/foreigner fetishism in the final chapter, "The Foreigner's Home," where she deals with the current mass movement of peoples: "of workers, intellectuals, refugees, and immigrants, crossing oceans and continents, through customs offices or in flimsy boats, speaking multiple languages of trade, of political intervention, of persecution, war, violence, and poverty" (93); more than sixty million, half of them children. Many are former colonized peoples moving into the seat of the colonizing powers in Europe or the US, many more today are war refugees. To illustrate their plight, what she describes as "the bane (the poison) of foreignness" (99), she uses Camara Laye's *The Radiance of the King*, a classic Ghanaian novel which skilfully inverts the usual hierarchies by placing a white man as the fugitive, vulnerable foreigner in an African community. This allows us to witness, as Morrison describes,

the de-racing of a Westerner's experience of Africa without European support, protection, or command. It allows us to rediscover or imagine anew what it feels like to be marginal, ignored, superfluous, foreign; to have one's name never uttered; to be stripped of history or representation; to be sold or exploited labor for the benefit of a presiding family, a shrewd entrepreneur, a local regime. In other words, to become a black slave. (109)

In Camara Laye's narrative strategies Morrison sees the parody of the usual constructions of foreignness: menace, depravity, incomprehensibility. Unsurprisingly, Laye's Africa is not dark, as in classic Western descriptions, most notably the canonical *Heart of Darkness*, but suffused with light. For, as Morrison puts it, "Understanding the motives, the sensibilities of the Africans—both wicked and benign—requires only a suspension of belief in an unbreachable difference between humans" (108).

Toni Morrison is practising in these analyses her own cosmopolitan, conversational reading, in the terms proposed by Kwame Appiah, a reading that combines a number of strategies: she enters a dialogue with European and

American texts about Africa, reading them from her own liminality; she enters a dialogue with a Ghanaian novel from the past, foregrounding the differing ethical conceptions of Africans and the white character, while also finding the points of convergence which allow the final moment of understanding, when the African king embraces the defeated, naked white stranger at the end of the novel. The fact that Morrison goes to such lengths in implementing and explaining this reading of difference within common humanity, despite her geopolitical placing in the privileged US, only emphasizes the intersectionality of discrimination. Her essays restate that colour, as socially perceived, continues to be a powerful bodily mark of the stranger. As she puts it, “the definition of ‘Americanness’ (sadly) remains color [whiteness] for many people” (2017a, 17).

4. OPENING THE GATES OF THE COSMOPOLITAN CITY

Toni Morrison mentions in passing that the Africa described by twentieth-century Western writers could almost be called, like Albert Camus’s novel, *The Stranger* (Morrison 2017a, 23). Africa and blackness did epitomise for the west, until recently superseded by the fear of Muslims, the supreme Other, whether in terms of darkness and danger or in terms of the exotic. This realization underpins one of the most popular terms recently derived from the concept of cosmopolitanism, the neologism *Afropolitan*, which elicited a lively discussion among African specialists. Its founding text was not a theoretical tract, but a brief celebratory article published in 2005 by the African diasporic writer Taiye Selasi, “Bye-Bye Babar,” in which she portrays a generation of internationally mobile, highly educated, culturally hybrid young Africans, the second generation diasporic children of African migrants to the West, who speak several languages and “belong to no single geography but feel at home in many”—these are the “Afropolitans: not citizens, but Africans of the world” (Selasi 2005, n.p.).

The theoretical underpinnings and the many popular derivations of this term, its rapid fame and adherence by young Africans in very diverse quarters, as well as its commodification for sales purposes, have been collected in books and special journal issues (see Durán-Almaraz, Kabir and Rodríguez González, 2017, for a recent overview). All exceed the focus of this discussion, but it may be useful to remember a few significant implications of the term *Afropolitan*. The removal of the prefix cosmo- and insertion of Afro- can be read as a contradiction of the very essence of cosmopolitanism, as has been pointed out by some critics, or, in a fairer cosmopolitan reading, as a message sent by a generation of Africans who have gained the confidence to practice self-definition, to confront the stereotype of the backward impoverished Other, while critiquing the implied subject of cosmopolitanism, still generally thought of as Euro-American (the equivalent term *Europolitan* would be deemed redundant). Afropolitanism is, in their own terms, a “way of being African in the world” (Selasi 2005 n.p.; Gikandi 2011: 9)

that refuses the victim position (Mbembe 2007: 28); it is the self-description of a diasporic, hybridized, transnational generation of Africans living and moving across the globe. This subject position is not free of anxieties, importantly the issues of returning to Africa and of social privilege, but it highlights the changing subjects of cosmopolitanism in today's reality. A fairly long list of writers could be drawn, many funded in the US, from Teju Cole to Chimamanda Adichie, Taiye Selasi, Chike Unigwe or NoViolet Bulawayo, whose writing and histories, however, are also unique, distinctive and individual, relating to different African nations, and must be read in their full singularities.

There is no equivalent term for Asian cosmopolitans, whose migrations are no smaller nor less complex. In a different example of self-definition, Mohsin Hamid, author of *The Reluctant Fundamentalist*, writing for the Guardian as Man Booker candidate for his novel *Exit West* (2017), defined himself as follows:

I was born in Lahore, and I live in Lahore, but I'm a mongrel through and through. Some of us look like mongrels. We'll have eyes that people think belong to one continent, and hair they think belongs to another. Some of us are mongrels inside. We're mongrels in ways that might not be obvious from a photograph. We're mongrels in how we muse, how we speak, what we believe, who we are. I'm that second type of mongrel. I've lived on both coasts of the Pacific and the Atlantic and far up the Asian land mass alongside an empty river that once flowed down to the Indian Ocean via the Arabian Sea.

It's a frightening time for mongrels. Purity seems to be all the rage. In a rage. We see, once again, the rise of openly expressed white supremacy in America. We see growing anti-migrant sentiment in Europe, growing anti-Muslim sentiment in India, growing chauvinism in China, Turkey, Myanmar. And in Pakistan, quite literally the "land of the pure," where I live, we see a murderous attachment to purity so pronounced that no human being is pure enough to be safe. (*The Guardian*, October 14 2017, n.p.)

One cannot but think with regret of Leonie Sandercock's optimistic *Mongrel Cities*, published only in 2003, and mourn the change in political times. Given the present context, Hamid explains that he inevitably at times imagines his city following the path of the ancient towns that hinge between Asia, Europe and Africa, imagines bloodbath and fleeing his city, leaving loved ones behind. The novel *Exit West* explores those fears imaginatively, through the love story of a couple who must escape from war, and do so through the mysterious doors that punctuate the text.

As a mongrel, I once thought I was unlike other people. But I have come to realise that everyone is a mongrel. Hybridity is at the core of humanity. It is our nature. We do not divide, like some single-celled organism, into further identical human beings. We commingle the genetic material of two different people to create a

child. When we wage wars against mongrels, wars for purity, we attack what makes us human. We attack ourselves. (*The Guardian*, October 14 2017, n.p.)

If Kwame Appiah's model for living together is right, we cannot ignore writing such as this. Appiah argues that "Conversations across boundaries of identity—whether national, religious or something else—begin with the sort of imaginative engagement you get when you read a novel or watch a movie or attend to a work of art that speaks from some place other than your own" (85). This "engagement with the experience and the ideas of others" (85) turns an abstract stranger into a real and present one, or, in Ahmed's conception, circumvents stranger fetishism.

5. CONVERSING WITH STRANGERS: TOWARDS COSMOPOLITAN PRACTICES

The search for cosmopolitan reading practices does not suggest that novels be read as social documents (even if they are also that), nor as ethnography or autobiography. How could scholars ignore the analytical tools that have so carefully been constructed from the myriad perspectives now available for the purpose of reading (into) literature? It is precisely the power of the narrative that will engage or not the reader's imagination, thought or empathy, and it is still the role of the scholar to provide, or aid in finding, a more informed and proficient reading of literary works. But literature, as Zvetan Todorov argued in 2007, goes well beyond its formal strategies and is itself in dialogue with ideas. Authors and readers have been proved very undead. Furthermore, stories narrated from different sites are likely to bring new narrative strategies into play. Even classic literary types, like the *flâneur*, as I have discussed elsewhere (2015), will be transformed by a narrator whose place in the world differs from that of Western canonical writers, and it is those formal strategies that we need to converse with. In our own familiar spaces this is blatantly true. Recent writing about London includes plays on the London riots by South African born Gillian Slovo, using verbatim theatre techniques; performance-poetry-musical shows by Nigerian Inua Ellams, creator of the London *Night Walk*, who arrived as asylum seeker and is now, despite repeatedly denied citizenship, an integral part of the London art scene; the multimedia artist Xiaolu Guo, exiled from China, whose novels and films have portrayed London nightlife from perspectives hitherto undocumented. These are innovative authors, although not alien to Western forms. A more demanding dialogue undoubtedly takes place with writing which stems mostly from non-Western traditions.

A recent attempt to breach cultural gaps and to theorise cosmopolitan readings in postcolonial and migrant contexts is Sneja Gunew's *Post-Multicultural Writers as Neo-Cosmopolitan Mediators* (2017), which aligns with a critical, *post-western* meaning of cosmopolitanism defined, according to Delanty (2012, 41) by "a condition

of openness to the world... entailing self and societal transformation in light of the encounter with the Other.” Gunew’s book advocates revisiting Homi Bhabha’s concept of “vernacular cosmopolitanism” (1996) in order to define a form that is local, subaltern and peripheral, that makes visible the cosmopolitan nature of groups marginalized by the nation. Within this framework, she overturns established expectations about diasporic, immigrant, multicultural or ethnic minority writers, assigning them a crucial role in moving towards the understanding and practice of cosmopolitanism, “as mediating figures that facilitate new relations between national cultures and the global or, in the more felicitous term suggested by Spivak, Gilroy and Cheah, the *planetary*” (5). As she argues,

The very elements that have been traditionally deployed to illustrate their constitutive suffering and oppression (the “migrant condition;” *migritude*), the belief that they are at home nowhere or in more than one place (and thus constitutively disloyal and “unpatriotic”), could be rethought to comprise their greatest attribute—that they can navigate the structures of belonging in numerous ways, not least by putting into question the complacent assumptions or self-evident universalisms that undergird many forms of both nationalism and globalization. (Gunew 2017, 5)

Gunew’s central thesis in this book is that post-multicultural writers “provide a ‘hinge’ between national cultures and globalization as well as putting those concepts into crisis” (11), they offer a cosmopolitan mediation and translation between the nation-state and the planetary. While this may constitute a utopian view, and one which lays a further representational burden on such writers, it may also accurately describe the effect of writing such as Mohsin Hamid’s, which moves between Asia and the West in times of fraught communication. Gerard Delanty observes that post-western cosmopolitanism is “located neither on the national nor global level, but at the interface of the local and the global” (2012, 41). Navigating such interfaces is therefore the complex task of both writers and readers. In the case of the critic, the project of cosmopolitanism is first and foremost one of reading rather than one of identifying or categorising cosmopolitan texts. Gunew’s reasoning converges with Kwame A. Appiah’s, as well as with Pheng Cheah’s argument that “World literature is an important aspect of cosmopolitanism because it is a type of world-making activity that enables us to imagine a world” (2012, 138). Cheah’s 2016 monograph *What is a World? On Postcolonial Literature as World Literature* constitutes a sustained enquiry into how postcolonial texts create the possibility of social change through their imagining of alternative structures of time, of alternative worlds that contradict the logic of globalization.

Cosmopolitan epistemologies are by definition open, as closure would preclude their very nature. They begin, simply, by reading; they imply a willingness to read others without pre-given universals, to engage in the imagined realms and temporary worlding that the texts suggest, rather than imposing a grid of

pre-existing questions, whether formal or ideological. This is a reading that requires alertness to alternative aesthetics and ideas, a form of denaturalisation that might enable us to become receptive to other ways of “being at home in the world.” It is not only that, as Zvetan Todorov and Richard Rorty argued, fictional texts provide encounters with other individuals, who broaden our horizon and our universe all the more when they least resemble us; or that, in Rorty’s notion, through such texts we are “redeemed from egotism” (2001, 243 ff). Disagreeing with one of Rorty’s fine points, I pose further, with Gayatri Spivak, among other theorists, that art—and very particularly literature, which makes sophisticated use of the most complex human skill, language—constitutes a valuable non-quantitative mode of knowledge. In order to expand this knowledge, it is crucial to remember, with Walter D. Mignolo, that: “the word cosmopolitanism declares from the beginning that it is a project [...] it is the outcome of an agency, but [...] not an agency in itself. Cosmopolitanism, in other words, is not something that is just happening. Someone has to make it happen” (Mignolo 2012, 86). I would say that, in literary studies, lecturers, theorists and critics are today interpellated more strongly than ever to contribute to this task.

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SOCIOLINGUISTIC PATTERNS OF STYLISTIC VARIATION: MOTIVATIONS AND MECHANISMS

Juan M. Hernández-Campoy
Universidad de Murcia
jmcampoy@um.es

ABSTRACT

Stylistic variation is consubstantial to sociolinguistic studies and is currently becoming a major focus of research within the field, given its ubiquity in language production. Sociolinguistics has approached this complex phenomenon through different assumptions in consonance with the (socio)linguistic epistemic evolution and the social philosophy of their time. The aim of this paper is to examine critically and illustrate the main different theoretical models developed to account for the nature, motivations and mechanisms for the use and effect of style-shifting in social interaction: Audio-monitorisation, Audience Design, Script Design and Speaker Design. Since Labov's mechanistically-based paradigm of the 1960s, going through Bell's ethnographic-based paradigm of the 1980s and present-day socio-constructionist approaches, a tendency to develop more multidimensional, multidisciplinary, and interdisciplinary approaches to style phenomena in Sociolinguistics has been taking place. This epistemic evolution has meant a shift from the early deterministic and system-oriented assumptions to the recent socio-constructionist and speaker-oriented views of inter- and intra-speaker variation. Inevitably, the debate on *responsive-initiative* motivations in stylistic variation has also emerged anchored to the long-standing pendulum-oscillating dilemma in social theory about the relationship between *structure* and *agency*, i.e. between sociolinguistic limitations and creativity.

KEYWORDS: Sociolinguistics, style-shifting, intra-speaker variation.

1. INTRODUCTION

Given its ubiquity in language production, style constitutes an essential component of the indexical nature of speakers' sociolinguistic behaviour in interpersonal communication, enjoying a central position in the connotative correlation of *social*, *linguistic* and *stylistic* variation (see Rickford and Eckert 2001, 1). Stylistic variation is thus consubstantial to sociolinguistic studies and is currently becoming a major focus of research within the field (see Hernández-Campoy 2016). After all, linguistic variation and change interact in very complex ways with patterns of stylistic variation, since the diaphasic range of a given language is one of the most sensitive sociolinguistic symptoms of social change and social differentiation (Ure 1982, 7).

While everybody would agree that intra-speaker variation is a phenomenon conditioned by extralinguistic factors, the motivations and mechanisms for reflecting its presence in language production and effective social meaning have

been associated with different linguistic constructs and theories trying to account for its nature and functioning. Sociolinguistics has approached this complex phenomenon through different assumptions in consonance with the (socio) linguistic epistemic evolution and the social philosophy of their time. The aim of this paper is to examine critically and illustrate the main different theoretical models developed to account for the nature, motivations and mechanisms for the use and effect of style-shifting in social interaction.

2. STYLE IN ANCIENT GREECE AND ROME

The origins of the study of style can be said to date back to the schools of Rhetoric in Ancient Greece and Rome, with the concepts *rhetor-ordinator* and the fields of *rhetoric-oratory*. Like Stylistics, Rhetoric was focused on the effects of linguistic resources (verbal pyrotechnics/artistry) on audience, given that speech is always conceived as an activity planned with some listeners in mind (see Burke 2014a).

With the aim of moving audiences to action with arguments, Sophists offered Greek citizens education in the effective use of reason, the form of argumentation, and the ability to speak convincingly through special “training in inventing arguments and presenting them in a persuasive manner to a large audience” (Herrick 2012, 33). With their verbal techniques, the role of the Sophists had an important civic influence on the Athenian societal and political system. They prepared young noblemen for public life in the community (*polis*) by teaching them how to debate convincingly through the art of rhetoric with the aim of, ultimately, becoming expertise in public decision-making deliberation and tolerant of the beliefs of others in Athenian assembly (Herrick 2012, 33). Rhetoric was therefore viewed as a civic art and a foundational component of the incipient democracy, offering the best service to the community, as understood by Gorgias (c. 483-376 BC), Protagoras (c. 481-420 BC), Prodicus (c. 465-395 BC), Hippias (c. 460-399 BC), or Isocrates (436-338 BC).

In *The Art of Rhetoric*, Aristotle (384-322 BC) developed a treatise accounting for rhetoric that focused on the effects of language production on audience and the heuristics itself of this art, and emphasising the aesthetic dimension of language, the persuasiveness of emotional appeals and performance, as well as the arranged reasoning through three basic ‘tasks’ of rhetoric: *inventio*, *arrangement* and *style* (see Table 1). The aesthetic aspects of rhetoric—the delivery of any speech or composition by using stylistic devices—are crucial to Aristotle since not only do they bring beauty to language but also may captivate an audience.

The Hellenic practice of being verbally skilled through the instruction of rhetorical art to achieve personal success in politics and signal refinement, wisdom and accomplishment in the Athenian community was continued and extended in classical Rome. Roman rhetorical education also made the aesthetics of language central to effective speech. Rhetoricians such as Cicero and Quintilian played a

TABLE 1: ARISTOTLE'S THE EFFECTS OF LANGUAGE PRODUCTION ON AUDIENCE IN HIS *THE ART OF RHETORIC*.

PART	TASK	FUNCTION
<i>Inventio</i>	the development of persuasive arguments	persuasiveness of emotional appeals and performance
<i>Arrangement</i>	effective disposition of the arguments	arranged reasoning
<i>Style</i>	the formal presentation of the arguments, cogently, artistically, and eloquently	aesthetic dimension of language

TABLE 2: CICERO'S FIVE CANONS OF ORATORY IN HIS *DE INVENTIONE* (SOURCE: BURKE 2014B, 21, TABLE 1.1).

CANONS		FUNCTION
1 <i>Inventio</i>	Discovery	The development of valid or seemingly valid arguments
2 <i>Dispositio</i>	Arrangement	The principled organisation of the arguments in the proper order and structure for greatest effect
3 <i>Elocutio</i>	Stylisation	The fitting of the proper language to the developed arguments in order to move and persuade, with the use of figures of speech (<i>figurae verborum</i>) and figures of thought (<i>figurae sententiarum</i>) as rhetorical devices that enhance speaking or writing
4 <i>Memoria</i>	Memorisation	art of recall: the memorisation of long and complex arguments to be extemporaneously presented during the speech, usually by using mnemonic devices
5 <i>Pronunciatio/ Actio</i>	Delivery	The actual presentation of the arguments to the audience in a pleasing way, by doing the effective stylistic choices suitable to the dignity of the subject matter and the style (including proxemic and kinesic articulation, such as movement, gesture, posture, facial expression, vocal tone and volume in order to communicate meaning non-verbally)

crucial role for the transmission and development of rhetorical education, where the audience was also a civic fundamental constituent. Like Greek rhetoric, Tullius Cicero's (106-43 BC) characterisation of oratory in his *De Inventione*, with five canons, is also audience-oriented (see Table 2).

3. STYLE IN 20th-CENTURY STYLISTICS

Stylistics appeared in the 20th century as a discipline related to Linguistics that focuses on the expressive resources of language (Jakobson's poetic function) but also following the tradition of Aristotle's *Rhetoric*: the non-linguistic function and effects of linguistic features for communicative expression and meaning-

making (see Bally 1909; Riffaterre 1959, 1966; Sebeok 1960; Galperin 1971, 1977; Arnold 1981; Maltzev 1984; Fowler 1986; Skrebnev 1994; Bradford 1997; Taylor and Toolan 1984; Znamenskaya 2004; Mukherjee 2005; Burke 2014a; amongst many others). According to Skrebnev (1994, 5), Stylistics was concerned with a versatile and multidimensional object of study where the effect had a crucial role: i) the aesthetic function of language; ii) the expressive means in language as stylistic devices to affect the addressee; iii) synonymous ways of conveying the same idea (the sociolinguistic variable); iv) emotional colouring in language to create a particular stylistic effect; v) a system of stylistic devices for special effects by peculiar combinational use of linguistic features; vi) the splitting of the literary language into separate systems (style/register/functional style); vii) the interrelation between language and thought for the interpretation (decoding) of the linguistic and non-linguistic message; and viii) the author's individual manner and skills in making use of the language resources. In fact, Stylistics is the most direct heir of Rhetoric, replacing it and expanding on the study of elocution, or style, in language.

According to Znamenskaya (2004, 25), Stylistics is first and foremost engaged in the study of connotative meanings of verbal acts in communicative events, as it interprets the opposition or clash between the contextual connotation of a given word and its denotative significance. This is so because of the unexpected violation of the norm or convention, which is the essence of poetic language: style as deviance. The violation of the norm is generated through deviation, which can take place at any level of the language (phonetic, graphical, morphological, syntactic, or lexical). The normal arrangement of a message both in form and content is based on its *predictability*, and the violation of the norm (or des-automatisation) generates a *defeated expectancy*, which is the basic principle of stylistic function for foregrounding (see Arnold 1981 and Znamenskaya 2004).

Crucial for stylistic studies were the early 20th century works of *Formalists/Textualists* and *Functionalists/Contextualists* (see Taylor and Toolan 1984; or Mukherjee 2005), whose common aim was the identification of the nature and algorithm of stylistic effect. Although both approaches acknowledge the presence of patently literary features (figurative language) and elements of non-poetic language within a text, they differ on the effects and function of style (see also Bradford 1997 and Burke 2014a).

4. STYLE IN SOCIOLINGUISTICS

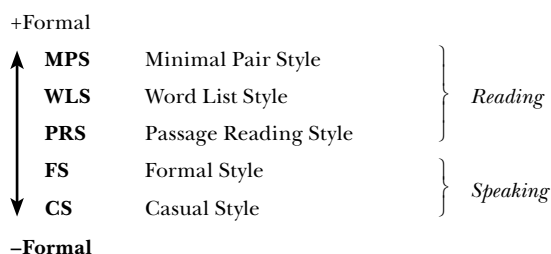
Within Sociolinguistics, the philosophical foundations of Variation Theory are broadly anchored to Determinism and Neopositivism (the 'quantitative revolution'): assuming that everything is caused by something in a predictable way, the universe is a deterministic and mechanistic place where the laws of nature would allow us to easily describe, explain, and predict its state. With their rigor-

ous adoption of scientific methods, assuming determinism and the mechanistic nature of human behaviour, the linguists' explicit neo-positivist aim is to develop a quantified social dialectology where extralinguistic factors (mostly social) are capable, by themselves, of explaining entirely the establishment of laws, relationships and processes (the variable rule). In order to express accurately and plainly the results of their analysis, they demand from themselves the use of the language of mathematics and logic. This position amounts to a probabilistic model of macroscopic analysis where, although people are not molecules, they can be regarded as predictable in their aggregate behaviour on the basis of mathematical probability. Speech behaviour is thought to reflect social structure simply because it is social structure that determines speech behaviour, like a Catch-22 circular rule (see Hernández-Campoy 2014). Consequently, causality is the basic principle in the correlation of linguistic elements with extralinguistic factors for the relationship between language and society.

Likewise, in this way, the sociolinguistic behaviour was conceived as predictable in terms of diatopic/geographical variation, diastratic/social variation and diaphasic/stylistic variation. The speaker's social provenance, or age, sex, ethnicity, etc. determine the characterisation of their speech to such an extent that it is accurately predictable, providing us with the speaker's sociolinguistic profile/portrait according to their geographic and socio-demographic features, and even their stylistic characterisation through the verbal practices used in their linguistic production (see Hernández-Campoy 1993; and Hernández-Campoy and Almeida 2005).

4.1. ATTENTION TO SPEECH MODEL

The Labovian approach to stylistic variation (Labov 1966; 1972) was also inevitably inspired by that neopositivist determinism (see Hernández-Campoy 2016, 65-94). Based on mechanistic foundations (considering speakers as androids), in the Labovian axiom style-shifting is conceived as a conscious social reaction (response) to a situation and appears scaled within a formality continuum—ranging from least to most formal.



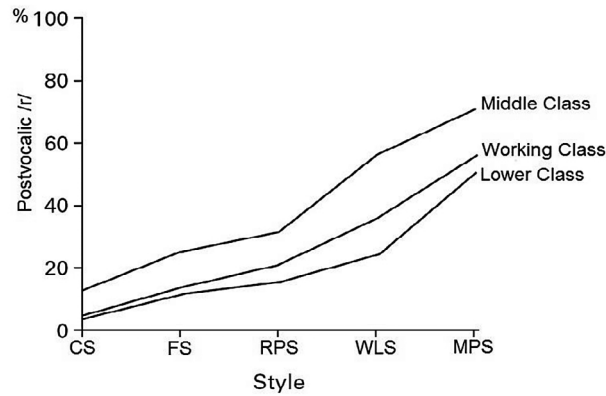


Figure 1: Postvocalic /r/, social class and styles in the New York City (adapted from Labov 1966/2006, 141, Figure 7.1).

Labov (1966) was able to quantify stylistic variation and to extract its indexical relationship with the individual's social background and situation. He found that although the different social class groups have different levels of usage of a given variable, their evaluation of the different variants is exactly the same: speakers of all classes change their pronunciation in exactly the same direction –i.e. by increasing the percentage of prestige forms in their speech as stylistic context becomes more formal, and vice versa (see Figure 1).

As a result, the same speaker uses different linguistic varieties in different situations and for different purposes, and the totality of linguistic varieties so used by a particular community of speakers constitutes the *verbal repertoire* (Trudgill 1974b/1983a, 100). Shared patterns of style-shifting are thus one of the defining characteristics of membership in a particular speech community (Rickford and Eckert 2001, 10). Intra-speaker (stylistic) variation is largely a function of inter-speaker variation, where some individuals exhibit a much wider range of stylistic variation than others: the different social class groups have different levels of usage of sociolinguistic variables drawing a perfect symmetry, where the most formal style of the lowest social group is similar to the most informal style of the highest social class, as Trudgill (1974) was able to quantify (see Table 3).

It is in this intersection between the stylistic and the social dimensions that makes style be a crucial sociolinguistic concept: there is a point along the symmetrical axis where, as Labov illustrated, objectively and quantitatively, it would be difficult to distinguish “a casual salesman from a careful pipefitter” (1972, 240).

Style is then a reflection (or the product) of the awareness and attention paid by the speaker to their own speech, depending on external factors (such as topic, addressee, audience and situation) which ‘determine’ the level of formal-

TABLE 3: (NG) INDEXES BY SOCIAL CLASS AND STYLE IN NORWICH (TRUDGILL 1974). USAGE OF NON-STANDARD VARIANTS.

SOCIAL CLASS	STYLE			
	WLS	PRS	FS	CS
MMC	000	000	003	028
LMC	000	010	015	042
UWC	005	015	074	087
MWC	023	044	088	095
LWC	029	066	098	100

ity and, thus, the linguistic variety to be employed—as well as the degree of self-monitoring in speech production: the more attention a speaker pays, the more formal their style will be, and vice versa.

The Attention to Speech Model (or Audio-monitoring) became ‘the universal factor’ with the status of a quasi-absolute law operating to cause style differences (Bell 2007b, 96), and its basic principles are inherently related to the theoretical foundations of Variationist Sociolinguistics:

- i) *The Principle of Graded Style-shifting*: No single speaker is mono-stylistic, though some have a wider verbal repertoire than others;
- ii) *The Principle of Range of Variability*: The variation that any individual shows in their speech is never greater than the differences between the social groups that their style-shifting is derived from;
- iii) *The Principle of Socio-stylistic Differentiation*: The linguistic features involved in stylistic variation are mostly the same as those marking social variation; i.e. those features typically found at the high end of the social scale are equally high on the stylistic scale, and vice versa;
- iv) *The Principle of Sociolinguistic Stratification*: Variation originates in a hierarchy of evaluative judgments, where *indicators* denote social stratification only and *markers* show both social stratification and style-shifting;
- v) *The Principle of Stylistic Variation*: Different styles constitute different ways of saying the same thing;
- vi) *The Principle of Attention*: Styles can be classified uni-dimensionally according to the degree of attention paid to speech;
- vii) *The Vernacular Principle*: The vernacular is the most natural, spontaneous and requires the least attention to the way of speaking;
- viii) *The Principle of Formality* (The Observer’s Paradox): Any systematic observation of the vernacular must minimise its effects on the informant’s language production in order to guarantee the capture of the genuinely most natural and spontaneous speech.

However, this Labovian view of style-shifting as if speakers were automata, through its notion of attention paid to speech, and the formal-informal distinction on a linear scale of style-shifting, which had been the ‘received wisdom’ in the dominant variationist strand of Sociolinguistics until the late 1970s (Bell 1984, 147; 2007a, 91), began to be questioned since the very early 1980s because of its mechanistic approach. The amount of attention paid to speech, or audio-monitorisation, according to Bell (1984, 150), is just a mechanism of response intervening between a situation and a style, but it is not intra-speaker variation in itself. Labov’s axiom operated more as a kind of descriptive framework than an explanatory model, where style was not characterised in itself (Gadet 2005, 1357). Also, as discovered in media language, and as we will see below, the effect of the present or absent audience on speech is also crucial in linguistic production, given that the same speaker can consciously shift into a different style not as a reaction to a topic or situation but to an addressee (Bell [1977] 1979, 1984).

The Labovian axiom, as well as its sociolinguistic theory, conceived language as a mere reflection of social structures and norms for interpersonal communication, and speakers as androids that modify their speech production through style-shifting passively and as a response (or reaction) to an external situation, without considering any possible agency in choice and use of the stylistic resources proactively. The Labovian axiom became unable to explain all cases of stylistic variation in interpersonal communication. As Bell (2007a, 91) states, “[w]hat happens when a speaker talks in any social situation involves many linguistic features almost simultaneously, at all levels of language, all contributing to the mosaic of the sociolinguistic presentation of self in everyday life.” The androids in our speech communities are also able to think.

4.2. AUDIENCE DESIGN MODEL

Factors such as “audienceship,” “addressivity,” “responsiveness” and “speaker agency” became crucial for new theories in the 1980s, putting the audience at the centre of intra-speaker variation. Founded on Speech Accommodation Theory (Giles 1979) and Linguistic Marketplace (Bourdieu and Boltanski 1975 or Sankoff and Laberge 1978), Bell’s *audience design* theory (1984, 1991, 2001) conceived stylistic variation as an essentially responsive action to the characteristics of a present or absent audience, and introduced an initiative (proactive) dimension—in addition to the responsive (reactive) dimension. Intra-speaker variation appeared then as a response to interspeaker variation (Bell 1984, 158). All stylistic variation began to be explained through the audience. Largely rooted in Behaviorism and the Social Psychology, this model underlined the influence of external (audience) rather than internal stimuli (attention): the sources conditioning inner states and behaviour are external (in the environment, stimuli, responses, reinforcements, etc.) rather than internal (in the mind), and can be systematically observed. Crucial

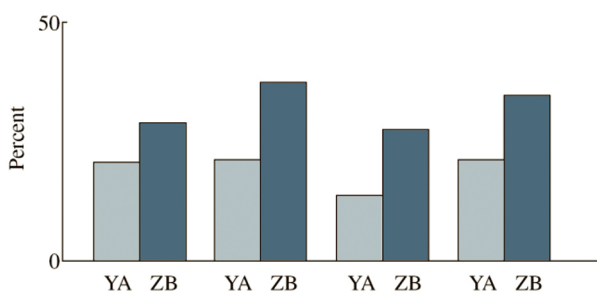


Figure 2: T-voicing in intervocalic contexts by four newsreaders on two New Zealand radio stations: YA and ZB (source: Bell 1984, 171, Figure 9).

here is the Social Identity Theory (see Henri Tajfel 1978, 1979), which highlights the importance of language to transmit identity, group solidarity, and language loyalty, as well as the Bakhtinian Multiple Voices theory and Dialogism (see Bell 2007a). The individual's multiplicity of social networks fosters the development of a polyhedral and versatile image, as well as a multifaceted behaviour, accommodating to their audience, as an ability to project different social identities in interpersonal communication for different purposes in also different moments, places, relational and interactional social contexts.

The best example is the pioneering case studied by Allan Bell on a radio presenter who worked for two radio stations in the same New Zealand public broadcasting service and was able to switch between them very quickly: YA Station, the 'National Radio'—playing classical music and attracting a higher-status audience— and ZB Station—a local community radio station playing popular music and attracting a wider range of social groups. Bell found that the speech of the same individual newsreader was different when reading bulletins in one radio station or the other, making considerable style shifts to suit the audience (see Figure 2).

Under these conditions, Bell characterises style as follows (see Hernández-Campoy 2016, 95-130):

- i) *Relational activity*: Style is what an individual speaker does with a language in relation to other people;
- ii) *Indexicality*: Style derives its meaning from the association of linguistic features with particular social groups;
- iii) *Responsiveness and Audienceship*: Speakers design their style primarily for and in response to their audience;
- iv) *Linguistic repertoire*: Audience design applies to all codes and levels of a language repertoire, monolingual and multilingual;

- v) *Style Axiom*: Variation on the style dimension within the speech of a single speaker derives from and echoes the variation which exists between speakers on the 'social' dimension;
- vi) *Accommodative competence*: Speakers have a fine-grained ability to design their style for a range of different addressees, as well as for other audience members;
- vii) *Discoursal function*: Style-shifting according to topic or setting derives its meaning and direction of shift from the underlying association of topics or settings with typical audience members;
- viii) *Initiative axis*: As well as the 'responsive' dimension of style, there is the 'initiative' dimension, where the style-shift itself initiates a change in the situation rather than resulting from such a change;
- ix) *Referee design*: Initiative style-shifts are in essence 'referee design,' by which the linguistic features associated with a reference group can be used to express identification with that group;
- x) *Field and object of study*: Style research requires its own designs and methodology.

Within the framework of Historical Sociolinguistics, Hernández-Campoy and García-Vidal (fc) also found the same pattern of audience design at the end of the Middle Ages in the case of the disappearance of the runic symbol thorn <þ> and its replacement with the Latin-based grapheme <th> in English, as part of the general process of adoption of the Roman alphabet introduced by Christian missionaries since the 7th century at the expense of the autochthonous runic alphabet use by the Celts and the Anglo-Saxons (see Benskin 1982; Stenroos 2004, 2006; Bergs 2007a, 2007b; or Conde-Silvestre and Hernández-Campoy 2013). This phenomenon can be observed in members of the minor gentry Paston family of late medieval England, as in the case of John Paston I, whose sociolinguistic behaviour denotes the presence of Bell's intra-speaker variation principles in line with the Uniformitarian Principle (patterns of variation in the past must be similar to those observed in contemporary speech communities).

The linguistic variability found in John I is organised through both upward and downward accommodation patterns, depending on the relative sociolinguistic status of addressees, and given the multiplicity and complexity of his social networks and his communicative and relational interactions: an extensive accommodative competence when addressing their correspondents according to rank (his wife, the royalty, nobility, minor gentry and legal professions), making attunements according to addressees. As Figure 3 shows, there are differences connected with the social position of the addressees, showing 100% when addressing letters to the royalty, 97% when interacting with members of the nobility, 82% in letters sent to his wife (Margaret Paston), 74% with minor gentry interlocutors –his equals– and 83% when addressing professionals, clearly exhibiting both upward and downward accommodation.

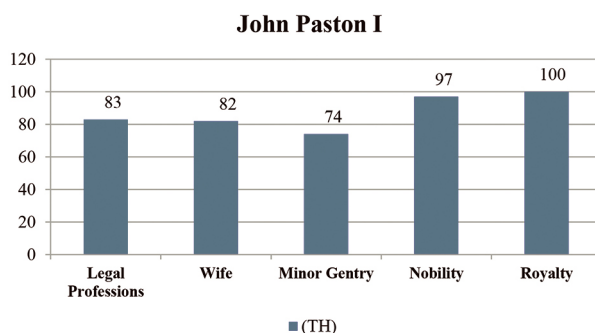


Figure 3: <th> spelling usage and audienceship in John Paston I.

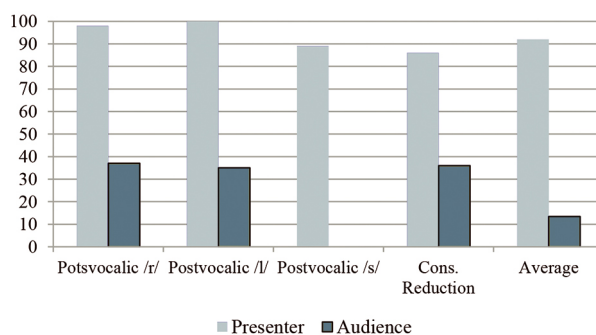


Figure 4: Usage of standard forms by presenter and audience interlocutors (adapted from Cutillas-Espinosa and Hernández-Campoy 2007, 137, Figure 1).

4.3. SCRIPT DESIGN

In Cutillas-Espinosa and Hernández-Campoy (2006, 2007), the speech so eminently standard (92%) of a radio presenter in the traditionally non-standard local community of Murcia Region (Santomera) during his programme MQM was investigated, as well as the speech of his audience when making phone calls (mostly non-standard: $\pm 13,4\%$; see Figure 4). This diverging pattern of verbal behaviour meant our proposal of the Script Design Model as use of a professional voice.

Interested in this sociolinguistic behaviour ‘on air’ of the radio presenter (with no audience design at all, unlike Bell’s results), we contacted him for a private interview (recorded with informed consent). As we can see now in the results of the analysis of his speech produced during the interview, his sociolinguistic behaviour was then radically different, being more local and attached

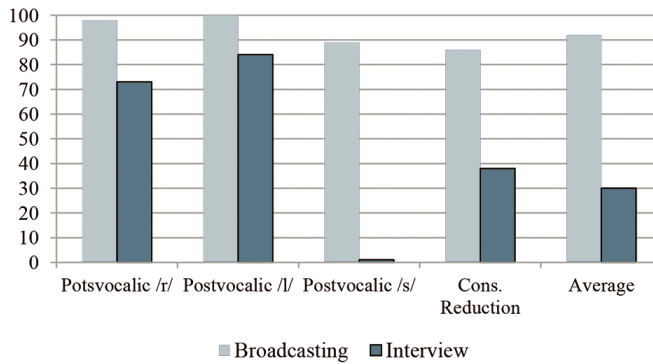


Figure 5: Usage of standard forms by radio presenter during broadcasts and in the interview (adapted from Cutillas-Espinosa and Hernández-Campoy 2007, 138, Figure 2).

to non-standard frequencies (30% standard as opposed to his ‘on air’ speech: 92%; see Figure 5).

Therefore, the Script Design model stresses the need to consider not only responsive and even initiative-based performance, but also the *script*, as part of structural constraints that condition the individual linguistic behaviour in public occupations. Script takes the form of a professional voice used strictly following a particular linguistic policy which is based on canonical sociolinguistic norms and attitudes to language. This view urges us to consider community-specific structural factors anchored to linguistic norms, correctness and appropriacy restraints in the explanation of, at least, some cases of stylistic variation.

4.4. REGISTER MODEL

Based on Malinowski and Firth’s context of situation and Bailey’s polylectal grammar, Douglas Biber and Edward Finegan (1994) developed a completely different conception of style. They argue that stylistic variation should not be considered as a mirror image of interspeaker variation. Rather, they assume that “the patterns of register variation are basic and the patterns of social dialect variation result from differential access among social groups to the communicative situations and activities that promote register variation” (Finegan and Biber 1994, 337). From this viewpoint, style is basically context-dependent and social class differentiation is just an echo of the different registers that are most commonly used in one’s professional and personal life (see Biber 1994, 1995; Biber and Finegan 1989a, 1994; Finegan and Biber 1994, 2001; or Biber and Conrad 2009, for example).

4.5. SPEAKER DESIGN MODEL

Yet, in addition to the effect of audience and script, there are other factors involved in stylistic variation. There is now a new tendency towards the development of multidimensional, multidisciplinary, and interdisciplinary approaches to style phenomena. The speaker's sociolinguistic behaviour is now conceived as inevitably based on social meaning, where language is a social practice, and style-shifting is socially motivated through its diverse linguistic resources and mechanisms. Given the strong relationship that exists between language and society, the social meaning is stressed, conceiving language not solely as a means of communicating information (oral and written), but also as a means of establishing and maintaining social relationships (building bridges between speakers). Crucially then, language production becomes a very important instrument for conveying social information about the speaker—chiefly identificational and ideological, by decoding the speaker through the linguistic system itself—and/or situation (Trudgill 1983a; Pride 1971): “when people talk they communicate not only information but also images of themselves” (Tannen 1984/2005, 3), because “language as a social phenomenon is closely tied up with the social structure and value systems of society” (Trudgill 1983a, 19). In addition to enabling communication and establishing social relations, language transmits social meaning through sociolinguistic variation and the choices speakers make between them. Geographical, socio-demographic, or stylistic variation conveys some kind of social meaning in terms of identity, attitudes, and/or ideology (see Hernández-Campoy 2016, 51–62). The identificational axiom initiated by the Audience Design Model is now developed further through the Social Identity Theory: language acts *are* acts of identity, a very important symbol of group consciousness and solidarity, a signal of group identity and linguistic loyalty (Le Page and Tabouret-Keller 1985, 14). This means that every single time that speakers produce an utterance, they are signalling some kind of identity (standard/non-standard), ideology (norm/usage) and attitudes (correction, adequacy, aesthetics), and the use of one variant of a variable or another expresses their social affiliation.

In this context, the philosophical thought more recently inspiring third-wave Sociolinguistics is a post-modernist social theory of knowledge known as Social Constructionism (see Hammersley 1992; Craib 1997; or Andrews 2012, among many others). Unlike Determinism, Scientism and Neopositivism, and as a reaction against them, Socio-Constructionism is essentially an anti-realist, relativist and interpretivist approach to thinking. It denies that knowledge is a direct perception of an independent and objective reality, which now appears as the product of experience and discourse. In fact, assuming that reality and elements of knowledge are not objectively given by nature and absolute laws, but subjectively constructed and institutionalized by humans in an ongoing, dynamic process, they explore how individuals and groups participate in this construction, perception and interpretation of social phenomena. As Schwandt (2003) states, this means

that ‘knowledge’ and ‘truth’ are created rather than discovered by the mind, since reality is socially defined by individuals, or groups of individuals, through the subjective experience of everyday life within society and transmitted through the dialectical interaction of those individuals themselves. Society is actively and creatively produced by individuals just as—reciprocally and iteratively—individuals are the product of society; or, to put it another way, society is created by people but people are also created by society. Correspondingly, as Burr (1995) pointed out, the experience of society as a subjective reality provides human beings with an identity and a place within society itself, since “our identity originates not from inside the person but from the social realm” (Andrews 2012): much of what we are and do is the result of social and cultural influences. Gender, racial, ethnic, and age identities, for example, are thus social constructions and categorisations beyond any biological difference. Also under a strong influence of Relativism, socio-constructionist theory assumes the existence of multiple realities and also multiple interpretations of those realities. Likewise, ‘truth’ is a socially constructed concept, and therefore socially relative, which is the origin of current ‘post-truth’ concept and phenomena. Accordingly, there is no single valid methodology in science, but rather a diversity of useful methods (Schofield 2010). This means the realism-relativism polarisation and confrontation.

The most recent sociolinguistic trends are not unaware of these new philosophical and social conceptions. In this setting, styles and stylistic variation represent our ability to take up different social positions through linguistic choice (Bell 2007b, 95), because style-shifting is a powerful device for linguistic performance, rhetorical stance-taking, and identity projection. With these philosophical ingredients in stylistic variation, now the Speaker Design theory has recently emerged as a multidimensional socio-constructionist model that analyses stylistic variation in terms of multiple co-occurring parameters—language and society conceived as co-constitutive realities—taking into account a wide range of contextual factors that might customise people’s speech (see Coupland 1985, 2001a,b, 2007): internal (purpose, key, frame, etc.) and external (audience, topic, setting, age, familiarity, etc.) characteristics as factors influencing speaker agency in the shaping of style or language choice. Building on individual agency, the Speaker Design Model views stylistic variation as a resource in the performance of speakers’ personal and interpersonal social identity (active creation, presentation, and even recreation); in other words, stylistic variation is a resource for creating as well as projecting one’s persona. Style-shifting is therefore now understood as a proactive (initiative) rather than responsive (reactive) phenomenon. Accordingly, identity is dynamic and all speech is performance—speakers projecting different roles in different circumstances—since we are always displaying some particular type of identity. Speakers do *identity work* using language to create and recreate their multiple identities, regardless of social categories, because they constantly shape, re-shape and create the situation through strategic use of language style.

TABLE 4. USAGE OF AMERICAN AND BRITISH FEATURES BY BRITISH POP AND ROCK GROUPS (SOURCE: TRUDGILL 1983C, 156; TABLE 8.1).

GROUPS	AMERICAN			BRITISH
	(r)	(t)	/æ/	[ʔ]
<i>Rolling Stones</i>	19	46	100	0
<i>Supertramp</i>	7	81	-	0
<i>Dire Straits</i>	1	92	-	0
<i>Stranglers</i>	0	88	80	0
<i>Clash</i>	6	71	24	10
<i>Sham '69</i>	1	57	50	9
<i>Ian Dury</i>	0	5	0	22

That is personal management, where *performativity*, *agency*, *stylistisation*, *enregisterment*, *identity construction* and *authenticity* are crucial concepts.

This theory was developed in sociolinguistic styling by Nikolas Coupland (1981, 1985) with his study on the multiple personal identity images projected by a Cardiff travel agent through her speech when addressing her clients and co-workers; or in the case of a disc jockey in a Cardiff radio station (Coupland 1985). Similarly, this phenomenon had also been observed by Trudgill (1980) in his study on the use of American vs. British working class linguistic features in British pop-rock music bands. Whereas singers in the mainstream pop tradition showed a tendency towards the use of American features, those in the punk-rock movement, particularly Ian Dury, exhibited an exclusive tendency towards British features, in line with the self-image they wanted to project and with the profile of those fans (see Table 4).

Hernández-Campoy and Cutillas-Espinosa (2010, 2012 and 2013) found this speaker design phenomenon in Spain in their study on a former president of Murcia Region. The analysis of her speech production in the 1990s, characterised by the categorical use of vernacular features, confirmed these socio-constructionist postulates of third-wave Sociolinguistics in a European Spanish situation. In this study, the focus is on the use of standard vs. regional dialect features by a female former President of the Local Government of Murcia, in south-eastern Spain. This is in a context where the Murcian dialect is stigmatised within Spain but also carries some kind of covert prestige for Murcians as a marker of both local identity and solidarity. The linguistic production of the former President was compared with that of other politicians and non-politicians, from both Murcia and other regions of Spain (see Figure 6).

The results of the quantitative study showed that the former President's sociolinguistic behaviour used to transgress and contradict traditional industrialised Western-world expectations not only for occupation and social class, but also for gender and style—*Gender Paradox* (see Labov 2001). Socio-demographically, at

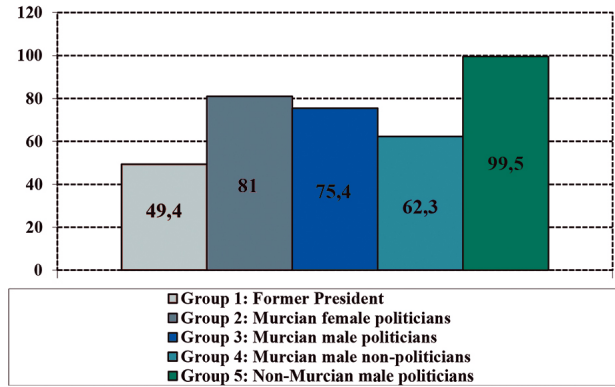


Figure 6: Inter-speaker variation: usage levels for Standard Castilian variants by speaker group (based on data from Hernández-Campoy and Cutillas-Espinosa 2010, 303, Table 3).

the level of inter-speaker variation, not only are her scores of standard Castilian forms (49.4%) not as high as those of other female politicians (81% standard), but also lower than the exhibited by any of the other groups, including male politicians (75.4%) and even male non-politicians (62.3%) of lower social class groups. Stylistically, at the level of intra-speaker variation (Figure 7), while she was slightly more standard in the formal contexts than in the informal situations in general terms, quite unexpectedly her least standard speech was in the most formal context and probably the most important event in her professional life, the investiture (only 42.2% standard).

President Martínez knew the Standard Castilian variety perfectly well. She had university education, becoming a labour relations lawyer. Undoubtedly, it was not a matter of access to the standard dialect, since professional interaction necessitated regular contact and familiarity with Standard Castilian. She used to have regular meetings in Madrid with the other members of the Executive Board of her political party, the left-wing Socialist Party, and with Government in general.

In dialect contact situations (see Figure 8), where Murcian speakers usually tended to accommodate to the Standard Castilian variety (at least with northerners), the President was not so much conditioned: although she was less dialectal and more standard in her broadcast speeches in Madrid (64.6%), before a national audience, than in her broadcast speech for more local audiences in Murcia (49.4%), she was still quite non-standard.

It seems that this speaker's agency was being proactive rather than reactive, quite purposefully using local Murcian features in order to achieve a particular effect related to identity construction (Bucholtz and Hall 2005). According

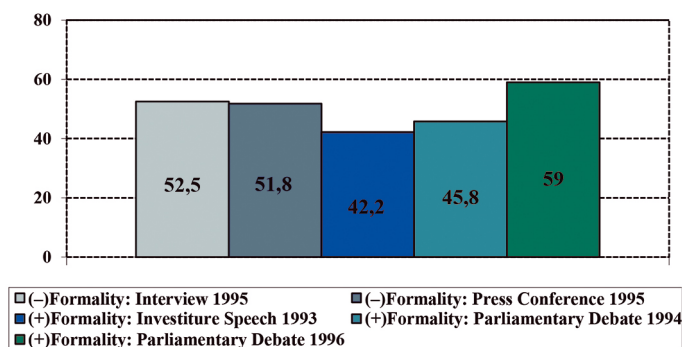


Figure 7. Intra-speaker variation: President's scores of Standard Castilian variants in different situations of formality (based on data from Hernández-Campoy and Cutillas-Espinosa 2010, 304, Table 4).

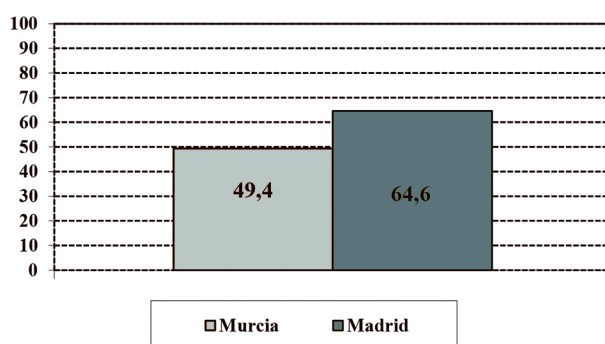


Figure 8. Dialect contact situations: President's scores of Standard Castilian variants in Murcia and Madrid (based on data from Hernández-Campoy and Cutillas-Espinosa 2010, 306, Table 6).

to Hernández-Campoy and Cutillas-Espinosa (2010: 307), the reason why the President was less standard in public speech than any of the other politicians analysed (and even the non-politicians) lies in that she was not simply unconsciously retaining dialectal features integrally tied to Murcian language and identity. Rather, she was purposefully capitalising on the covert prestige of some features, and even sometimes the features that were more prone to standardisation (see Hernández-Campoy and Jiménez-Cano 2003). In particular, she drew on the dialect's associations with such values as 'localness,' 'hardworkingness'

and ‘earthiness’ to appeal to socialist voters with shared anti-elitist ideals. Accordingly, her use and hyper-use of Murcian dialect features indicate that she was not precisely shifting her speech in reaction to formality, or even in accommodation to the many Murcians in her audience. Rather, she was intentionally designing her dialectal speech to construct and project an image that not only accentuates her Murcian identity and localness but also popularises her socialist ideals. This is done by establishing the association of, on the one hand, the Murcian dialect with regional identity, the local working class and also progressive ideas, and, on the other hand, of the standard (Castilian Spanish) with conservative ideas and the accent of the bourgeoisie: the use of local features—very much associated with the working class world and with progressive ideas—might be a strategic way of building a particular image and projecting her socialist identity in the particular political context in which she is operating. Her stylistic choices were obviously not a matter of audience design, as she spoke even less standardly than her constituency—with lower scores than the Murcian male non-Politicians. In fact, her divergent sociolinguistic behaviour with a so unexpected high use of Murcian features—including quite stigmatised ones—caused some controversy and debate in the local community as reflected in both local and national newspapers:

1. The journalist is only in the situation of discussing—for the moment—her way of speaking. I do not mean what she says, but rather how she says it. Matoña [the former President] speaks *in Murcian* [...] She opens her mouth when pronouncing word-final vowels, as local people do. [...] Whenever she leaves the Region to visit the political authorities in Madrid she will not need to introduce herself. As soon as they hear her, they will say “She is the one from Murcia”. [...] And is it good or bad? Well, what can I say? Neither good nor bad, but rather the opposite. (*La Verdad*, April 21, 1993. 4).
2. She is a proper Murcian grove farmer, because of her tough accent, because she likes vegetable paella, and for her preference to avoid beating about the bush. (*La Verdad*, April 21, 1993. 5).
3. Is it bad or good not pronouncing Ss? The president asked some outstanding professors who are experts in linguistics: Díez de Revenga, Trives and Muñoz Cortés, which provoked an animated debate among them. Revenga suggested that the President speaks as she naturally does, “in the same way as Felipe González [former President of the National Spanish Government who was a user of a dialectal accent (Andalusian)] does not avoid using *ceceo*.” However, Muñoz Cortés pointed out that she should make an effort to improve her pronunciation, and Trives tried to make light of the problem stating that “the norm is for the writing system, but not for speech. (*La Opinión*, February 21, 1994. 8).
4. [...] displaying her murcianism at any opportunity, the loyalty to one’s origins, one’s own identity, what one of your ex-ministers considered as your ‘country bumpkin accent’. (*La Opinión*, March 11, 1994. 2).
5. “She is a complete no-no, and inexpert” say those who know well her professional career, [...] she is a woman humbly grown up in the heart of the Murcian groves,

as her accent betrays: she opens her mouth when pronouncing word-final vowels. (*El País*, May 23, 1995. 22).

6. Cons: A limited oratorical talent to clearly transmit her message. (*La Verdad*, April 29, 1993. 7).

In some ways, she was being similar to politicians in other countries and regions (as Felipe González in Spain, George Bush, Barack Obama, Condoleezza Rice or more recently Donald Trump in the U.S.) in using highly dialectal speech to align herself with particular ideals and constituencies (to indicate solidarity with working class citizens in this case) (see also Hall-Lew *et al* 2012; Podesva *et al*. 2012; Soukup 2012; Kočnerová and Kasanová 2013; or Sclafani 2018). Hernández-Campoy and Cutillas-Espinosa's (2012) findings provide confirmation that we cannot even presume that speakers will conform to situational or audience-based norms, even in contexts where we most expect such adherence. Instead, it seems that everyone, even the most authoritative politicians in very formal speech events can and, in fact, do draw from a range of stylistic resources to design their desired personas and achieve their desired goals.

If we now move back to a communicative situation of late medieval England making use of the Labovian *Uniformitarian Principle* and with the Paston family again, a similar situation of Speaker Design can be found. Hernández-Campoy and García-Vidal (2018) provide us with the construction of rhetorical stance and projection of identity performatively in order to achieve a particular aim through the instrumentalisation of an orthographic feature in his language production: <th> versus <p>. As stated earlier, the Pastons was a privileged minor gentry family of late medieval England, and their historical context was the framework of the War of the Roses between 1455 and 1487 (see Davis 1954, 1971; Richmond 1990, 1996; Barber 1993; Bennett 1995; Gies and Gies 1998; Bergs 2005; or Ibeji 2011, among others). The Pastons found themselves embroiled in different struggles during the civil war, such as the Siege of Caister—triggered by the disputes with the Duke of Norfolk and the Duke of Suffolk about the ownership, at that time held by the Pastons. Taking advantage of this time of war, the Duke of Norfolk seized Caister Castle in 1469, besieging it for two months. The Castle was surrendered to the Duke, who took the rents of the manor until 1476 approximately. Sir John Paston II (1442-1479), the main informant now, was the eldest son of John I and, from the internal evidence of his correspondence, he has been described as a 'gentleman of leisure', or *bon vivant*, interested in books, tournaments and love affairs (see Barber 1986, 20; Bergs 2005, 66). His political career makes of him a highly social and geographically mobile character.

In his letter, Sir John II asked King Edward IV in 1475 to intervene and help his family according to right in this serious matter affecting what they claimed to be their heir: the manor of Caister Castle. Interestingly, despite exhibiting a mostly standard characterization (77%) in his letters, and, like his father, also a graded style-shifting with different verbal attunements based on audienceship

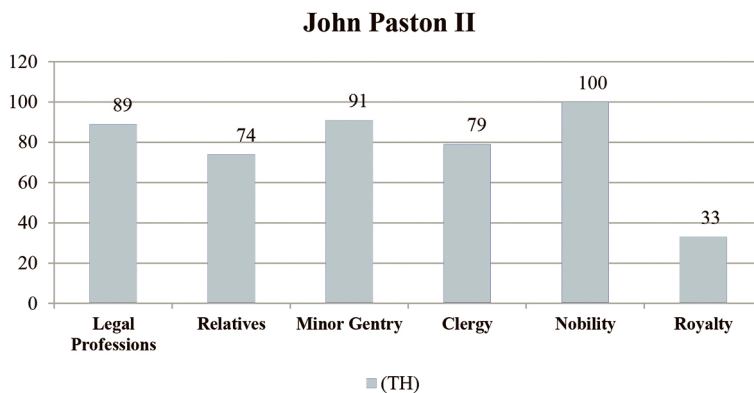


Figure 9. Percentages of the innovating <th> spelling in the letters by John Paston II in connection with his audienceship.

(100% with nobility, 79% with Clergy, 91% with other minor gentry interlocutors, 74% with relatives, 89% when addressing legal professionals), surprisingly, he was just 33% standard when addressing royalty (see Figure 9).

The explanation provided by Hernández-Campoy and García-Vidal (2018) to his sociolinguistic behaviour when addressing the King—violating expectations not only for rank and audienceship but also for stylistic variation principles (only 33% standard)—is based on the Speaker Design Theory. As we know, in studies on attitudes to linguistic varieties social psychologists such as Giles (1971a, b) pioneeringly found that prestige-accented speakers are perceived as having more competence—in the sense of sounding more intelligent, more reliable and more educated but projecting less social integrity and less attractiveness—than regionally-accented speakers (see Giles 1971a, b; Trudgill 1975, among others). This deliberate and proactive underuse of the proto-standard form by Sir John II with the royalty group by exceeding the use of the non-standard variant <þ> may be understood as a conscious and deliberate case of *hyper-vernacularisation*. According to Cutillas-Espinosa, Hernández-Campoy and Schilling-Estes (2010), *hyper-vernacularisation*—unlike *hyper-dialectism*—refers to an inappropriate performance; that is, the use of non-standard forms correctly (without faulty analysis) though inappropriately according to socio-demographic and/or stylistic parameters, and whose counterpart would be *hyper-standardisation* (hypercorrection). John II was surely pursuing a communicative effect and some kind of stylistic colouring through the instrumentalisation of vernacularity in his written correspondence with the King.

Despite being averagely anchored to a supra-local sociolinguistic practice in epistolary communication (77% standard), his verbal behaviour with the

King (only 33% standard) suggests that he was somehow being performative and overtly embracing some kind of authenticity with his shifting to a more casual style through the use of the conservative form <p>. The concept of ‘authentic’ speaker becomes crucial here now, which has been a methodological condition of sociolinguistic research design for many decades in Labov’s (1972) model of deterministic-based linguistic variation when observing the unselfconscious, everyday speech–naturalistic, real language–produced by spontaneous speakers of pure vernacular (see also Bucholtz 2003, 398; and Hernández-Campoy 2016, 175–176). Authenticity was thus understood as a synonym for ‘prototypical’ then. But now the ‘authentic’ speaker has become a phenomenological and theoretically paradigmatic model in socio-constructionist-based linguistic variation that refers to a sociolinguistic positioning in society imbued with social meaning within an implicit theory of identity (see Bucholtz 2003; Eckert 2003; Coupland 2003, 2007, 2010; Guy and Cutler 2011; or Johnstone 2014). If Labovian sociolinguistics used to focus on the average linguistic behaviour of the more or less homogeneous social group (the statistical mean in large-scale studies), equally, the interest of constructionist sociolinguistics now is the singularity or peculiarity of a particular speaker (the statistical deviation from the mean in case studies). Then, the authentic speaker currently appears as an unexpected (non-idiosyncratic) identity assumed in verbal practice creatively, which is not an unusual practice—as different studies have found in present-day situations of style-shifting in public, especially in media communication at the level of celebrities, politicians, TV/radio presenters, singers, etc. (see Hernández-Campoy and Cutillas-Espinosa 2012).

In Section 4.2 we saw that his father (John I) was sociolinguistically conventional when addressing royalty (100% standard). Nevertheless, John II wanted to be different, original, authentic, but also consciously taking advantage of his personal relationship and previous shared experience with the monarch. King Edward IV (1442–1483) and John Paston II (1442–1479) were the same age (both born in 1442); John started at his court when Edward IV got the throne in 1461, travelling with him for some years (see Bergs 2005, 66). They knew each other perfectly well and shared similar generational interests and experiences. With his hyper-vernacular behaviour, John II was being authentic and proactive rather than conventional, prototypical and reactive, and was quite deliberately using the non-standard feature <p> to achieve a specific effect. The unexpected use of a vernacular form, with downward rather than upward accommodation, by this ‘better-sort’ speaker with high-ranked addressees in formal contexts appears to be a strategy to search for pragmatic and affective effects involving nearness, comradeship, and informality rather than distance, politeness, respect and formality. The hypervernacular use of the conservative form indicates that John II was not shifting his epistolary language production in reaction to formality and audience-ship. Rather, he used an almost obsolete dialectal feature to project a low-profile, ordinary persona, a weak image and downward social mobility (reminding him of their humble origins) in pursuit of his petition: the defencelessness situation

of his family against the power and strength of the Duke of Norfolk. Finally, although the Duke of Norfolk had already died in 1476, the letter had its effect, since the King granted the right of usufruct of Caister Castle to the Pastons and the Duke's wife gave up her husband's claim, with the incident being finally, and unusually, resolved by law rather than by force.

The linguistic performance exhibited in these two examples, the former President María Antonia in the 1990s and Sir John Paston II in the 1470s, reinforce the idea that speaker motivations in public speech production are often multi-layered and have to be studied carefully through microscopic analysis (see Hernández-Campoy and Cutillas-Espinosa 2012a; and Hernández-Campoy and García-Vidal 2018).

5. CONCLUSION

As Eckert (2012) demonstrated with her Sociolinguistic Generations (see Figure 10), the paradigm of Sociolinguistics is in a process of theoretical reformulation and redefinition as well as methodological updating in consonance with the evolution of epistemology and the development of new fieldwork methods, data collection techniques and—in the case of quantitative approaches—statistical analysis (see also Hernández-Campoy, 2014). Similarly, stylistic models have not been unaware of the social philosophy of their time. Rather, they have benefited from a long background in social philosophy: Rhetoric in the Sophists and Aristotle, Oratory in Cicero and Quintilian, Poetics in Jakobson, Determinism in Labov's audio-monitorisation, Behaviourism in Bell's Audience Design, Contextualism in Biber's Register theory, Socio-constructionism in Coupland's Speaker Design, etc.; or terminologically, from *ethos* and *pathos* in ancient Greek Rhetoric, or *elocutio* and *pronunciatio* in Roman Oratory, or *foregrounding*, *predictability* and *expectancy* in 20th-century Stylistics, to the most recent *enregisterment*, *stylistisation*, *stance*, *authenticity*, *persona management*, or *crossing* in intra-speaker Sociolinguistics. They have all contributed to a greater understanding of the nature, functioning, and effectiveness of style-shifting processes in social interaction.

In this evolution of language from the most baroque rhetorical resources to the most direct linguistic forms for economy reasons—though always searching a particular effect—stylistic and rhetorical devices to enhance speech or writing do not necessarily have to be complex figures of speech (*figurae verborum*) or figures of thought (*figurae sententiarum*), but rather mere linguistic variables or just the alternation between standard and non-standard uses in linguistic varieties (see Figure 11). The debate on *responsive-initiative* motivations in stylistic variation is also a central issue in the traditional dichotomy in social theory about the relationship between *structure* and *agency*, that is, between sociolinguistic constraints and creativity, and also between speaker intention and listener understanding (Bell 2014, 305-306; Schilling 2013, 342-343).

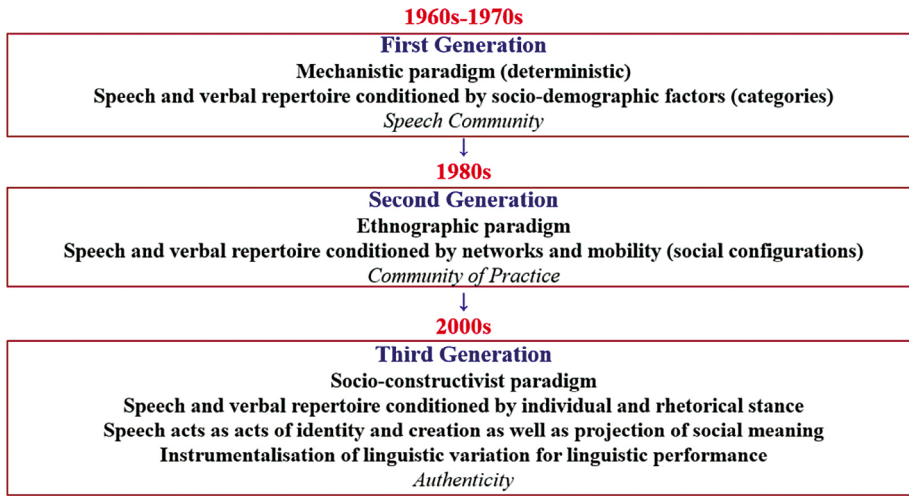


Figure 10. Generations or waves in Sociolinguistics according to Eckert (2012).

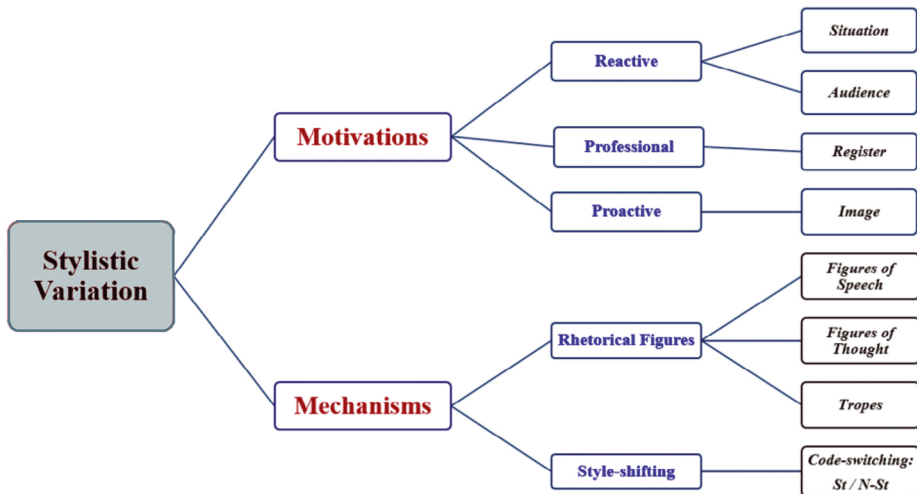


Figure 11. Motivations and mechanisms in stylistic variation.

Stylistic Variation, Linguistic Performance, Rhetorical Stance, Identity Projection

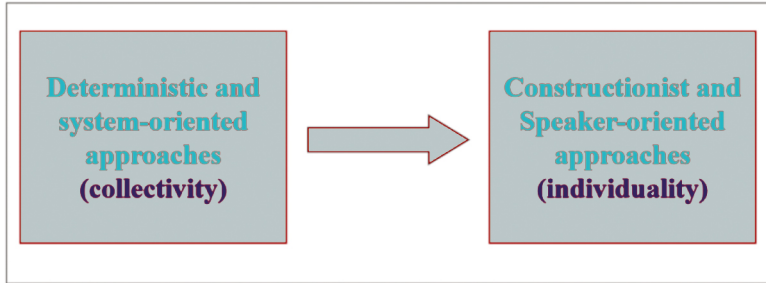


Figure 12. Shift from deterministic and system-oriented to social constructionist and speaker-oriented approaches to stylistic variation (adapted from Hernández-Campoy and Cutillas-Espinosa 2012b, 7, Figure 3).

As stated in Hernández-Campoy and Cutillas-Espinosa (2012b, 7) in the epistemic evolution of Sociolinguistics since its origins in the 1960s, there has been a shift from the early deterministic and system-oriented assumptions to the recent socio-constructionist and speaker-oriented approaches to inter- and intra-speaker variation (see Figure 12). This has meant, as underlined in Hernández-Campoy and García-Vidal (2018), moving the focus from collectivity to individuality, from the generality of the statistical mean to the singularity of mean deviation, from accumulative patterns of behaviour of the average speaker in large-scale aggregate data to authenticity in the individual usage of the ‘case study,’ from reactive to agentive or creative, or from responsive to initiative or proactive.

Similarly, stylistic variation studies have also experienced the same epistemic evolution in the treatment of linguistic performance, rhetorical stance, and identity projection, among other effects. Traditional variationist conceptualisations of stylistic variation as a primarily responsive phenomenon, conditioned by factors external to the speaker, such as formality of the situation or audience, have been shown to be unable to account for *all* stylistic choices. Contrarily, more recent views of stylistic variation as creative and strategic, and as essential to identity projection and creation, and the furthering of speakers’ specific situational goals, can be used to explain their stylistic choices and provide us with a wider complementary perspective of the style choices speakers may make (Hernández-Campoy and Cutillas-Espinosa 2010, 2012b). These new approaches focus on the proactive facet of style-shifting and the individuality of speakers, where, as Giddens (1991, 82-85) remarks, self-identity requires creativity and agency, and where, as

Johnstone (2000, 417) states, the individual voice is seen as an active—rather than passive—agent for the transmission of sociolinguistic meaning. Linguistic variation then becomes viewed as the verbal instrument for semiotic identificational and interactional meanings in public: a resource for identity projection and positioning in society, where individuals—rather than groups—and individual voices are actively responsible for the transmission of sociolinguistic meaning (Giddens 1991, 82-85; Johnstone 2000, 417). These new approaches are sensitive to the fact that language acts *are* acts of identity, understanding language variation as agentive, interactive and socially meaningful, where accents, dialects and their styling are markers of this intended social meaning (Auer 2007; Podesva 2006). Like any other social stereotypes, these different ways of speaking constitute prototype categories within a wider frame that comprises not only ideological components, but also markers from a wide variety of dimensions, such as speech, physical appearance, dress, dance and music (Kristiansen 2008, 72-73). Styles thus represent our ability to take up different social positions (Bell 2007b, 95), because styling is a powerful device for linguistic performance, rhetorical stance-taking, and identity projection. Consequently, this means that identity is dynamic and that all speech act is performance—with speakers projecting different roles in different circumstances—since we are always displaying some particular type of image. We are verbally polyhedral organisms because we are also socially polyhedral and multifaceted, managing and projecting multiple voices and images.

Therefore, style-shifting is an extremely complex phenomenon. Style in general is a multidimensional phenomenon that cannot be modelled in a single unidimensional theory, so stylistic studies have to progress, as Rickford and Eckert (2001, 2) state, by understanding the boundaries between the three main components of sociolinguistic variation—*stylistic*, *linguistic* and *social*—as more permeable within the study of speakers' agency and performance in society, and through multidimensional, multidisciplinary and interdisciplinary approaches. In fact, as Lass suggested: "[...] the history of any discipline involves a lot of old wine in new bottles (as well as new wine in old bottles, new wine in new bottles, and some old wine left in the old bottles)" (1984, 8), obviously, epistemologically speaking.

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PART II: ESSAYS

I. LITERATURE AND CULTURAL STUDIES

A PORTRAIT OF A WOMAN ARTIST: ART, GENDER AND HUMOUR IN MARGARET ATWOOD'S "THE SUNRISE"

Máximo Aláez Corral
Universidad de Oviedo
malacor.01@gmail.com

ABSTRACT

Throughout my analysis I will try to highlight the importance of irony and humour, in combination with the grotesque and the carnivalesque, in the creation of the main character's portrait in Margaret Atwood's short story "The Sunrise." I would like to show how Atwood's laconic portrayal of the main character and her context defeats conventions and expectations of what being a (woman) artist means, and brings to the fore gender issues regarding the link between art and womanhood without resorting to a clichéd vision of feminism, using, instead, humorous detachment and estrangement from the norm in order to depict Yvonne's peculiar lifestyle: an alternative living space ruled by its own logic and meanings.

KEYWORDS: Atwood, grotesque, artist, gender, humour.

1. INTRODUCTION

In "The Sunrise," a short story from her 1983 collection *Bluebeard's Egg* (1983), Canadian author Margaret Atwood creates a literary portrait of Yvonne, an unconventional woman artist who has shifted from painting erect penises in her earlier work to stalking men at random in the streets and then inviting them into her studio in order to draw their portraits. Occasionally Yvonne sleeps with some of the men she draws, or develops brief relationships with them. As we see by the end of the story, this close contact has progressively eroded her emotional stability, and the narrator hints at an upcoming depression not devoid of ruminations on suicide.

In spite of such delicate subject-matter, Atwood depicts Yvonne, her daily routines and her artistic practice with a high dose of irony and humour, from her physical appearance to the attic she rents, in a house owned by a married couple who hold funny conversations about their tenant's mysterious lifestyle. Even though Yvonne's behaviour clearly deviates from the feminine norm, Atwood never falls into any stereotypical vindication of her character as a champion of queerness. Instead, she exposes the cracks, voids and contradictions that lurk in Yvonne's understanding of the world and, especially, of relationships between men and women.

"The Sunrise" is not specifically a story about art, or about how women confront art practice, even though its main character is a woman artist; it is a story about a woman dealing with her own idiosyncrasies by means of an artistic approach to life, and the consequences this approach has on her existence. This peculiar approach affects first and foremost her relations to other individuals, and ultimately conditions her emotional stability. We are presented a portrait of Yvonne, a middle-aged woman artist whose actual age remains obscure and unspecified, as she struggles to cope with her obsessions about drawing portraits of unknown men she happens to come across in the streets, in public transport, etc. The narrator focuses mostly on her present life: the way she stalks men, how she makes their portraits (as well as the emotional turmoil that this practice causes in her), and tiny details about where she lives and about her routines along her everyday life. In the last vignettes of the story the narrator describes how Yvonne has been thinking about suicide for some time now: not as the result of some gloomy and dramatic decision, but just as an option she doesn't want to neglect, if only to control her death as much as her life. In the last scene of the story, we see her watching the sunrise from her flat's balcony, and feeding off the light and hope the newly rising sun throws over her.

2. ANALYSIS

In "The Sunrise" an undefined third-person narrative voice seems to overlap with Yvonne's consciousness. In my opinion, this overlapping or "contamination" of consciousness takes place only at the surface level of the story. If we read between the lines, we will see a framework of comic, humorous and parodic subtext hinting at the unreliability of the third-person narrative voice that tells us the story of Yvonne and her circumstances. Here we are facing a narrator that both fuses with Yvonne's consciousness and at the same time contemplates her from above with a mocking grin. The implied author uses humour as a strategy to further complicate an already complex subject: how art (and art practice) affects the life of a woman artist, and how art and love enter into conflict with one another and are never fully integrated in the main character's life. Yvonne is a woman struggling to be an artist, but we get the impression that either she does not try hard enough or that she does not take her artworks (or herself) seriously. Either way, the portrait the narrator makes of her is that of a failed (or, at the very least, frustrated) artist. This type of portrait is, indeed, fairly common in Atwood's depictions of women (artists or otherwise), throughout her works: the unnamed protagonist of *Surfacing* (1972), or Elaine Risley in *Cat's Eye* (1988) are just a couple of examples. In *The Edible Woman* (1969) Atwood uses not only humour but plain laughter "to reveal the absurdities of social conventions" (Howells 1996, 39). In all these cases Atwood presents the reader with women who act in unconventional ways, and Yvonne is no exception to this.

The narrator, however, makes it clear that in spite of her unconventional behaviour, Yvonne is not a freak: "She really is a professional artist. She is not mad" (Atwood 1983, 242). This assertion, in the context of the overall portrait of the artist, only adds to the mocking/parodic shadow the narrative voice throws over Yvonne. Furthermore, the fact that the narrator must specify that she the character is not mad brings about another interesting question: would we make this sort of reflection if we were talking of a male artist? In other words, would we doubt the artist's sanity if it was a man who developed an unconventional lifestyle or unconventional art practices, or would we assume that it's just an artistic approach to life, not necessarily having to do with madness or any kind of brain damage? Atwood subtly introduces the question that doing bizarre, unexpected or grotesque things is interpreted differently if the artist who does them is a man or a woman.

Adding touches of humorous, absurd or grotesque description only highlights this difference, a discrepancy we don't usually reflect upon: we take for granted that a male artist may do strange things (under the excuse of the "genius figure") whereas a female artist should not (and if she does, there's always a suspicion of madness behind her), in accordance to the feminine mystique. The author also makes fun of the difference between what women *actually* do and feel, and what they are expected or supposed to do and feel. This humorous dichotomy appears in *The Edible Woman* and reappears in "The Sunrise," only in this short story the humour is not as overt as in the novel, and it is not so much related to the female body as to women's daily habits and routines, as well as what may happen when they deviate from what society expects from them. Even if womanliness is a masquerade, as British psychoanalyst Joan Riviere pointed out, and there's no "real" or genuine femininity, the body must carry on and perform female roles in diverse ways, in spite of (or maybe thanks to) the ritualistic reiteration of familiar acts. In this sense, Atwood's text somehow predates the shift in feminism from bodily preoccupations (typical in the 1970s and early 80s) to the construction of gender around the concept of performativity and the cultural dimension of femininity, especially after the publication of Judith Butler's seminal work *Gender Trouble*. Atwood's text relies on the parody of both conventional and unconventional feminine behaviour; here we must remember that Bakhtin's theory of the carnival has several aspects in common with Butler's performativity: performance of the self in the construction of identity, parody/irreverence as an essential ingredient in that construction, and repetition of certain poses, gestures and actions. The main difference being that Bakhtin's theory is not concerned specifically with the construction of gender, inasmuch as he uses the human body as a non-gendered entity.

Yvonne takes shelter in her own performative acts to evade social dejection. Her stalking men in the streets and drawing their portraits is, we presume, just one out of many such acts. By drawing them she wants to "eat their souls, not the whole soul of course, but even a small amount is not to be taken lightly" (Atwood 1983, 243). She chooses men "who look as if things have happened to

them" (Atwood 1983, 242), though the men she draws all "fall well within the norm" (Atwood 1983, 256), in the sense that they have a more or less conventional looks and conventional lifestyles, and she is careful not to ask men who look "far too crazy" (Atwood 1983, 244). She breaks this pattern when she takes the punk artist to her studio to draw his portrait. This episode constitutes one of the subtle narrative shifts or movements in the story: meeting this young man awakes strong emotions in her as well as a desire to start making big paintings again, but at the same time destabilizes her fragile emotional side, and makes her question life, love and art.

Humour, therefore, is the main undercurrent throughout the story. As Bakhtin's concept of the carnival exposes, nothing should be fixed nor taken seriously: Yvonne's attitude to love and relationships is, probably, the clearest example of this. We know that she gets in and out of relationships apparently at random, whenever she feels like it, but we aren't told which criteria she follows in ending relationships (or whether she has any criteria at all). When Yvonne is having lunch with her ex-lover, all we know about the relationship is that "[s] he stopped because of the impossibility of the situation. For Yvonne, situations become impossible quickly" (Atwood 1983, 253). This ironic comment from the narrative voice is a prime example of the very subtle evolution of the parodic tone in the text, but it also betrays the most important theme in the story: the incompatibility between art (in the case of woman artists) and love, especially when the latter intrudes too much in the former. As we see in the case of Yvonne, the realization of this incompatibility only pumps up the danger of suicide: "It's herself she's in danger from" (Atwood 1983, 259). Atwood has also pointed this danger out in her collection of essays *Second Words*: "You could not have both your artistic career and the love of a good man as well, and if you tried, you would end up committing suicide" (Atwood 1982, 224).

Yvonne, like most Atwood's heroines, is a frustrated artist. She is always trying to achieve something but she seldom succeeds. Probably her need to draw men's portraits is coupled with a need to fill in emotional gaps and voids in her life, not by means of art but by means of human contact and socializing, at which she also seems to fail. We might wonder, indeed, whether art is just an excuse for Yvonne, a means to reach another end: emotional survival.

In terms of humour evolution, "The Sunrise" can be structured in two halves. From the beginning of the story up to Al and Judy's final reflections on Yvonne's sentimental life, we have a description of Yvonne's lifestyle, her habits and routines, the recollection of the anecdote on her "revolutionary penises" period (Atwood 1983, 246) being a peak in this mildly racy type of humour. This first half, consequently, has a lot of irony, and even the occasional sarcastic comment, and is centred on Yvonne's weird habits (both regarding art and daily life) and on Al and Judy's reflections about her. For example, Al refers to Yvonne as "The Shadow", but only when he's had a hard day at work and a couple of drinks" (Atwood 1983, 249).

The second half of the story, however, takes a turn towards morbid humour. It starts with the description of some kind of seizure or blackout Yvonne suffers when she's out in the streets. From this point until the end of the story, the tone becomes more sombre and gloomier, even though some humorous touches remain here and there. The introduction of "serious" topics (such as depression, disease or even suicide), in fact, clashes with the attempts at humour that the narrator makes and infuses them with a sick quality. In *Bluebeard's Egg* we have other instances of mental disease or hallucinations: in "The Salt Garden," for example, Alma, the main character, starts having seizures whose cause both her husband (Mort) and her lover (Theo) attribute to themselves: "Theo and Mort have one thing in common: they've both elected themselves as the cause of these little manifestations of hers. That, or female body chemistry" (Atwood 1983, 208). In the case of Alma, her blackouts happen like a kind of explosion or burst, accompanied by a thunderous noise; in the case of Yvonne, the blackout takes on the form of a "towering wall of black water" that follows her until it engulfs her in "and blinds and deafens her" (Atwood 1983, 253).

After the description of Yvonne's blackout, we are presented the vignette where she meets with her ex-lover for lunch; afterwards, we see her buying a flower (a tulip); and then she stalks the punk artist and asks him to have his portrait drawn at her studio. There, the young man tells her that "art sucks," which stirs an emotional upheaval in her: "if art sucks and everything is only art, what has she done with her life?" (Atwood 1983, 259). As Barbara Hill Rigney has suggested, for Atwood the contemporary artist seems to have some moral obligation to use their art in order to "create life, rather than reduce it to artefact" (Hill Rigney 1987, 7). We may understand, therefore, Yvonne's annoyance at the punk artist's statement, because for her—just like for Atwood—art holds a "magic power to cure, to comfort, to transform" (Hill Rigney 1987, 8). The last couple of vignettes deal with Yvonne's flirtations with suicide: both with drug overdose (medicine pills) and with slitting her wrists (by means of a razorblade she always keeps near at hand, in her paint box).

A link between love, depression and addiction is suggested, as when the narrator states: "She's no stranger to addiction [...] As far as she's concerned love is just another form of it" (Atwood 1983, 254). Yvonne also keeps several bottles of pills in her medicine cabinet; just as she keeps the razor-blade in her paint box: she doesn't seem to be considering a real possibility of suicide, but, rather, she wants to have this threat near at hand so as to appreciate life the most (and, also, in order to be in control of both her life and her death). In this respect, by the end of the story Atwood combines the humorous comments the narrative voice makes with the obvious dramatic or even scary side of the themes presented (i.e., disease, anxiety, suicide). Such combination results in a grotesque approach that only highlights the cruelty or otherwise disdain with which the narrator treats not only Yvonne but also the rest of characters in the story. We know that it is unlikely that Yvonne may harm herself, but the narrator insists on making clear

that the possibility is always there. Especially towards the end of the story Atwood carefully chooses words that relate to both fragility and danger, and those words leave the strongest and most memorable impact on the reader: "Walking along past the store windows, [...] she feels as if her feet are not on cement at all but on ice. The blade of the skate floats, she knows, on a thin film of water, which it melts by pressure and which freezes behind it" (Atwood 1983, 256). This description summarizes, in my opinion, Yvonne's perception of life, transient, fragile, and always under the menace of crumbling down or being destroyed, just like the wall of water in her blackout threatened to wipe her out of existence.

3. CONCLUSIONS

Summarizing, in "The Sunrise" Atwood uses humour and parody to varying degrees and with different effects, from the humour deriving from the depiction of bizarre and unconventional behaviour and lifestyle of a woman artist and the clumsy/comic conversations of the couple that owns her apartment, to the morbid and gloomy humour that pervades the second half of the story, which turns the former light-hearted comic comments into a grotesque depiction of Yvonne's fragile and unstable emotional state. She seems to use art as a means to fix her lack of stability, which nonetheless shows up in the fear she has to commit to love or to a stable relationship.

For Yvonne, the only positive and invigorating aspect of life seems to be watching the sunrise every day, which she does moved by some kind of compulsion or obsession, as if it was yet another addiction in her life. And even here the narrator casts a final layer of black humour on Yvonne, the failed artist, when she hints at the fact that "the sunrise is a fraud" (Atwood 1983, 260). Here we reach the climax of the story: in spite of the sun's "light"—that final positive note—the narrator underscores the relativity of words, the fabrication of language and of art. Yvonne must believe in her own lies in order to survive; hers is a fragile survival, as fragile as the concept of art or the concept of love.

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FORMULATING THE NEW EPIC OF MODERNITY IN EZRA POUND'S *THE CANTOS*

Paula Barba Guerrero
Universidad de Salamanca
paulabgue@gmail.com

ABSTRACT

In his poem *The Cantos*, Ezra Pound formulates the new epic of modernity, a compilation of disconnected, beautiful moments in history that transforms into poetic material whatever the poet considers susceptible to preventing further deterioration of reality. Merging past and present into his innovative vortex-like form to create a web of references that surpasses time and space, Pound reaches his paradise on Earth, which is made of a collection of transcendental moments. Thus, this article aims to reconsider *The Cantos* not as a traditional epic in search of coherence, but as a masterpiece seeking to rebuild the poet's present and to expose the desperation of his time.

KEYWORDS: Modernity, Pound, emotion, recollection, sublimation.

1. INTRODUCTION

The Cantos of Ezra Pound is a long, ambitious poem often regarded as an enigma by those unable to decipher its multiple references. For this reason, it is usually contemplated as a poem either conveying final meaning or failing to “cohere” in the end (Pound 1970, 116/816). Yet, the core of *The Cantos* is filled with visual images, moments of illumination, spatial metamorphoses and thorough observations of the world surrounding the poet reclaiming the reader's attention. These images translate the basic message of the epic into emotions, allowing the reader to access significance on an intuitive level even if he is unable to untangle all of the underlying allusions and connections. This attitude should be seen as the direct result of the era Pound endured, when the wars covered with destruction the previous optimism and light, leaving room for uncertainty, frustration and darkness.

Facing an existence in which spirituality, communion and Nature have been perverted, Ezra Pound decides to write the new epic of his time, which not only portrays the modern era, but tries to save it from its own self-destructiveness. Therefore, this paper will concentrate on the manner in which Ezra Pound formulates the new epic of modernity in *The Cantos*, a compilation of apparently disconnected, beautiful and relevant moments in history that widens the category of poetic material to whatever the poet considers relevant so as to prevent further deterioration of the world. Pound manages to encompass economics, politics, Confucianism,

philosophy, history and myth into an innovative vortex-like form to create a web of references that surpasses time and space, reaching a sort of “paradiso terrestre” made of a collection of transcendental moments that, just like Eliot in *The Waste-land*, he “ha[s] shelved (shored) [against his ruins]” (Pound 1970, 8/28). Thus, the goal of this article is to reconsider *The Cantos* of Ezra Pound not as a traditional epic in search of an ultimate truth, but as a masterpiece presenting the disconnection, incertitude and desperation of both the poet and the era he endured.

2. IN SEARCH OF A NEW EPIC FORM

The Cantos is a complex poem that rises from the dilemma of finding an appropriate form that serves to expose the decay of Pound’s time, reversing it. This is why one might assert that “the story of *The Cantos* comprises two intertwined stories,” one about the acceptable format and the other about the interpretation of what is written (Albright 1999, 59).

Riveting one’s attention on design, the structure of *The Cantos* is that of a new epic and, therefore, explores the notion of the traditional epic poem to apply the Poundian motto of *making it new* to it. Traditional epic poems are long narratives recollecting the deeds of a hero illustrative of the nation to which he belongs. The genre normally offers national exaltation, absent in *The Cantos* because, even if the poem suggests a connection with this old epic convention –within which figures such as Dante and Homer stand out (Albright 1999, 61), it is not shaped following their tradition, but rather reformulating it through fragmentation and intercultural references. As Pound himself asserts, “[o]ne can’t follow the Dantesquan cosmos in an age of experiment” in which the theological faith of Dante—no longer valid from the modern perspective—will be substituted by the beauty of art and pagan rites (qtd. in Hall 2006, 258).

The significant rupture with the previous epic form displayed in *The Cantos* should therefore be related to the poet’s desire to make poetry *new*. Seeking his own formula, Pound explores the American tradition to recognize Walt Whitman as “[his] only American literary ancestor” for his utilization of the ragbag epic (Kearns 1989, 57). Whitman’s strategy is the basis for Pound’s *Cantos*, in which he includes whatever he reads, opening this type of poem up *ad infinitum* and transforming everything into possible poetic material to fulfill his aim. Yet, Pound expands Whitman’s ragbag epic into an elastic, inclusive and *musical* new formula that allows him to display all the material that he aims to combine (Hall 2006, 252). Pound believes that the artist should “compose in the sequence of the musical phrase,” adapting rhythm to the emotion expressed (Pound 1968, 3). Hence, poetry evolves into what he calls “a sort of inspired mathematics, which gives us equations, not for abstract figures [...] but equations for the human emotions” (1952, 14), leaving the dogmatic uniformity characteristic of abstract poetry for it to become dynamic.

The dynamism Pound imbues to his epic formula is a clear influence of Futurism, which transforms his "poem of some length" into a work in progress (Pound qtd. in Terrell 1993, vii). In *The Cantos* one can easily identify "a radiant node or cluster, [...] a VORTEX, from which, and through which, and into which, ideas are constantly rushing" (1916, 106). Such flux is only identifiable because, by infusing movement to Fenollosa's ideogrammic method based on analogy, Pound builds a tornado-shaped poem that forces the ideograms to undergo constant dissolution and reassembling, embodying the ruins of civilization that the poet is recollecting (1934, 17). Pound's formula offers to his reader "[a minimal] sense of sudden liberation [...] [and] growth," provoking insight through the assimilation of these ideograms and a major disorientation caused by the vortex. The reader is thereby left in suspension with the unfulfilled promise of "So that:" (1968, 4; 1970, 1/5).

As Noel Stock contends, *The Cantos* is a strongly fragmented poem in which continuity is rejected for the reader to acknowledge these fragments as interdependent entities (1966, 1-2). However, despite losing unity in a conventional sense, the aesthetic is maintained throughout the narrative triggering a certain sensation of continuity within chaos. *The Cantos* should therefore be seen as the remnant bits and pieces of a cosmos out of joint in desperate need of rebirth. Pound's recollection of these historical key moments stems out of his desire to adjust the traditional epic poem to the modern sensibility. The coming together of these essential instances epitomizes the poet's craving to reassemble his universe, which results in an enigmatic and ambivalent work resembling a shattered picture.

3. A POEM THAT BRINGS THE PAST INTO THE PRESENT

It is precisely within this chaotic structure that Pound aspires to offer "both divine vision *and* cures for social disease," making everything liable to being poetic matter (Kearns 1989, 1). To do so, Pound recurs to the medieval trinity of *ut moveat, ut doceat, ut delectat* (to move, teach and delight) to present the major concepts contemplated in the poem within the parameters of the Confucian teachings that he admires (Kearns 1989, 2).

All these notions are already available in canto I, which epitomizes the condition of both humanity and *The Cantos*, rendering them equal (Nassar 1975, 16). Opening in *media res*, the first canto presents the initial setting of Pound's epic poem: the descent to the Greek Underworld, a metaphor for the decayed modern world where Ulysses endures sacrifices to return to Ithaca (Pound 1970, 1/3). The evident parallelism between Ulysses trying to return home and Pound trying to recover past glory allows the reader to see Odysseus as Pound's *alter ego*, especially because of the value of his intellect, which results very appealing to modernity—in fact Pound anticipated this character in "The Seafarer."

Moreover, as Kearns suggests, Pound invites his reader to join this pilgrim/sailor/poet persona on his non-linear journey from darkness to light across the

centuries of history (1989, 1). Thus, the apparition of "Aphrodite" fills with light the initially obscure setting, anticipating a hopeful ending for the poem (Pound 1970, 1/5). The metamorphosis of this world "of the Dead" into Pound's "paradiso terrestre" hinted at the end of canto I gives beauty and illumination a regenerative power that can save civilization (1950, 210; 1970, 12/102). Hence, *The Cantos* simply presents the journey to achieve the epiphany that might save the modern world. One could even read Pound's final "So that:" as a way to clarify that the subsequent narrative is the means (the passage) that one must undergo to reach that light (1970, 1/5).

This *odyssey* is characterized by the presence of myths and history expressed as a fused entity. An aspect that is evident in cantos IV and V where Pound introduces the Oriental theatrical tradition and the troubadours' *cosmos* to establish an intertextual web of cultures similar to Eliot's one in *The Wasteland* (Albright 1999, 65). The Noh play, to which Pound alludes mentioning Takasago and Isé, has almost no plot, a presence of the past and a final metamorphosis towards enlightenment (Pound 1970, 4/15; Albright 1999, 65-66). Hence, one must say that *The Cantos* stands for a mimetic representation of this Oriental play, but set in the Western culture. Such conception together with the symbolic meaning of the sacred trees in the play (which, despite being separated by a mountain, manage to clasp), allows one to affirm that the defiance of time and space is a key issue in *The Cantos*. The poem combines multiple narratives from different origins that are observed, relived and given new purpose by the poet himself from the arena of his poem to generate a continuum (1999, 66-67).

Pound's approach to history strikes the reader for being too subjective even if masked under the poetic persona of an impartial historian like "Varchi" (1999, 68; Pound 1970, 5/19). The introduction of the historical element presents a dilemma for Pound, that of telling the history of the world despite the uncertainty of the events. Through another of his *personae*, Confucius, Pound states: "And even I can remember / A Day when the historians left blanks in their writings, / I mean for the things they didn't know, / But that time seems to be passing" (Pound 1970, 13/60). This passage clarifies that uncertainty in history, as well as modesty, seems to be lost. However, following Confucius, Pound denounces the perversion of the Natural laws regarding those *personae* that fought usury as heroes.

Pound judges historical figures by these Confucian values that constitute the poet's moral criterion, praising governors who "rule[] with moderation" protecting "order and brotherly deference" (1970, 13/60, 13/59). Hence, he applauds Adams and Jefferson for snatching power from banks, which are the physical epitome of the capitalist system that was destroying art and beauty (1970, 62/350). At this point, influenced by the slaughter and destruction of the Second World War, Pound makes his poem engaged and didactic (Kearns 2-3). He emphasizes the idea of a moral battle against Usura, since he perceives *The Cantos* as "a 'political weapon'" able to reverse the decadence of the world, direct result of capitalism (Stock 1966, 91). Pound even praises Mussolini's attitude and condemns Jews,

who he identifies with the usurious hand—a perspective that certainly shocks the contemporary reader making his writing controversial.

However, Pound's insistence upon economics relies on his understanding of capitalism as the obstacle that impedes the flourishing of art and the individual, for fine art now relates to its sellability (Kenner 1971, 315). Pound's didactic approach climaxes in Canto XLV, the *Usura Canto*, in which the poet harshly denounces capitalism with a relentless critique of usury as the "murrain" which "rusteth the craft and the craftsman" (Pound 1970, 45/229, 45/230). To portray this artistically infertile ground, Pound introduces *Usura* as a personified malevolence "*CONTRA NATURAM*" (1970, 45/229, 45/230). An approximation to human self-destructiveness completed in canto LI, where Pound introduces "Geryon twin with usura," a personification of the path towards "Deep hell" found in Dante (1970, 51/251; 1968, 211).

Yet, these dynamics of didacticism get lost during the *Pisan Cantos*, the collection Pound writes during his imprisonment. For the first time in his entire career, he does not have books to read and include in his modern epic, so he focuses on his emotional and visual perception of the world. Thus, the most interesting aspect of this collection is his personal observation of Nature. Writing this poem represents a life-task for Pound, particularly in the *Pisan Cantos* where he intensifies his autobiographical references. As such, the tone of these fragments is more intimate since, as Kearns suggests, "[the *Pisan Cantos*] are about a poet saving his sanity" and also the tool to get saved (1989, 45). To this idea, the poet himself adds in his interview with Donald Hall that, "it is difficult to write a paradiso when all the superficial indications are that you ought to write an apocalypse," a harsh claim that proves how imprisonment affected him (2006, 257).

This collection thereby presents the poet's stream of consciousness, in which Nature (connected to spirituality) is the only possible escape from the poet's unbearable reality. Imprisoned, "from the death cells at Mt. Taishan @ Pisa," Pound communicates with mystical figures, transforming this *sacred* mountain—that he could actually see from his cell—in a place for transcendence (Pound 1970, 74/447). Kearns suggests that the poet reaches a level of spirituality close to that of hallucinations in these cantos, which are pervaded with powerful images of destruction that the poet recollects to recreate his ideal world; a world becoming "in the mind" and "in the heart indestructible" (Kearns 1989, 49; Pound 1970, 74/430, 77/465). Pound's sensation of reconstruction of this paradise on Earth does not last much, however, lamenting in canto CXVI the lack of coherence he perceives in his poem. Pound's final confession of failure, in which the poet exposes his frustration, disillusionment and exhaustion, should therefore be understood as evidence of the impact that the war had on him, an influence so intense that it could not be eluded. Still, a compulsion to reach coherence and untangle Pound's underlying allusions chasing meaning has been central in the revisions of his work. A critical urgency that *The Cantos* constantly deceives for

exemplifying the dubious time when the wars rendered destruction, absorbing the previous optimism and light.

Nevertheless, despite the poet's feelings towards his "tangle of works unfinished," *The Cantos* faithfully represents the uncertainty of modernity while providing a solution for it: the poet's implied *paradiso* (Pound 1970, 116/815). As his grand-daughter Patrizia de Rachelwiltz hints in her poem "Summer 1958" (where she mentions her encounter with Pound), *The Cantos* is a song in search of the eternal, which, like Brancusi's bird, allows the human soul to transcend through art. The capacity to unravel Pound's references is thereby substituted by an intuitive grasp of the poet's intimation; because in his new, modern epic significance can be only seized through the senses. Pound's emotional contagion should therefore be understood as his only conclusion reached in *The Cantos*, which means that in order to rebuild the modern present, humanity ought to recover the glory of a past in which destruction would be superseded by the artistic beauty, truth and righteousness of the sublime.

4. CONCLUSION

Despite Ezra Pound's self-doubt at the end of *The Cantos*—in which he expresses uncertainty because (he believes) "[his] notes do not cohere," the poet manages to (re)create a faithful depiction of modernity that allows his reader to discern a sort of intangible paradise, providing a solution for the major problems of this era: economics and lack of faith (1970, 116/817). One might think that Pound's poem is incoherent for including what conventionally has been seen as non-poetical elements, such as history, economics or politics. However, I believe that in order to save modernity and create a new civilization of men, "not destroyers," Ezra Pound has paid the prize of superficial ambiguity and obscurity (1970, 117/823). As Charles Baudelaire once said, "there is a certain glory in not being understood" and there is certainly so in writing an innovative piece of art like *The Cantos* (Baudelaire qtd. in Friedrich 1974, 4). In spite of the initial frustration that its design makes the reader feel, *The Cantos* of Ezra Pound contrives to provide hope in a land of misery, reminding his contemporaries of that glory of past times which will be helpful to endure their unfortunate present.

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“THE WORTHINESS OF SUFFERING”: SUFFERING AS AWARENESS IN POE, DICKINSON AND RACHEWILTZ’S POETRY

Marta Bernabéu Lorenzo

Universidad de Salamanca

marta.bernabeu@alu.uclm.es; marta.bernabeu@usal.es

ABSTRACT

In an attempt to comprehend the significance of existence and pain, suffering is often seen as the way to a deeper awareness. This paper concentrates on the following aspects: firstly, the way in which Poe’s views of melancholy are the correlates of his own ideal concept of Beauty. Secondly, on the way in which suffering is regarded as a way to reach knowledge and grasp of immortality in Dickinson’s poetry. Finally, Rachewiltz’s poem “Summer 1958” offers a contemporary vision of the realisation of human vulnerability. The analysis focus on Emily Dickinson’s notion of suffering in some of her poems, using Poe’s ideas as the starting point of this tradition and Rachewiltz’s poem as a continuation of Dickinson’s sensitivity.

KEYWORDS: American poetry, Edgar Allan Poe, Emily Dickinson, Patrizia de Rachewiltz, suffering.

1. INTRODUCTION

Poetry can be claimed to be a quest for a higher awareness, a deepening into the mystery of existence. In an attempt to comprehend the significance of existence and pain, suffering is often seen as revealing of a higher awareness or truth in poetry. By analysing some poems and essays by Edgar Allan Poe, Emily Dickinson and Patrizia de Rachewiltz, it is possible to identify suffering as an awareness of a higher order or truth. This paper will therefore concentrate on the following aspects: firstly, how Poe’s views of melancholy make him closer to his own ideal concept of Beauty. Secondly, I focus on the way in which suffering is regarded as a way to reach knowledge and grasp of the Immortal in Dickinson’s poetry. Finally, I will analyse Rachewiltz’s poem “Summer 1958” as a more contemporary vision of how suffering can emerge from the realisation of human vulnerability and limitations, which offer a new perspective on life. The analysis will mostly focus on Emily Dickinson’s notion of suffering in some of her poems, using Poe’s vision of melancholy as the starting point and Rachewiltz’s poem as a continuation of Dickinson’s sensitivity.

2. POE'S MELANCHOLY AND DICKINSON'S NOTION OF SUFFERING

Poetry for Poe is in fact "the desire of the moth for the star. It is no mere appreciation of the Beauty before us—but a wild effort to reach the Beauty above" (1956, 173). Therefore, Beauty is not a view on the surface, but something deeper, transcendental. Beauty cannot be attained, that is why the melancholic tone. Melancholy then, is the engine that produces in the poet this "desire of the moth for the star." It is the sentiment or emotion that compels the poet to reach a higher awareness, the need to see beyond reality. Following Patea, "Poe and Hawthorne argued that scientific thinking, with its implicit materialistic approach, translates into a will to power which eradicates the spiritual and mysterious dimension of existence" (2007, 209). Poe's "Sonnet-To Science" certainly criticises that science does not leave much room for mystery and thus for the search of Beauty, making reality dull and flat. Scientific thought supplants imagination and destroys the spiritual dimension of reality, destroying the moth and the star altogether: "Science! True daughter of Old Time thou art!/ Who alterest all things with thy peering eyes./ Why preyest thou thus upon the poet's heart" (Poe 1956, 61). Hence, scientific explanations "alterest all things" in the sense that they hinder the poet's imaginative process, and distances the poet from his quest for Beauty. For Poe, "in the contemplation of Beauty we alone find it possible to attain that pleasurable elevation, or excitement, *of the soul*" (1956, 174). But how do we recognise Beauty? What is it that Beauty is truly about?

Poe states that "the tone of its highest manifestation [...] is one of *sadness*. Beauty of whatever kind, in its supreme development, invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones" (1956, 195). Melancholy goes along with "the most intolerable of sorrow" (Poe 1956, 198), which in a way is suffering. Melancholy is then understood as a mode of suffering, suffering for the death of a beautiful woman, and in the end, suffering for loss, and for the unattainable that can only be partly grasped by the very means of this suffering. Suffering does lead to Beauty, or at least to the impulse of striving for it, and the concept of Beauty is no less than an awareness of a unity beyond reach that only the poet is conscious about. As Wilde affirms, "in Poe, the sadness that finds its way into all human existence is a passage to, a grounds for experience of Beauty" (2002, 4).

The idea of melancholy as Poe understood it is replaced by a more religious notion of suffering by Emily Dickinson. Poe's struggle for Beauty can be seen in Dickinson as the desire to grasp the Eternal (or Immortal) and the ultimate Truth. For Dickinson, God, Truth, Beauty and Immortality were all part of this eternal high awareness, integrating all the opposites and constituting a unity, as Beauty did for Poe. Her grasping of this Truth then was often possible through a kind of suffering called by the philosopher Hans-Georg Gadamer "tragic pensiveness":

This quality, Gadamer explains, is what the spectator of a tragic drama learns when he "recognizes himself and his own finiteness in the face of the power of fate" and

"emerges with new insight from the illusions in which he, like everyone else, lives." Gadamer calls this insight "religious" and sees it as a prerequisite to the proper understanding of nature, texts and life. Without this insight, one is blind to the undeniable limits that God has placed upon the order of human things. This tragic pensiveness that Gadamer considers foundational to human understanding was an undeniable aspect of Emily Dickinson's ethical and poetic education in mid-nineteenth-century Amherst. (Lundin 2004, 35)

For this reason, it is to be considered the fact that this insight that Lundin talks about is the kind of truth Dickinson was grasping through this religious suffering. Dickinson masterly conveys the association between suffering and this insight, which can also be said to be Immortality itself (and therefore, knowledge): "The Soul's distinct connection/ With immortality/ Is best disclosed by Danger/ Or quick calamity—" (1999, 974). Indeed, what danger or quick calamity does is to "disclose" Immortality. This suggests a visual image of filtering reality through a lens that reveals a hidden dimension.

Turning back to Poe, it could be said that his ideas on Beauty and sadness were mystical rather than religious. Concerning Poe's mysticism, Diana Wilde states that traditional mysticism points out the fact that difficulties of experience, particularly the emotional ones, are "polishing stones of the soul" (2002, 3). In fact, Wilde mentions that Poe's ideas of achieving Beauty through sadness are Neoplatonic ideas in the sense that they describe "a force which enables a living person, not to live a comfortable, safe life, but to encounter the work—meaning difficulties—required to make its way back toward the divine" (2002, 4). Accordingly, Dickinson's insight into the limitations of humanity can also be classified as Neoplatonic, for "quick calamity" is what discloses Immortality, and therefore God.

3. SUFFERING AS A MODE OF COGNITION FOR DICKINSON

Suffering is depicted as an everlasting force, a consciousness that seizes the future and the past, "Its Past—enlightened to perceive/ New Periods—of Pain" (Dickinson 1999, 650). Pain, understood as suffering, gives structure to experience for Dickinson, for it is something that cannot be fully pinned down or analysed, but "enlightens" new periods of pain, making us learn from pain or at least how to handle certain pain for the next time we will encounter it. Consequently, suffering can also be seen as tests that form your identity. In "Despair's advantage is achieved," despair and suffering are also depicted as means to form one's identity as a person:

Despair's advantage is achieved
By suffering—Despair—
To be assisted of Reverse

One must Reverse have bore–
 The Worthiness of Suffering like
 The Worthiness of Death
 Is ascertained by tasting– (Dickinson 1999, 799)

By experiencing suffering and despair, Dickinson feels that we “taste” the different layers of reality, thus uncovering certain truths that are covered for the ones who do not experience them. The kind of knowledge we achieve, depends on our suffering, which consequently bestows spiritual maturity. Thus, “The Worthiness of Suffering” is that not only does it mean knowledge and maturity, but it also characterises us and its memory “assists” us in future decisions.

Moreover, suffering can also be understood as conflict. By being exposed to opposite concepts (the impersonal and the personal, the human and the sacred, the abstract and the concrete, the intangible and the tangible), humans are given insight into this ethereal and immortal space that Dickinson depicts: “Water, is taught by thirst./ Land–by the Oceans passed./ Transport–by throe–/ Peace–by its battles told–” (1999, 135). Humans gain knowledge through failing, conflict and suffering, only then they become conscious of what reality is. Existence is described as a chain of antagonistic elements that complement one another, and it is only possible to know or encounter opposite elements by suffering. Consequently, if a unity of being which can be seen as insightful is gained by experience and suffering, this bears resemblance to Poe’s melancholy and the unity he found in Beauty in some manner.

Dickinson is giving form to suffering, making sense out of it. Therefore, hers is a positive approach to pain, from which it is possible to acquire knowledge impossible to attain otherwise, conducive to an apprehension of Infinity and the Eternal–similar to a higher awareness or spiritual truth. Moreover, Dickinson implies that suffering is part of experiencing life in her poem “We like a Hairbreath ‘scape”: “If we had ventured less/ The Breeze were not so dine” (1999, 1175). She assumes the risk to suffer because it is a true encounter with the world. This idea can be linked with Dickinson’s poems of identity and life experience. Experiencing and “tasting” life, as it can be seen in the aforementioned poems “Despair’s advantage is achieved” and “We like a Hairbreath ‘scape” imply taking the risk of suffering.

This experience, which cannot leave out suffering and despair, is what makes us human and unique. In fact, it even surpasses “the life that we shall see” and the idea of Infinity:

The Life we have is very great.
 The Life that we shall see
 Surpasses it, we know, because
 It is Infinity. But when all Space has been beheld
 And all Dominion shown
 The smallest Human Heart’s extent
 Reduces it to none. (Dickinson 1999, 1162)

For Dickinson, we will be one with the infinite. However, to what we have experienced in our heart, Infinity is too abstract. In this sense, experience, tied to suffering, is the ultimate apprehension of the meaning of life, which is far more significant than Infinity itself. Therefore, suffering is a side effect of experiencing and it is insightful, part of experience and knowledge of the limits that God has placed on us. This suffering and the way in which we experience it shape us and construct our identity, without which we cannot even have a consciousness of Infinity and the Immortal.

4. RACHEWILTZ'S *PARADISO*: THE ACCEPTANCE OF HUMAN VULNERABILITY

Similarly, for Patrizia de Rachewiltz, suffering is also part of human experience, and the acknowledgement of it changes her life perspective. In her poem "Summer 1958," suffering appears in the form of a painful realisation of human vulnerability and limitations. The poem is Rachewiltz's reaction when she was just eight years old to her grandfather Ezra Pound's homecoming after thirteen years of imprisonment. Pound appears in the poem as a mythical figure, "a giant with large wings" (Rachewiltz 2016, 64) and an overbearing presence that paralyses her in timidity: "How to kiss him, so tall, so steep, so out of proportion" (Rachewiltz 2016, 64). In agreement with Viorica Patea, this giant only increases her awareness of human vulnerability, for she realises that he has suffered and is human, discovering thus "the human vulnerability of the colossus" (Patea, forthcoming): "I did not know then that even giants/ have fears and suffer if put in a cage/ like a beast" (Rachewiltz 2016, 64).

The child's perception of human vulnerability and suffering brings about "an awareness of another order" (Patea, forthcoming). This realisation of a new order or states of things also comes from the child's own suffering due to this "clash" of realities and the visibility of this colossus's suffering, emotional impact that conveys an awareness of a new perspective. The harsh reality of the adult world is reached through the perception of her grandfather's suffering and through her own suffering coming from this collision of realities. Consequently, a "cycle of suffering" is created: suffering is the reason and the means that leads to a higher awareness or knowledge of a different order.

This cycle of suffering invites comparison with Emily Dickinson's poetry, for: "Young Emily Dickinson began to develop her "skill" of disenchanted understanding. She was losing her "child's faith" and acquiring "through suffering" what Gadamer calls "insight into the limitations of humanity [...]—the kind of insight that gave birth to Greek Tragedy" (Lundin 2004, 35). As Lundin points out, Emily Dickinson acquired through suffering an insight into the limitations of humanity, which is highly likely to generate more suffering as we have seen in Patrizia de Rachewiltz's poetry. Nevertheless, this insight is essential to connect

with a kind of religious knowledge for Dickinson, and indispensable to achieve an acceptance of human limitations for Rachewiltz as well. As Patea states, “Rachewiltz’s sensitivity is akin to that of Emily Dickinson, a poet very much enclosed in her own world. Her impressionistic and autobiographical style draws on Modernist poetics, which provide her with imagistic clarity” (forthcoming). Hence, it can be argued that Dickinson’s echoes concerning the usefulness of suffering are heard in Rachewiltz’s poetry.

The final acceptance of this acquired knowledge or perspective of life by Rachewiltz the child is what makes this process of realisation complete. It gives the child premature maturity and enriches the adult when she remembers the significance of the shared moment with her grandfather:

He was old and tired as we stood together
on the Canale where the gondolas rocked.
Silence,
The ultimate cry for mercy.
If then I did not take his hand in mine
I close my eyes and know where there is
PARADISO. (Rachewiltz 2016, 66)

In this last part of the poem, the child acknowledges the silent suffering of his grandfather: “Silence, the ultimate cry for mercy.” She does not react and takes his hand because she is too paralysed by this realisation of human vulnerability that cannot be truly understood by her yet. However, as an adult who has grown to interpret human suffering, she finds paradise (*paradiso*) in the image of herself holding hands with her grandfather. Half a memory, half a desire, this vision is one of understanding and acceptance of this new order she could not understand as a child. It is as if her adult self embraced both her younger self and her grandfather, forming a spiritual unity that enables her to reach paradise. Nevertheless, for Patea, this paradise is not attained. It would have been attained if the speaker had been able “to overcome her own paralyzing timidity by holding the hand of the broken poet so as to bridge the void that separates a pitiful reality from the unattainable grandeur of myth” (Patea forthcoming).

5. CONCLUSION

In conclusion, the concept of human suffering is presented as an awareness of the ungraspable of existence and as the means by which a new order or truth is revealed. For Poe, suffering emanated from the sentiment of melancholy the poet had at the impossibility of attaining Beauty. However, this melancholy was part of the realisation of the existence of something beyond reach that only the poet could decipher. Dickinson experimented a similar kind of suffering trying

to acquire knowledge of a spiritual and religious dimension. Going beyond Poe, Dickinson saw that suffering certainly discloses certain truths, and it is part of human experience. In a similar way, Rachewiltz's final acceptance of the suffering that brings about a "new order," an epiphany of human limitations and vulnerability, is key to her understanding of *paradiso terrestre*; and thus places her in the tradition of Dickinson's spirituality and sensitivity.

It can be said that Beauty in Poe, the Immortal or Eternal in Dickinson and *paradiso terrestre* in Rachewiltz share a status of awareness. Thus, these approaches to suffering are linked to a positive vision of spirituality, for they see it as an indispensable part to the understanding and acceptance of the unhidden or hurtful realities of human life. The "worthiness of suffering," meaning experiencing and accepting the antagonisms of life, leads to an understanding that makes the poet closer to Beauty, Immortality and more immediately, to an earthly paradise. The value of experience, as Dickinson thought, withstands and surpasses the perfection of eternity.

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NARRATING ONESELF, NARRATING AMERICA GARY SHTEYNGART'S *LITTLE FAILURE* (2014)¹

Martyna Bryla
Universidad de Málaga
martynabryla@uma.es

ABSTRACT

This article analyses Gary Shteyngart's *Little Failure: A Memoir* (2014) as a migrant's tale providing a valuable insight into the search for the self on the threshold of several cultures. It argues that in addition to illuminating Shteyngart's Russian-Jewish immigrant experience in America, the memoir reflects more universal concerns and uncertainties inherent in the process of acculturation while at the same time exposing pitfalls of multiculturalism.

KEYWORDS: Gary Shteyngart, migration, identity, multiculturalism.

Little Failure: A Memoir, published in 2014, is the fourth book by Russian-American author Gary Shteyngart and his first non-fiction work. That said, since his debut as an author with *The Russian Debutante's Handbook* (2002), Shteyngart has readily sourced his biography for stories, people and places. All of his male protagonists take after their creator in that they are Russian-born Jews who arrived in America as children and who have ever since striven to reconcile the East and the West. In fact, some are a deliberate caricature of Shteyngart himself, like Jerry Shteynfarb, "a perfectly Americanized Russian émigré" whose literary debut is called *The Russian Arriviste's Hand Job* (Shteyngart 2008, 55). Although the writer has never concealed the fact that his life has been a source of inspiration for his works, *Little Failure* promises to disclose which characters and events from Shteyngart's earlier works have been inspired by real life. In this sense, the memoir brings together several threads that run through Shteyngart's previous fiction and in doing so reveal the author's road from an asthmatic Russian child to the successful author that he has become. *Little Failure* may thus be read as a bildungsroman, the story of becoming a writer, but also as a valuable insight into the immigrant experience. The name "memoir" denotes an autobiographical work which is true to the reality of the writer's life and faithfully reflects his or her experiences. *Little Failure* even contains black-and-white photographs from

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Shteyngart's family album, accompanied by ingenious captions. Asked about the origin of the memoir, Shteyngart candidly admitted that *Little Failure* is to a large extent a result of psychoanalysis that he had undergone for 12 years. Yet, the author's persistent comic transformation of the motives from his biography in his previous novels has made some critics wary of reading the work as the ultimate insight into Shteyngart's life. As Adrian Wanner observed, "with all its seeming honesty and revelation of an unvarnished self, *Little Failure* remains nevertheless a calculated, attention-seeking verbal performance" (2015, 144).

It is my contention, however, that one does not exclude the other. Like other works by Shteyngart, his autobiographical account is indeed a verbal performance. The memoir is characterized by the author's signature idiom, a vibrant blend of America and Russia. Written in English, Shteyngart's works retain a foreign flavour, for the author likes to pepper his writing with Russian or Russian-sounding words and references. In addition, Shteyngart's Jewish background lends a particular brand of humour to his writing: his tragi-comic, self-deprecating satire is indebted to a long-standing Jewish tradition of "turning pain into laughter" (Wisse 1971, 120). The result is a book which is vivid, poignant and hilarious all at once. Shteyngart's distinctive flamboyant style, while undoubtedly "calculated and attention-seeking," is particularly well-suited to telling a life story that cannot be contained within one world, whether geographical or linguistic, and always reaches back to the other(s).

Accordingly, in this article I would like to approach *Little Failure* as a cross-cultural migrant's tale; a story of growing up in an immigrant household and of trying to fit in as a doubly hyphenated American and then a budding author struggling with family issues. Although the work is firmly rooted in the East-West context and illuminates Shteyngart's and his parents' Russian-Jewish experience in America,² I argue that it is also a more universal tale about contemporary America and the narratives which are characteristic of multicultural societies. These include tensions between descent and consent, the formation of immigrant identity, and the melting pot. As Geoff Hamilton rightly puts it in the first book-length study of the author: "Shteyngart's work deserves analysis for its remarkable centrality: its relevance to core questions of identity-formation and belonging, and of tradition and the conditions of belief, common to globalized societies" (2017, 2). Therefore, my proposition is that in narrating himself, Shteyngart throws light on contemporary America, situating it within a larger global context where people are struggling against isolation and displacement, striving to achieve a sense of belonging.

² Interestingly, *Little Failure* has been criticized by Marat Grinberg in *Commentary* for "creat[ing] a paradigmatic ethnic identity story for the Russian-Jewish immigrant," and, particularly, for "hollowing out" Jewishness from their experience (2014, n.p.).

In many ways, the second most significant characters in Shteyngart's memoir are his parents. In a conversation with a fellow immigrant writer, Aleksandar Hemon, Shteyngart described the book as "an unhappy love letter to my parents, a demanding love letter" (Chicago 2014). From a sociological perspective, Shteyngart's Russian-Jewish memoir provides insight into the hardship and struggle embedded in the process of leaving one's homeland and starting anew abroad. Shteyngart's parents decided to leave Russia in 1979 as part of a massive Jewish emigration from the Soviet Union. At that time, "[d]eclaring one's wish to leave was a brave and risky step [...], as it was defined by the authorities, and perceived by the broad public as an act of treason and meant severing one's links with other 'good citizens,' becoming an outcast" (Remennick 2012, 38). In many cases, the decision to emigrate was also equivalent to leaving family behind and entailed losing one's professional status and cultural background. On coming to the United States, Shteyngart's parents, a mechanical engineer and a piano teacher, had to re-build their professional and private lives from scratch. *Little Failure* thus bears witness to the multi-faceted processes of acculturation and the impact that emigration has exerted on the Shteyngarts as a family.

In *Beyond Ethnicity: Consent and Descent in American Culture* (1986), Werner Sollors famously discussed American identity in terms of the tension between *descent* and *consent*. Descent, he argued, refers to the hereditary and ancestral, whereas consent designates the contractual and the self-made. If applied to an individual, this tension may translate into the negotiation, which oftentimes assumes the form of an inner struggle, between the old self with its allegiances, customs and traditions, and the new one, which has to accommodate the pre-emigration past but at the same time open up or *consent* to the lifestyle, norms and values that the host culture is based on. The process is often fraught with difficulties to the point that initially emigration may feel like a split, a rupture within the self. Eva Hoffman, Polish-American author who, like Shteyngart, emigrated from the East to the West as a child observed that "one certain outcome of exile that takes place in a bipolar world is the creation of a bipolar personal world. Spatially, the world becomes riven into two parts, divided by an impassable barrier. Temporally, the past is all of a sudden on one side of a divide, the present on the other" (2010, 47). In an attempt to marry descent and consent, or the past and the present, Gary's parents send him to a Hebrew school. Yet what is probably meant as a gesture towards their ancestral heritage and an effort to integrate in the new society only exacerbates the difficulty of fitting in. Unable to speak English or Hebrew, little Gary resorts to his mother tongue. This together with his old-fashioned, shabby clothing and a constant sense of confusion earn him a moniker of a stinky bear and a *Russki*, turning him into a scapegoat and the second most hated boy at school. Consent is thus problematized by descent: in the Cold-War reality the Soviet Union is mapped as America's archenemy, and Gary's origins turn to be a further impediment to fitting in.

For a scholar of human geography or immigration studies, Shteyngart's memoir may be seen as broadly representative of the ways in which a child migrant strives to create a sense of belonging and unity in a world that, as Hoffman has put it, has been split into two parts. When Gary feels "sad from [his] Hebrew School" (Shteyngart 2014, 107), he engages in a solitary game that involves an imaginary trans-local movement between New York and Leningrad. Using cheap plastic planes, the boy plots transatlantic flights, metaphorically moving between his past and his present. On the one hand, these lonely trips seem to offer relief from the sense of displacement and alienation that he is suffering from at school. At the same time, however, they reflect a fragile mental condition of a child migrant for whom family home does not necessarily counterweight the hardship which the school-going entails. Inasmuch as the memoir portrays the child's experience of migration, it also casts some light on the dynamics of family relations within a migrant household. As one scholar observed, "migration disrupts family life and creates tensions and conflicts among family members" (Moskal 2015, 147). Gary's parents' relationship had been strained even before coming to the US. The experience of migration forces them to adjust to the new context as individuals but also as a couple. The process is often frustrating, as their social status is significantly levelled down on coming to the US and they become reduced to the position of poor Russian-Jewish refugees. Although both set out to carve out their place in America by gradually climbing the social ladder and improving their economic status, which will eventually earn them a safe position among a coveted American middle class, their life energies will focus on Gary who has always been the centre of gravity in their relationship and who is now, more than ever, a depository of their expectations and dreams.

There is a high degree of ambivalence in the way the Shteyngart family (re)constructs their identity and lives their experience of migration. According to Andreea Deciu Ritivoi, "[a]mbivalence is not only an important psychological component of the adjustment process, but also a logical consequence of the representational mechanisms of the exile" (2002, 136). The Shteyngarts' status is ambivalent from the start. To their fellow American Jews, they are epitomes of impoverished European brethren that require help and support in the name of common heritage. Simultaneously, their Soviet origins are a potent reminder of the dominant bipolar narrative at the time—yes they are poor refugees, but they also come from a country which is America's main political adversary. In narrating the Shteyngarts' Russian-Jewish story of assimilation, *Little Failure* problematizes the dynamics of multiculturalism, exposing the limits of the melting pot. It soon turns out that as underprivileged as they are, the Shteyngarts are nonetheless perceived as superior to those whose skin colour places them at the bottom of the unwritten social hierarchy: "We are refugees and even Jews, [...] but we are also something that we never really had the chance to appreciate back home. We are white" (109). There exist degrees of otherness in multicultural America, with some ethnicities being preferred to others, while tolerance is not a given that

comes along with being American, but rather a conscious process of accepting the other within and without.

The Shteyngarts' self-perception is as ambivalent as their image in the eyes of others. While it is impossible to speak about nostalgia for the system in the case of Gary's parents, Russian language and culture have remained central in their post-emigration life. For all their admiration for America, they have continued to see Russia as culturally superior, and they have instilled the same attitude in their only child. While Shteyngart seems to be almost programmatic in his refusal to display national allegiances, he has never concealed the impact that Russian literature has had on him. The following fragment points to the ambivalence inherent in the construction of selfhood across cultures: "On the one hand, I was taught that Russian culture was the best culture in the world; on the other hand, Russia was a terrible place. [...] I was taught always to be proud to be Jewish, but some of the worst experiences in my life were the eight years I spent at Hebrew school" (Natasha Grinberg n.d., n.p.). When in the early 1980s the hit song "Eye of the Tiger" is parodied as "The Russians Are Liars," Gary will not be able to resist singing it, even though the lyrics will make him feel even more confused about himself and his Russianness: "The Soviet leadership are liars; that much I now understand. [...] But am I a liar?" (Shteyngart 2014, 145).

The inability to reconcile the external narrative, the representation of the Soviet Union as red menace, with the internal one, the Russia of Gary's childhood, his loving grandmother and the high culture of Chekhov and Gogol will haunt Gary until he succeeds in constructing his own narrative, as a son and as a writer. As can be surmised, his parents' formula will not do, and a significant part of Gary's development into a Russian-American and his coming of age as a novelist will involve negotiating, sometimes painfully, his parents' part of the equation with his own needs, desires and insecurities against the backdrop of America. "Being an immigrant is always about moving away and moving towards: a gentle see-saw that might at any movement become a nauseating jolt" (Leese 2012, 8). In this sense, *Little Failure* portrays Gary's growing up as a gradual if turbulent orientation towards America, and thus away from his parents whose narrative turns out to be increasingly stifling.

This metaphoric movement towards America, and hence towards developing his voice as an American writer, is more of a sinusoid, or a "see-saw," than a smooth upward line, as it reveals the uncertainties of forging one's identity on the threshold between consent and descent. In *Little Failure*, as in other works by Shteyngart, identity is not a finished product but exists "in the process of continuous renegotiation," and its "in-built 'non-finality,' the incurable inconclusiveness of the task of self-identification, causes a lot of tension and anxiety" (Bauman 2013, n.p.). Shteyngart takes identity formation to the extreme: emigration forces his protagonist to negotiate not just his Russianness but also his Jewishness against acquired Americanness. This in turn entails physical and metaphorical movement across spatial and temporal dimensions. In *Little Failure*, self-identification

is interlocked with remembering, as Gary reaches back to the past to uncover what and who has made him into who he is. The movement in time is not limited to his Soviet childhood, but involves retrieving his parents' (hi)stories against the backdrop of Soviet Russia. Thus, remembering "is not a retrieval of a deeply subjective and isolated set of perceptions waiting for us to reach back and find it, but rather an interactive maneuver in which we reconstruct the past but with the capabilities and needs of the present" (De Vereaux and Griffin 2016, 202). Shteyngart frames remembering (in order to understand) as an integral part of identity narrative: Gary digs into individual and collective *pasts* in an attempt to answer the question which has haunted his present: "why am I who I am?" It is not until he comprehends his parents' past that he is able to distance himself from them and construct a self of his own: "Empathy is the first part of this parental program. And then, a managed distance" (Shteyngart 2014, 308).

Although *Little Failure* invites the reader to share in the author's most intimate experiences, it also reflects more universal concerns and uncertainties inherent in being a migrant in a globalized world. In doing so, the memoir exposes the pitfalls of multiculturalism but also brings out America's socio-political and cultural diversity and the self-made man ethics (Hamilton 2017, 97) which, ultimately, allowed Shteyngart to write his own story as a Russian-Jewish-American author and provided him with ample material to do so. Tracing Shteyngart's path from an uprooted underdog to a celebrated author, *Little Failure* is an immigrant's search for the self, but also a story of contemporary America writ large. By using his transnational protagonists and their stories, including his own, as narrative vehicles, Shteyngart situates America at the centre of the globalized world, where modern migrants, half-marginal, half-cosmopolitan, relentlessly pursue their own versions of the American dream, negotiating consent and descent, past and present, selfhood and otherness into a meaningful whole. There is no doubt that at least one of them, Gary Shteyngart, aka *Little Failure*, has made it come true.

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“TAKING LIBERTIES WITH AN ANCIENT MYTH”: THE FEMALE ICONOGRAPHY IN THE WORK OF EVA GORE-BOOTH

María Burguillos Capel and Sergio Marín Conejo

Universidad de Sevilla

mburguillos@us.es, smarin@us.es

ABSTRACT

This paper attempts to analyse how female characters are depicted in the literary work of Eva Gore-Booth. Her social awareness and feminist concerns were transmitted through her writings, by defending freedom and women's rights, always from a pacifist point of view, which advocates resilience instead of violence. The female images of her texts, especially from myths and legends, show certain characteristics and values that challenge the prevailing patriarchal order. She claims a new concept of feminine self-definition, searching for new role models who help women to identify themselves. Following this idea, she proposes a reinterpretation or re-adaptation of traditional myths, in order to strengthen the female presence in narrative action, in which women can be active agents. The attitude of breaking stereotypes that Gore-Booth's characters show is related to her own struggle for breaking with the social constructions of gender.

KEYWORDS: Eva Gore-Booth, literature, iconography, myth, gender studies, female characters.

Eva Selena Laura Gore-Booth, poet and playwright, was born in 1870 in Sligo, Ireland. She and her older sister, Constance (later known as Markievicz) were raised into an aristocratic family, although both renounced their privileges and started to develop their social awareness from a very young age (cf. Tiernan 2012). Eva dedicated much of her life to fight for the rights of working women and political prisoners, while Constance became a revolutionary and a key figure in Irish nationalism. The two sisters were deeply committed with women's suffrage, and they founded together a suffragist society in their hometown (Crawford 2006, 259).

The writings of Eva Gore-Booth started under the influence of Celtic folklore. In 1894, she had befriended William Butler Yeats, who encouraged her to write and publish her first book, so her early work is closely related to Yeats' mysticism (Lewis 2004, 97). However, she was gradually evolving towards a greater relevance of female characters and issues. Her texts show a strong contrast between formal aesthetics and social awareness (Collins 2012, 121). Mythology plays a key role on her works, not only in poetry, but also in her playwrights. She gives an especial importance to the Celtic myths, but also others such as Egyptian, or especially Greek, due to the thorough education in classical languages and authors that she received.

In subsequent volumes to her first book *Poems* (1898), the mythical background of her cultural heritage integrates itself with philosophy, theosophy and the influence of classical texts (Untermeyer 1920, 98). As usual in authors from the Celtic Revival period, the combination between Pagan and Christian traditions creates a unique imaginary, which is characteristic in Irish literature. However, in the case of Gore-Booth, the glorification of an ancient past of gods and bards transcends the patriarchal order reinforced by other authors, highlighting her pacifist nature and her feminist concerns (Brearton and Gillis 2012, 75).

Regarding the presence of female characters in the Celtic Revival period, one of the most common images is the feminization of Ireland, representing the nation as a woman and establishing the usual associations between women, land and nature (González Arias 2000, 36). This association not only turns female characters into strict stereotypical figures, but also, as they become the representation of a collective, these women do not have their own voices: they are only a simple channel, not a subject, contributing to the invisibility of what could have been powerful images of the symbolic feminine. Although Gore-Booth also includes this type of figures in her work, she gives her female characters a voice and a space of their own. Thus, throughout her writing career, she highlights the role of women in many aspects, challenging the patriarchal canon with questions or arguments that change the status quo and emphasize the representation of women.

In her prologue to *The Death of Fionavar* (1916), Gore-Booth pointed out the need of rewriting the myth, in order to defy the ideology in which it is framed. As other authors reinforced in their works the gender asymmetries present on the original myths, Gore-Booth seems to move forward, explaining with this sentence her own development as a writer:

As I have been accused of taking liberties with an ancient myth, I will say in defence that myths have many meanings, perhaps as many as the minds of those who know them: and it is in the nature of things that, where there is a variation of meaning, there is also a variation of form.

In this line, the feminist perspective questions the structure of the myth, proposing it as a fiction supported by an ideology, that is, a discursive practice framed in a specific historical moment (González Arias 1997, 34). The idea of re-writing or, at least, re-reading the myth allows to question the content of the myth and the process in which is configured, but also permits to propose new models that encourage the identification and self-representation of women.

From this context, we might consider the work of Eva Gore-Booth as a pioneer of this claim for female self-definition. Her mythical characters suppose a new conceptualization through different values from those conventionally imposed by a patriarchal society. Thus, for example, in the poem "The repentance of Eve" (*Poems*, 1898), she points out how the Biblical Eve "ate but half the fruit, sinned half the sin" despite she is the only one who suffers the punishment. Gore-

Booth directly alludes to the man's co-responsibility, challenging the traditional Christian representation of women as the origin of evil.

In the poem "Proserpine in Hades" (1904), Gore-Booth recovers the myth of Proserpine (Persephone), who was kidnapped by her uncle Pluto/Hades (appropriately named as "the Other" in the poem) when she was just a maiden, and later became the queen of the Underworld. Beyond the details of the mythical story, which are not so relevant in this case, the poet digs into the mind of Proserpina, who evokes her life in the world she has left behind. Even reinforces the fact that she was kidnapped against her own will. That is why the Underworld Queen finds herself deeply moved when Orpheus, who descended to Hades to recover Eurydice, shows her all those lost memories from the "bright world above." Proserpine, despite her undeniable power, is depicted as a "human" goddess, who is able to show empathy and nostalgia; her complex personality is inferred along the poem, being both the young girl that she used to be, and the queen "amongst the Lords of Hell" that she is now.

Proserpina, who sought for poppies, fell
 Beyond the reach of summer and sweet flowers,
 Content to reign amongst the Lords of Hell,
 Queen of gray shades and dreams and outcast Powers.
 Was she content?—nay, Charon saw her weep,
 When Orpheus came from the bright world above,
 And sang his way across the twilight deep,
 And found and lost his unforgotten love.
 Was she not dreaming of fair meadow lands,
 And sunlit rivers, when that Other came,
 And the spheres broke like glass beneath His hands,
 And souls rushed forth in spires of wandering flame?
 The Light beyond all dreams of hours and days,
 The Songs that break their way from sphere to sphere,
 In broken gleams they pierced the sunless ways,
 And bound her soul to hopes that once were dear.

In the book *Unseen Kings* (1904), which contains both a play and poems, it is also remarkable how Eva Gore-Booth recreates the myth. Although one of the main characters is the Irish male hero CúChulainn, women also play an essential role, and represent the poet's pacifist ideal. Besides the character of the prophetess Niamh and her particular vision of the world, women in this play are able to create an inner circle of peace in which they protect themselves and their loved ones from the external violence that threatens the world (Arrington 2016, 214). It is interesting how Gore-Booth analyses violence in this volume: between the poems following the play, the one called "Lament of the Daughters of Ireland" begins with a quote by Sophocles: "In women, too, dwells the spirit of Battle." Although it vindicates the "daughters of Ireland" as strong, brave and admirable

woman, she considers that they are “daughters of the sword” only because they belong to an ancient time in which they were forced to fight for their own equality (Arrington 2016, 214). Gore-Booth never calls to violence; in fact, she deplors it, but admires women’s resilience and their resistance against oppression. In this poem, also, she establishes a feminine genealogy with strong relationships between them: the warrior goddess Maeve, Lavarcam the Wise (druid and adoptive mother of Deirdre), the prophetess Feithleen, the warrior queen Fleas, etc. Also, she adds that these women never belonged to any man, although some of them loved or maintained a relationship with male characters: Gore-Booth emphasizes above all the fact that they were proud free women.

Another transgressive image in the work of Eva Gore-Booth is found in the rewriting of the Celtic character Deirdre of the Sorrows, through her dramatic composition *The Buried Life of Deirdre*, from 1908. It tackles the concept of reincarnation, which is present in the Celtic world, but with a particular perspective. In the play, the young Deirdre admits to remember her previous life. She tells that she was an old and jealous king, who is now reincarnated in a woman due to his former behaviour against women. The play brings together the idea of the theological reincarnation in the opposite gender, and at the same time a feminist message: if the dominating men reincarnated in women (and therefore feel what women feel), they perhaps would hesitate before continuing the perpetuation of female oppression.

Likewise, for her non-mythological characters, Gore-Booth continues with her idea of giving voice to women who did not have it, sometimes presenting a different perspective, in which it empathizes with the female character and subverts the traditional arguments. In her short poem “Jane Clermont to Byron” (from her first book *Poems*), Gore-Booth presents a diverse point of view, seen through the gaze of Lord Byron’s lover. She gets inside the feelings and thoughts of the female protagonist, who remembers all the pain inflicted; however, Clermont is not represented as a victim, but as a woman who becomes aware of the abuse she has suffered, declaring to her former lover that he no longer has power over her. Another poem, “Joanne of Arc,” highlights the virtues of the young Joan of Arc, in a similar way than Christine de Pizan did in her *Ditié de Jehanne D’Arc*. Both compositions emphasize the idea of admiration and solidarity between women, albeit Eva finishes her poem with a bitter conclusion, remembering Joan of Arc as a martyr:

But she whose spirit was strong in the strife
 Has gained the guerdon that was her due,
 The torture of death and the height of life,
 The blackness of Hell and the Heaven’s blue,
 Strength and rapture and sword and flame,
 These are the golden gifts of Fame.

Although mythical and historical figures occupy a large part of her poetry, Gore-Booth also refers to women from her own reality, always keeping in mind her feminist commitment, and defending sisterhood and mutual solidarity as the main weapons that women have in the framework of a patriarchal society. In her poem "Women's Rights" (*The Egyptian Pillar*, 1907), by means of subtle metaphors related to nature, she expresses her complaints about the men who "sitting in their offices," embody a symbolic "winter" that freezes and smashes any spontaneous thought—in this case associated to women's ideas and voices (Collins 2012, 125). In the same consideration related to the women of her time, the greatest example of friendship and sorority is transmitted in the poems that she dedicated to her sister Constance, when the latter was imprisoned after her active participation in the Easter Rising on 1916.

In her book *Broken Glory* (1917), Eva seems devastated by the consequences of the Irish conflict, and dedicates several poems to the revolutionaries who took part in it (especially to her sister), showing her admiration for the strength of their ideas, but also her pain for so much loss and suffering. One of her poems, simply called "To Constance in Prison," illustrates her own vision of the "outcast," as a kind of martyr or romantic rebel, as well as she tries to comfort her sister by reminding her of the landscapes of her youth, as an idealized land free of violence: "yours is that inner Ireland beyond green fields and brown." Imagination comes to the rescue of the rebel, soothing her imprisonment through a dream of freedom in which everything is possible. This idea also appears in other piece of the same volume, "Comrades," which is probably another allusion to Constance:

The peaceful night that round me flows,
Breaks through your iron prison doors,
Free through the world your spirit goes,
Forbidden hands are clasping yours.
The wind is our confederate,
The night has left her doors ajar,
We meet beyond earth's barred gate,
Where all the world's wild Rebels are.

Eva's portrait of her characters—even real or fictional—usually oscillate between heroic and marginal. She seems to be especially attracted by rebel figures, but without glorification of violence. The exaltation of rebellion in her writings is given by means of resistance: she projects her own ideals in her characters, in order to continue her activism through poetry (Brearton and Gillis 2012, 76). Even in her most revolutionary poems, she tries to soften, if possible, the allusions to armed conflicts or bloodshed, believing that social changes should be achieved through dialogue and a peaceful attitude (Arrington 2016, 213). In this line, freedom becomes a permanent obsession in her work, an idea that she shared with her sister Constance, even though they had different ideological approaches.

Even if all the works of Eva Gore-Booth claim for equality and give a new space to female voices, the most powerful message will come by means of *Urania*, the journal that she established in 1916 with her lifelong partner, the suffragist Esther Roper, and other thinkers of their time. The journal's ideology was against the institution of heterosexual marriage, defending "spinsterhood" as a political decision (Tiernan 2008, 128). *Urania* also argued that sexuality should not be only male-centred, so female sexual attitudes considered "deviant," as spinsterhood or lesbianism, were presented as the ideal. The concept of Sapphic love, which is subtly suggested in some Gore-Booth's writings, is evidently expressed in *Urania*.

In addition, the social constructions of gender were denied, considering that men and women could equally develop the same skills and capabilities without any difference between them. Thus, in each new issue, the journal's manifesto was repeated: "There are no 'men' or 'women' in *Urania*. *All' eisin hôs angeloi*." This last sentence, in classical Greek, could be translated as "but they are all angels," under the symbolic idea of the angel as an entity without gender, that is, all the members of *Urania* are purely intellectual, and consequently equal to each other without any gender distinction.

Although *Urania* is not generally included between the literary works of Eva Gore-Booth, because it belongs to a collective, it was essential to mention it due to the transgressive view that supposes in this context. According to Sonja Tiernan, *Urania* "constitutes a vital aspect of Gore-Booth's work, which has, to date, remained overlooked or misunderstood" (Tiernan 2012, 139). Her commitment to the journal reflects, in fact, her own feminist commitment that we can see in her poems and plays, and help us to better understand her whole work, as well as her representation of female characters.

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A HERO FOR THE MASSES AND THE GENTLEMEN: FIELDING'S REDRAWING OF THE FIGURE OF TOM THUMB

Eneas Caro Partridge
Universidad de Sevilla
ecaro3@us.es

ABSTRACT

Tom Thumb originated in medieval folk tales, and in the early seventeenth-century he was incorporated into the body of Arthurian legend as an essentially comic character. His wide popularity in the “low” genres of literature, however, changed in 1730, when Henry Fielding’s *Tom Thumb*—and its 1731 revision *A Tragedy of Tragedies*—included the diminutive hero into the tradition of tragedy. Fielding’s choice allows him to turn archaic Arthurian tragedy into comedy. He foregrounds the more popular elements of the legend as a vehicle for low humor. This study explores the reasons behind Fielding’s particular combination of high and low literary traditions meant to appeal simultaneously to both cultivated and popular audiences. He subverted tragic roles in order to create comedy, he proved his superior playwriting skills, and he launched harsh satire against both the literary and political establishment through obscure literary references and political jibes.¹

KEYWORDS: Henry Fielding, Tom Thumb, King Arthur, tragedy, comedy.

Henry Fielding is a notable figure amongst eighteenth-century writers, especially celebrated as father of the modern novel. However, it is often overlooked that, before he turned to novels, he was quite the successful playwright. His plays garnered him significant popularity, due to their signature mix of popular and incisive humor with bold political criticism, but also the disdain of some of his more “cultivated” contemporaries. Amongst his greatest successes on stage was *The Tragedy of Tragedies*, which is actually an expanded and reworked version of one of his earlier plays, *Tom Thumb*. The play was first performed at Haymarket on 24 March 1731, with remarkable success both with critics and audiences.

Quite a unique piece it was, too: its form evokes medieval romance and heroic tragedy; its theme mixes characters of high legend and folkloric tradition, and its pungent satire draws a critical image of eighteenth-century England that earned him the enmity of some powerful people. The story presents a peasant couple who,

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with the aid of Merlin the magician, become parents of the valiant yet diminutive Tom Thumb. Upon reaching manhood, he enters the service of King Arthur's court, accomplishing great deeds and earning a vast reputation that sees him knighted at the Round Table. Queen Dollalolla, Arthur's alcoholic wife, falls in love with him, but her love is kept secret, especially from King Arthur, fearless of all except her. Tom kills ten thousand giants and brings their leader, Queen Glumdalca, to Arthur, who immediately falls in love with her. As a reward, Tom earns the hand of Arthur's daughter, Princess Huncamunca, his secret love. Huncamunca is elated to hear the news, as she has also loved Tom for some time. Queen Dollalolla, however, furious that her daughter will marry the man she loves, attempts to convince Arthur to cancel the wedding. Arthur, for once in his life, stands up to his virago of a wife and tells her to be quiet. Furious at Arthur, Queen Dollalolla goes to Lord Grizzle, a courtier in love of Huncamunca and jealous of Tom, to help her break the marriage. Lord Grizzle promises the queen that he will kill Tom Thumb, though Queen Dollalolla would prefer Arthur were dead so she could marry Tom. Long story short, Lord Grizzle tries to woo Huncamunca but is rejected, tries to kill Tom, but is defeated, and eventually dies. Tom is later killed by a murderous cow offstage, the news of which prompts a killing spree, leaving seven dead bodies on stage save for King Arthur, who boasts about his outrageous fate, then stabs himself and dies.

Tom Thumb has a long history in the oral tradition, not only of England, but of the world. The tale has many similar variations worldwide, proving that the idea of a minuscule hero is an inherent motif in traditional narrative (Green 2007, 126). These related stories share names and plots similar to Fielding's: little Patufet–Catalonia's answer to Spain's Garbancito—is eaten by an ox from whom he will not escape until the animal farts him out. Japanese Issun-bōshi, “the one-inch boy,” fights “Oni,” a devil that swallows and regurgitates him. The polish “Hazelnut Boy,” whose parents wanted a child at any price, even if he was of the size of a hazelnut, was bestowed upon them by magic. Lipunyushka (Russia), Palčić (Serbia), Pinkeltje (Netherlands), Hüvelyk Matyi (Hungary) are but some of the names Tom has received around the world (Lang 2003, paragraph 12). This is, precisely, one of the most remarkable elements of Fielding's *The Tragedy of Tragedies*: how it mixes a figure from the popular classes with a figure of such historic and literary baggage as King Arthur.

Fielding is not the first to author to do this, though at which point the folkloric origins of Tom Thumb intertwine with the Arthurian myth is not clear. The earliest version of Tom as a member of the Round Table comes from the 1611 romance *Tom a Lincoln*. He's not exactly the Tom Thumb known to all, but a hero by the name of Tom who is the bastard son of King Arthur and manages to triumph in court despite being a bastard. It is hard to decide whether Tom Thumb made it to King Arthur's court at this junction in time or whether this is the first attempt at reconciling both narratives. Either way, all subsequent appearances by Tom Thumb until Fielding's *Tragedy of Tragedies*, written over a century later, have been set in the Arthurian context.

The reason why Tom was chosen to become a knight and a hero is still a mystery, especially since there are other characters of oral tradition better suited for the knightly life, like Jack, the Giant Killer. There is something about a little man in a kingly context that resonates with the collective mind: a classic rags-to-riches story. Richard Johnson's *A History of Tom Thumb*, from 1621, further proves that the popularity of Tom Thumb was significant, perhaps even growing, when Fielding came upon it.

Fielding's choice of Tom Thumb as his hero stems from a very organized and deliberate motivation: Henry Fielding was a talented writer that enjoyed success with the "low classes" but also a member of the literary elite, thus he appeals to both the high and low strata of society by combining popular elements—the original Tom Thumb—with a "cultivated" literary tradition—King Arthur—all shaped into a heroic tragedy—a genre of highest consideration—that is everything but. All elements of *The Tragedy of Tragedies* evolve with a specific purpose in mind: to attract wider audiences. Under the pen name of Scriblerus Secundus, he introduces *Tom Thumb* thus:

It is with great Concern that I have observed several of our (the *Grubstreet*) Tragical Writers, to Celebrate in their Immortal Lines the Actions of Heroes recorded in Historians and Poets, such as *Homer* or *Virgil*, *Livy* or *Plutarch*, the Propagation of whose Works is so apparently against the Interest of our Society; when the Romances, Novels, and Histories *vulgo* call'd Story-Books, of our own People, furnish such abundance and proper Themes for their Pens, such are *Tom Tram*, *Hickathrift* & c. (Fielding and Morrissey 1970, 18)

Without doubt, Tom Thumb was a widely known character in the British Isles, but he belonged to the chapbook and oral traditions, which means he belonged to an "inferior" stratum of literary culture which, in a way, could discredit Fielding's message, especially in the eyes of the most elitist critics. Because of the familiarity of the audience with his story, Tom appears as a perfect precedent for a "mock hero," his goal being to satirize the loftiness of classical ideals and heroic literature: the model endorsed by those that criticized him. In fact, Fielding's *Tom Thumb* draws on elements, such as the use of distant pasts or tragic-heroic hero aristocratic origins often seen in "serious plays" of the Restoration, like Nathaniel Lee's *The Rival Queens* (1677).

Fielding opts for a mythological transformation of Tom by including him in the Arthurian world, substituting the classical world as the high setting whose ideals it mocks, and also giving social relevance to a tale from oral tradition. *The Tragedy of Tragedies* is the result of Tom's legitimization in the literary world. However, King Arthur suffers the opposite process: Britain has had no lack of legendary kings, but King Arthur is the most legendary figure in the British Isles. Due to its direct connection with the monarchy during the Middle Ages, the figure of King Arthur became a political element in the History of England, of its kings and its high society,

which translated into an intellectualization of the myth during the Renaissance, as exemplified by Thomas Hughes's *The Misfortunes of Arthur* (1587). By setting the Arthurian court in Fairyland and mingling him with giants and amazons and little people, he is returned to a more "plebeian" context. Again, Fielding is not entirely original in this. By introducing Tom, a bastard son who triumphs at court and is placed at the same level as Lancelot or Percival, the 1611 *Tom a Lincoln* proves this degradation had already started by the time Fielding wrote his play.

With this surge of popular elements, the Arthurian myth becomes lighter, less tragic, and Fielding goes a step further by adding extra nuances lacking in his predecessors. While Tom previously relied on his popularity with the lower classes, *The Tragedy of Tragedies* includes a double discourse. It provides different appeals and rewards to a dual spectator: on the one hand, the crude sexual jokes, mock heroic comedy that emasculates kings or grotesque images of mingling giants and dwarfs—elements proper to "low comedy"—would have an audience of clear popular origins. On the other hand, Fielding expertly plays with the audience's expectations to savagely criticize political aspects of society, and especially the administration of Robert Walpole, the proclaimed "Great Man" that Fielding would be ridiculing in the figure of Tom Thumb, "the Great," "Pillar of our State" and "Preserver of my Kingdom." He would also fight literary feuds, like that of the Augustans vs. the Classics when, for example, when he ridicules the overly metaphoric in Arthur's words: "Curst, ev'ry Bard who writes! / So have I seen / Those whose Comparisons are just and true, / And those who liken things not like at all" (III.iii). While everyone might have understood the humor for itself, some jokes might be easily comprehended by both lower and higher-class spectators, some more personalized to one or the other.

The cultural know-how of *The Tragedy of Tragedies* significantly surpasses the intellectual capacities expected from the average "low comedy" consumer and directs many of its puns and jabs to one with knowledge in Latin, classical literature, etc. Fielding's play abounds in literary references and his introduction is plagued by Latin expressions. A "cultivated" public would—should—easily catch on to these attacks. The obscure references to classical texts and abundant Latinisms are neither an attempt to educate the masses, nor to show them what they are missing in the higher ranks of society. It is also illogical to expect the average commoner to be up to date and understand the political reality he was alluding to, or to care about the Augustan cause. Thus, it really is a second, parallel discourse aimed at the authors, critics, and other components of the "elevated" theatre that Fielding, and in general most Augustans, saw as old-fashioned and overrated. The choice of Arthurian setting can be seen as the author's positioning within a very adequate frame of reference, especially due to the prestige it held, and that King Arthur still remains a recurrent element in the collective imagination of the popular classes.

Leaving the satirical aspects of the play aside, more evidence of this double discourse appears morphologically. At first glance, *The Tragedy of Tragedies* positions

itself as a clear example of a tragedy: the confrontation between a courageous hero and a jealous villain who will die by his own hubris, all in blank verse and culminating in a final scene where chain deaths leave the scene empty. In fact, L. J. Morrissey notes that almost the totality of dialogue in Fielding's piece is but a well-thought meta-narrative weaved of misappropriated quotes and out-of-context paraphrases from notable writers such as Fletcher, Dryden or Thomson that fuel the comedic value of the play. Fielding takes certain resources belonging to the genre, and deforms them to create satire, whether through low-brow, sexual and scatological jokes, or the mere fact that the main hero is minuscule. Despite their ridiculous nature, these elements do not appear to affect the central structure of the play, which follows the inevitable progress of a heroic tragedy. The characters that surround Tom do not seem to be bothered, or even take notice, of his size as an obstacle to his greatness. If anything, his size only makes him more likeable, as a sort of epithet, as demonstrated when Queen Dollalolla announces the wedding of Tom and Huncamunca:

Wherefore, Oh! Blood and Thunder! Han't you heard
 (What ev'ry Corner of the Court resounds)
 That little *Thumb* will be a great Man made. (I.v)

The only instance in which Tom's size may be joking material is in the words of Lord Grizzle, when, referring to his inability to please Huncamunca, he compares Tom to a needle in a haystack, and himself to a Prussian grenadier. This exploitation of size for crude jokes is, actually, less frequent than expected. Such jokes are not truly mocking his size or manliness, but his capacity as a hero. The fact that Grizzle needs to carry out this belittlement routinely and promptly plot against him is nothing but standard classic villain vs. hero behavior. If Tom were not considered a perfectly capable hero, there would not be any need for such conspiracies. The bewilderment that Queen Dollalolla experiences when Tom's capacity is questioned in her presence only proves this point further. In the words of MacNeill: "this is a society in which a tiny hero can convincingly kill giants and be marriage material" (2012, 63).

Thus, the use of fixed formulas from "serious" theater allowed Fielding to carry out his double purpose. Notwithstanding, if the play has a dual discourse, there might be a pertinent, dual reason to its usage. After all, the Arthurian tradition in literature, and especially in theater, was not at its heyday during the eighteenth-century, apart from some residual fame from Dryden's *King Arthur* of 1691. Precisely because of this, Fielding would have maintained the narrative context in which Arthur is a legendary figure of prestige, but no longer a political weapon. Choosing Tom Thumb out of all the popular stories and images that Fielding was knowledgeable of was the perfect ensemble of elements that could service his purposes without much re-tweaking, due to its oral and literary baggage, and further promotes it by setting Arthur's court in Fairyland instead of the traditional Camelot.

The truth is that Fielding's Arthur is not exactly Monmouth's Arthur, nor the legendary hero in oral tradition, but a more international version, easily recognizable by his name, his Round Table and the presence of Merlin, but little else. This generic view has led scholars like Thomas Green to question whether *Tom Thumb* should be considered as part of the Arthurian mythos. Regardless, the Arthurian setting provides Fielding with a malleable source material he can endow with different connotations and innuendos to launch his satire. In fact, much of the same process can be applied to Tom Thumb's story, already intertwined with Arthurian myth by the time Fielding decided to use it for his play, but which had to be reactivated more than a century later.

In summary, by choosing a subject matter of popular origins and adding his less-than-subtle humor to it, Fielding's *Tom Thumb* manages to please the lower-class audiences that always attended his plays. They were abundant and provided him with economic buoyancy, proven by the success of this play. As an Augustan, he also won himself some enemies in politics and literature, but also positive reviews by his more open-minded peers. As Dudden argues, "As a burlesque of the heroics of Dryden and his school, *The Tragedy of Tragedies* is a singularly systematic, as well as brilliantly clever, performance" (1966, 60). It is to them that this play is also directed through witty satire and harsh criticism. Thus, *The Tragedy of Tragedies* subtle complexity leaves no one safe: its dual discourse mixes low-brow humor with literary quotes, scatological jokes with Latinisms. It elevates the traditional resources of the English collective imagination and ridicules those that take themselves too seriously. And above all, it proves highly entertaining.

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OF *BILLY BUDD* AND OTHER SPACES: THE DESTRUCTIVE POWER OF MALE-BONDING

Arturo Corujo-Hernández
Universitat de Barcelona
acorujhe7@alumnes.ub.edu

ABSTRACT

Melville's last work of prose, *Billy Budd, Foretopman*, provides a space of thought that facilitates social debate on issues related to the possibilities of love between men and the dangers of phallogentrism, such as war and homophobia. Based on scholars Eve K. Sedgwick's and Michel Foucault's theories on space and gender, the aim of this paper is twofold: firstly, I argue that the spatial setting of the *Bellipotent* is the main sign of meaning that conditions the plot, its narrative form, and the relationship between characters, which propitiates a context in which the issue of homophobia can be discussed despite the limitations of the period; secondly, I analyze the transformative power of the novella to question hierarchical structures of gender oppression, which results in a crisis of identity for both the characters and readers, who might feel potentially vulnerable and likely to lose their –hitherto– conception of masculinity.

KEYWORDS: *Billy Budd*, closet, heterotopia, homophobia, Foucault.

1. INTRODUCTION

Set in the aftermath of the French Revolution, *Billy Budd, Foretopman* (1924) tells the story of the handsome Billy Budd, a peaceable and gregarious sailor whose charm and charisma challenge the hierarchical organization of patriarchy by awakening emotions of friendship and love among the crew. As a result, Billy's presence precipitates the *Bellipotent* into a crisis that shakes the foundations of manhood, causing the subsequent repression of male homosexuality. At the end of the story, Billy's final execution is but the victory of hegemonic heterosexuality over homosexuality.

The following discussion is divided into two main sections that revolve around two spatial metaphors developed by Sedgwick and Foucault: the closet and the heterotopia. The former refers to an oppressive space whose equivocal privacy and illusory protection contribute to discrimination and marginalization. The latter constitutes the thread of this paper and denotes a space of change and social contestation that questions normative behaviors in relation to gender and sexuality. The structure follows an analysis of the characters: firstly, Billy is a mirror that lays bare the complexities and contradictions of human nature, destabilizing sexuality as presumably fixed; secondly, John Claggart plays the role

of the homophobic homosexual who acts as an instrument of panoptical surveillance; and thirdly, Captain Vere is the colonizer that manages both ontological and linguistic space by imposing binary oppositions upon reality, such as good and evil and male and female.

2. THE *BELLIPOTENT* AS HETEROTOPIA, PANOPTICON, AND COLONY

2.1. BILLY BUDD: THE HAWTHORNIAN MIRROR

Billy Budd has been usually ignored by scholars due to his role as object rather than as subject throughout the narrative. Focusing on Claggart's envious evil and Vere's fatal judgement, the Handsome Sailor has been merely relegated to martyrdom. However, his presence is of paramount importance for the conflict of the story and, therefore, the emergence of a naval heterotopia.

At a literary level, Billy could also be read as a token, that is, a Hawthornian symbol that awakens immoral behaviors in characters in order to reveal their real nature. *The Minister's Black Veil* is a case in point, since Hawthorne provides Reverend Mr. Hooper with a veil that hides his face from sight, a metaphor for the concealment of sin and guilt. In this respect, Rodrigo Andrés states that Billy is not "un agente de significado, sino un espejo de los significados de los otros personajes" that lays bare their inherent features (Andrés 2007, 279). In other words, what Billy's presence does is to show that identities are contradictory and unstable, making both Claggart and Captain Vere put—reluctantly—their sexuality into question.

One of the main features related to the characterization of Billy as an object of desire is his potential to create the possibility of an encounter aboard the warship. In this sense, I argue that the heterotopia emerges out of the desire for Billy. Unlike cemeteries, the heterotopic space of the *Bellipotent* does not begin with the loss of life, but with the transaction of one. Billy's impressment is in fact the trigger for the heterotopia because it inaugurates a break with the time of the novel, a temporal discontinuity that ensures a new space which is not restricted to the conceptual reality of the period.

Turning to Foucault, the relationship between power and sex could also help to shed light on the encounter between the main characters, which unravels the threads of desire that bring them together. According to Mary Klages, power is also productive because "it creates situations, relationships, and subjects" (Klages 2006, 143). In this sense, sexual power is another productive force that favors the creation of the heterotopia. Paradoxically, the characters who hold the power on board are those who feel seriously threatened by the innocent Billy Budd. Both Claggart and Captain Vere hold a high rank that is directly proportional to their status as sailors and, by the same token, as men. While the evil master-at-arms ensures full compliance with the law—that is, heteronormativity—and keeps sus-

pects of mutiny—in this case, deviant masculinities—under constant surveillance, Captain Vere is in command of the ship and rules over the crew as the absolute authority. In sharp contrast, Billy remains obedient to that power without protest and eventually faces execution, a tragedy that equates repressive power to physical determinism. In this context, sexual attraction changes the relations of power on the *Bellipotent*, resulting in an inversion of the powerful and the weak. However, Billy's incapacity to produce meaning orally leaves him unarmed before the forces of colonization because, according to Andrés, “[p]ower is in the articulation of language” (Andrés 2011, 133). The unique conditions of the *Bellipotent* in time and space make Billy's presence sexually powerful in a context of militarized masculinities; and yet, he is unable to subvert the relations of patriarchal power.

With reference to the narrative structure, I want to draw attention to the influence of the directions of desire. As Joseph Bristow points out, “desire [...] moves in too many pleasurable networks,” as if it were “cables and sockets that carry electricity” (Bristow 1997, 130). Consequently, its circuits leave a disorderly and anarchic trace that Deleuze and Guattari call rhizome, a name that originally denotes an underground plant whose roots grow horizontally. As has so often been the case in the past, Western thought follows the model of a tree in its development by emerging from a point of origin into a different set of branches that grow vertically. In sharp contrast to this arborescent system, rhizomatic structures follow neither a top-down nor a bottom-up fashion. Instead, they grow in all directions spatially, changing the complete architecture of meaning together with the structure of the novel.

In this sense, the development of the novella is not conceived as a thread that follows a linear progression. Rather, the story is an encounter without a beginning, a middle, and an end. In fact, characters are not embarked upon a process of self-discovery in which they could evolve and grow psychologically. Eventually, there is no achievement, but an interruption of desire, being switched off temporarily—or rather, repressed—because the object of desire is eliminated together with the heterotopia.

2.2. JOHN CLAGGART: THE EYE POWER

In this section, I want to demonstrate that the *Bellipotent* could be read as a microcosm of political and social reality that reflects real mechanisms of power and control through institutions such as the prison and the hospital, imposing discipline upon individuals in order to avoid deviance and ensure compliance with heteronormativity. In this context, John Claggart is an instrument of surveillance who eventually becomes mentally ill.

In this respect, I want to draw attention to the panopticon, a circular prison that illustrates a paradigmatic change from the medieval dungeon in which criminals were isolated from society as monsters to a visible place from which

people could be observed at all times, a position that facilitates surveillance and control under the pretext of guaranteeing security and peace. It is precisely this function that Claggart carries out onboard. However, this character represents the Foucauldian panopticon not only as a medium of government control, but also as a generator of paranoia. Alluding to the use of cameras that regulate behavior in society, Foucault states that physical violence is no longer necessary due to a constant gaze whose weight the individual ends up interiorizing, becoming his own overseer. Consequently, Sedgwick argues that his paranoia is the result of the coexistence of homosexuality and homophobia, two contradictory personality structures that create an internal conflict (Sedgwick 2008, 100). The impossibility to reconcile these two states of being leads him, firstly, to paranoia and, eventually, to destruction. Furthermore, his physical position allows him to manipulate perceptions by showing what he is not instead of what he really is, taking advantage of his own opaqueness and ambivalence as a strategy to remain in the closet. As Barbara Johnson states, his attempt to control “the arbitrariness of the sign for his own ends by falsely (that is, arbitrarily) accusing Billy of harboring arbitrariness, of hiding a mutineer beneath the appearance of a baby” is what results in his own defeat (Johnson 1980, 85).

In an attempt to explain the reasons for his evil deeds, John Claggart has been defined as mentally ill, a diagnosis that deserves further attention in light of space theory and medical discourse. Institutions like prisons and hospitals are discourse-generators in that they create identities such as criminals and patients along with police officers and doctors. Conversely, discourses can also work as producers of knowledge by means of spatial metaphors. As Foucault observes, there is an empirical shift from function to space in relation to science in general and medicine in particular. In the 18th century, doctors asked patients the question “What is the matter with you” in order to identify pathologies, but it was substituted by “Where does it hurt?” (qtd. in West-Pavlov 2009, 115-116). From then on, medical discourse adopted spatiality as the new paradigm of knowledge that helped to reframe the object of scientific inquiry, allowing doctors to find the cause of the disease spatially. In the novel, the relationship between the narrator and the master-at-arms is a case in point, since they play the role of doctor and patient respectively. At the beginning of chapter 10, the narrator asks “[w]hat was the matter with the master-at-arms?” (Melville 1998, 256) as if it were a rhetorical question intended to speculate about his distaste for Billy, but this should be taken as a question addressed to readers, who can speculate from their vantage point. However, Claggart remains inscrutable because the narrator does not ask the right question. After all, his internal conflict is a matter of space owing to his ambivalent position as a linguistic sign.

2.3. STARRY VERE: THE SPATIAL COLONIZER

Having covered the most important issues related to the opposition between protagonist and antagonist and its effects upon the construction of a heterotopia and a panopticon respectively, I want to address the morally obscure Captain Edward Fairfax Vere and his political and personal control of the *Bellipotent* as well as his management of public and private spaces on its very boards. In this context, Foucault states that “[d]octors were, along with the military, the first managers of collective space” (Gordon 1980, 151), but Captain Vere also rules over the hospital. I argue here that his masculine hegemony is a direct result of, on the one hand, a rank coextensive with patriarchal masculinity—that is, the *pater* as the ruler—and, on the other hand, a cultivated and educated character whose eloquence and intellectual superiority is equivalent to a dictatorial power in its subtle but perverse manipulation of the law. These features come to prominence once Billy kills the evil master-at-arms, an episode that triggers the controversial debate on punishment and forgiveness. Unfortunately for Billy, Vere’s position along with his superior use of language are his tools to persuade the officers to sentence Billy to death. In this sense, Vere’s divine position is comparable to that of God in relation to his physical elevation and performative power of language, a comparison that facilitates the understanding of the role of language as a creator of reality¹. There is a passage that clearly illustrates the performative power of words the very moment that Billy is falsely accused of mutiny. At first, Vere asks him to defend himself through the intimidating imperative “Speak, man!,” thus becoming even more nervous than before. As a result, the Captain tries to mitigate his state of nervousness by kindly adding that “[t]here is no hurry, my boy. Take your time, take your time” (Melville 1998, 273). This final statement is what makes Billy kill Claggart, an impulse triggered by words that address a particular kind of masculinity. Therefore, Captain Vere lowers his status as a male sailor, putting him under pressure to perform as an impulsive child rather than as a judicious man. While Billy remains linguistically armless, Andrés states that Vere is linguistically powerful because “su palabra se convierte en ley,” alluding to the fact that he kills Billy by means of words and even body language. Indeed, mortal punishment is decreed by “a nod from the general” (Andrés 2007, 285).

My final hypothesis—and the conclusion to this section—is that Melville draws a parallelism between the physical and conceptual space managed by Captain Vere. According to Ann Douglass, Captain Vere “respects the boundaries between

¹ Linguist J.L. Austin argues that there is a correspondence between saying something and doing that something. Known as the speech-act theory, this philosophy of language explains the authoritative power behind acts of speech such as promising and ordering. For further information, see *How to Do Things with Words*.

the public and the private” (qtd. in Sedgwick 2008, 114). However, he leaves the *Bellipotent* as a field dependent upon his capricious definitions of the public and the private, thus creating spatial ambiguity. In this respect, this naval colonizer takes advantage of his mastery over spaces to neutralize the distinction between sanity and insanity and, by the same token, liberty and confinement, thus avoiding a diagnosis for his state of mind. However, the private scenes are also public in the sense that there are always people present in them, observing and judging situations. The only episode that seems to be private is the closeted interview between Billy and Vere because not even the reader is allowed to witness what happens inside.

Finally, I want to reflect on Vere’s spatial control of spaces and the subsequent codification of desire by looking at one of the most quoted—and ambiguous—sentences of the novella: “Who in the rainbow can draw the line where the violet tint ends and the orange tint begins? Distinctly we see the difference of the colors, but where exactly does the one first blindingly enter into the other?” (Melville 1998, 275-276). According to Andrew Delbanco, “[t]he rainbow was Melville’s metaphor for culture” (Delbanco 2005, 113). Although it seems surprising to find one of the main symbols of the LGBT community in a text of the 19th century, I believe that the hidden meanings behind the rainbow are precisely what Herman Melville should be praised for: a non-normative sexuality and, above all, tolerance for its multiple manifestations. In this context, all the colors of the rainbow stand for a continuum of sexualities that are difficult to categorize given their unclear ends, resulting in an anti-homophobic message that reminds of the current debate on the deconstructive dangers of annihilating the labels for sexual orientation.

3. CONCLUSIONS

Firstly, coming out is dangerous, but it seems to be the only way to achieve political recognition in order to spark debates on controversial issues. Coming out is, therefore, the previous step to arrive at the heterotopia. In this context, the *Bellipotent* is a public space of change and social contestation thanks to—and spite of—Billy Budd, John Claggart, and Captain Edward Fairfax Vere. These characters play different roles in terms of the function they fulfill as well as the space they occupy, originating an encounter between the characters and readers arranged by an unreliable narrator.

Secondly, there is a heterotopic parallelism between the novel and its eponymous protagonist. On the one hand, Billy stands for a mirror that lays bare the complexities and contradictions of human nature, which destabilizes one’s identity as presumably fixed. On the other hand, the text itself becomes a heterotopia whose effect is even more powerful than those literary elements that remain in a world apart. In other words, the novella is not only a literary artefact, but also another mirror that bridges fiction and reality as well as narrator and reader.

To conclude, what Melville's last masterpiece seems to anticipate is the difference between utopia and heterotopia. While the utopic refers to books as windows to ideal–yet unreal–worlds, the heterotopic makes readers feel uncomfortable and, therefore, eager to look at themselves in relation to the evils of their time. *Billy Budd, Foretopman* is, therefore, the very manifestation of the transformative power of literature.

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THE SECRET BEHIND ALICE MUNRO'S AUTOBIOGRAPHICAL WRITINGS¹

Mercedes Díaz Dueñas
Universidad de Granada
mdiazd@ugr.es

ABSTRACT

It is widely agreed that secrecy constitutes a central dimension in any literary text. Jacques Derrida and Emmanuel Levinas, among others, have dealt with this question and Matei Calinescu developed this theory from a narratological point of view. This paper attempts to assess the role of the secret in the articulation of Alice Munro's self-proclaimed autobiographical stories published in her last collection *Dear Life*. Applying Calinescu's theoretical framework, the present paper concludes that because Munro purports to disclose some of her feelings, readers expect to be made privy to matters that have a secret dimension. In addition, narrative information is often withheld in the course of her narratives to be finally revealed (or not). The reader's inquisitiveness is awakened more powerfully by the promise to reach a non-fictional secret knowledge through fiction. Nonetheless, Munro's tentative approach to autobiography entices the reader to keep questioning and attempting to disclose other secrets.

KEYWORDS: Alice Munro, secret, contemporary short story.

It may be that what draws many people to the study of literature
[...] is a fascination with the possibilities of secrets
(BENNETT & ROYLE 2004, 241)

1. INTRODUCTION

Taking into account the importance of secrets in literature, and particularly in Alice Munro's stories, this paper assesses the role of the secret in the articulation of Alice Munro's self-proclaimed autobiographical stories published in her last collection *Dear Life* (2012). Her stories, in general, are outstanding in dexterously offering the secrets that crackle beneath the appearance of ordinary lives. Through her use of the secret, she often renders common feelings and characters surprising and exceptional. The question is: how does the foregrounding of the

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autobiographical element contribute to a different engagement on the part of the reader and to the final effect achieved in these stories?

2. THEORETICAL BACKGROUND

It is widely agreed that secrecy constitutes a central dimension in any literary text. Among many others, Jacques Derrida (2001) and Emmanuel Levinas (1969) have dealt with this subject. Focusing on a more specific aspect, i.e. from a narratological point of view, Matei Calinescu affirms that fictional works can be seen “as skillful manipulations of the possibilities offered by the concealment/disclosure of meaning” (1994, 448).

According to Calinescu, the dynamics of concealment and disclosure works in four ways. First of all, the very structure of narrative is analogous to the structure of hiding/disclosing a secret or a series of secrets. Secondly, readers of narrative texts are made privy to events that have a secret dimension. In addition, narrative information is withheld, hidden and finally revealed (or not revealed) so as to stimulate the reader’s inquisitiveness. Lastly, textual concealment may acquire an intertextual dimension (1994, 448-449).

Alice Munro’s use of secrets that “are glimpsed but remain untold” (Bennett & Brown 2002, 660) and her use of indeterminacy both in her verbal discourse and also in her narrative method (Nischik 2007, 208) make her texts an excellent ground to explore these assumptions about the working of secret as a theoretical tool. Furthermore, as Thacker claims, “autobiography lies at the very core of Munro’s celebrated ability to offer stories of such precision, such haunting beauty, and finally, such verisimilitude” (1988, 155).

3. CORPUS

Applying this theoretical framework, the present paper analyses the last four stories of Alice Munro’s last volume *Dear Life*: “The Eye,” “Night,” “Voices” and “Dear Life.” “The Eye” is narrated from the point of view of a five-year-old girl, who has to cope with the birth of two younger siblings and the death of her babysitter, while exploring her relationship with her mother. “Night” has a 14-year-old as the protagonist and narrator. This time, the teenage girl addresses her relationship with her sister and father during her recovery after an illness. “Voices” goes back to a ten-year-old narrator and the impact the voices of a group of British soldiers comforting an affronted young prostitute had on her. Finally, “Dear Life” takes the point of view of the senior experienced narrator, who traces moments of the family history and pays homage to her parents, especially her mother.

They are grouped under the heading “Finale” and are introduced by the author with an explanation stating that “[t]hey form a separate unit, one that is

autobiographical in feeling, though not, sometimes, entirely so in fact" (2012, 255). This narrative purports to hide some facts while disclosing some feelings, which seems counterintuitive as we would expect feelings to be kept secret to protect oneself, while facts are supposedly there for anyone to be aware of. Munro has been able to create an apparently ordinary universe that is deeply disturbing because it hides and exposes at the same time universal human feelings, desires and fears that can leave no reader indifferent. Notwithstanding, readers of these four stories are conceded access to feelings that have a private and previously secret dimension. In addition, narrative information is often withheld in the course of the story to be finally revealed (or not revealed). The reader's inquisitiveness is awakened more powerfully by the promise to reach a non-fictional secret knowledge through these stories.

4. AUTOBIOGRAPHICAL OR FICTIONAL?

The fact that Alice Munro locates her stories mostly in semi-rural southern Ontario, where she grew up and where she now lives, seems at first sight to invite an autobiographical reading, particularly of her first person narrations. Different critics, such as Coral Ann Howells (2016), Robert Thacker (2005) or Stephen Scobie (2004) have devoted their attention to this aspect. We may agree with McGrath that Munro has never been an autobiographical writer in the strictest sense. Nonetheless, he recognizes:

certain themes and patterns in the stories more or less parallel the trajectory of her own life: a dreamy, misunderstood girlhood in hardscrabble western Ontario; an early marriage and move to Vancouver; children, separation, divorce; the death of parents; a return to that Lake Huron landscape, now inevitably altered; the contents and discontents of middle age.²

It could be argued that these parallelisms between Munro's life and her stories, however, just tell us that she has been elaborating on her life experiences in her writings, which can only be regarded as natural.

She has frequently been asked about the veracity of the content of her stories and she has addressed this issue repeatedly, not only in direct answer to these questions, but also in many of her stories. For example, the final story of *Lives of Girls and Women* (1971), entitled "Epilogue: The Photographer," already deals with the relationship between fiction and reality. The narrator, who is plotting

² A version of the *New York Times* online review appears in print on November 18, 2012, on Page BR11 of the *Sunday Book Review* with the headline "The Sense of an Ending."

a novel in her head, which allows her to forget all her daily troubles, explains how she alters some of the elements of reality to suit her narrative purposes and acknowledges that sometimes “*niggling* considerations of fact would pop up” (243 [emphasis added]). The narrator feels that she is obliged to make her story verisimilar.

However, following Shama, we might speculate that Alice Munro has shunned purely autobiographical writing. She seems to have been concealing, partly at least, her real-life experiences and the feelings created by those events from her readers for a long time. The fact that three of the stories that finally appeared in *The View from Castle Rock*³, which she presents as fairly autobiographical, were written at earlier points in her writing career, but were not chosen to be part of previous collections, seems to point in that direction. The reader might not be aware of these choices of compilation, but is certainly made aware of the disclosure in the opening of the “Finale.” Surely reviewers such as Shama did not overlook this aspect: “Munro offers something striking in *Dear Life*: a distinct turn to autobiography and a revealing window into the workings of her mind.”

In an interview published by *The New Yorker* when her collection *Dear Life* was released, Munro explained its autobiographical content: “I have used bits and pieces of my own life always, but the last things in the new book were all simple truth. As was—I should have said this—‘The View from Castle Rock,’ the story of my family, as much as I could tell.”⁴ As an aside, we need to point out that it is significant that Munro often makes allowances for the partiality of her recollections or the limitations of her knowledge about what she writes, as above when she ends her statement with the coda “as much as I could tell.” This is relevant, because frequently the secrets that the reader discovers (or not) in her stories are precisely based on the ignorance of her infant narrators about certain aspects.

Nonetheless, the question remains: why should it be of any importance whether the stories are more or less autobiographical? It is significant undoubtedly, because the readers’ approach to the text and to the secrets it uncovers is completely different. De Man certainly did not underestimate this point when he explained that autobiography “is not a genre or a mode, but a figure of reading or of understanding that occurs, to some degree, in all texts” (1979, 921). Here the critic introduces a more nuanced analysis of autobiography: rather than considering it a dichotomy between autobiographic and non-autobiographic, it is perceived as a variable constitutive element.

The key issue is that readers of Munro’s “Finale” will read to uncover secrets about her life. The effect was not the same when she wrote in the introduction to

³ “Home” (1974), “Working for a Living” (1981), and “What Do You Want to Know For?” (1994).

⁴ “On ‘Dear Life’: An Interview with Alice Munro,” by Deborah Treisman.

The Moons of Jupiter: "Some of these stories are closer to my own life than others are, but not one of them is as close as people seem to think" (1982, xiii). The move to a more autobiographic content is reflected in *The View from Castle Rock*, where she conceded in its Foreword that the stories contained in that volume were "closer to my own life than the other stories I had written," although they were still *stories*, in contrast to the "Finale," where she wrote that they were "not quite stories" (2012, 255).

5. SECRETS

Parallel to the dichotomy between fact and fiction runs the ambivalence of real people's lives: "People's lives, in Jubilee as elsewhere, were dull, simple, amazing, and unfathomable –deep caves paved with kitchen linoleum" (1982, 249). The adjective "unfathomable" takes us back to the idea of secrecy. People's lives, in reality and in Munro's fiction may seem boring, but are at the same time extraordinary and difficult or impossible to comprehend. They are full of secrets and Munro uses these secrets to construct her stories.

In "The Eye" the young narrator invites the reader to share with her the moment when she starts hiding her feelings from her mother, how she starts having her own opinions, her first secrets. "I could think what was true and what wasn't. I knew enough not to speak about this to anybody" (2012, 258). The reader also partakes in her speculations about her mother's feelings: "My mother wanted something very badly. Was it nice friends?" (2012, 263) and how the child's feelings evolve: "And something in me was traitorous, though she didn't know why, and I didn't know why either" (2012, 263). Yet, the main anecdote in the story is her confrontation with the dead body of her former babysitter, Sadie. Again, the reader is let in on her secret feelings: "I would never have to admit the truth, which was that I was desperately scared of any dead body" (2012, 267). The main secret of the story appears towards the end, when the narrator looks at the dead body: "her eyelid on my side moved" (2012, 269) and she only shares this experience with the reader: "I did not dream of calling anybody else's attention to what was there, because it was not meant for them, it was completely for me" (2012, 269).

The reader gains access to the narrator's feelings and is allowed to know what nobody else, not even her mother, learns from her. The interest and attention of the reader is driven by the disclosure of the narrator's feelings about how she acts to establish some distance with her mother, how she feels about Sadie and how she changes her mind about her belief that Sadie opened her eye, which hooks the reader until the last line of the story.

"Night" establishes a contrast between the narrator's relationship with her mother and with her father. In this story the secret that articulates it appears on its 6th page: "I was not myself" (2012, 276). The reader learns that she feels the urge to strangle her sister during her sleepless nights while she is recovering from

an illness, and later she confides it to her father. Many of the questions posed by this story remain unanswered: Was the lump extracted together with her appendix a malignant tumour? Where did the thoughts about killing her sister come from? What did they mean? The only solace is that after the conversation with her father, the narrator can finally sleep.

"Voices" continues to delve deeper into the relationship between mother and daughter. The narrator is less reliable than in the previous stories and frequently wonders whether her memories are trustworthy. In addition, the perspective of the ten-year-old child does not allow the reader to get the full picture of what really happened to Peggy, the young prostitute attending a party: "What was going on? I had no way of knowing" (2012, 296). And neither has the reader.

The last story, "Dear Life," does not focus on one particular moment of the narrator's life, but offers some episodes of family history. The secret revealed at the end of the story is that the house Munro and her family inhabited had been the home of the mysterious Mrs Netterfield. Yet, the most relevant aspect of this story is that it pays homage to her mother, describing the evolution of their relationship and acknowledging that at a mature age, she misses talking to her mother, whom she had rejected so often as a child and neglected as a young woman. Still, in the same way that Munro does not pass judgement on her characters, she does not condemn herself. On the contrary, this is a story of forgiveness, about forgiving oneself. The book ends on the following note: "We say of some things that they can't be forgiven, or that we will never forgive ourselves. But we do—we do it all the time" (2012, 319).

6. CONCLUSION

In conclusion, through these various narrative mechanisms, the secret articulates the disembedding from totalitarian communities, most noticeably the patriarchal state, since it allows narrators not to judge and not be judged because of certain behaviours. Furthermore, the (pretended) autobiographical character of these stories adds a further component of disclosure of what the reader is invited to accept as real revelations of the author's feelings. Nonetheless, Munro's tentative approach to autobiography in her explanatory note ("I believe they are the first and last—and the closest—things I have to say about my own life." [2012, 255]) entices the reader to keep questioning and attempting to discover how much has been revealed and how much remains hidden. Finally, it invites the critic to agree with Miller's interpretation of Derrida's approach to secrecy in literature: "A literary text ... says what it says. It cannot be forced to say more than it says" (1994, 17).

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LA TRAGICOMEDIA DE LA EDAD DE TRUMP Y LA NUEVA FRONTERA

Juan G. Etxeberria
Universidad Complutense de Madrid
juanetxeberrria@filol.ucm.es

RESUMEN

A sus 70 años y tras 100 días de gobierno, analizaremos el liderazgo de Trump como vuelta a una masculinidad nociva. El déficit democrático intergeneracional desde Reagan ofrece al “gray vote” revalidar mitos a lo Horatio Alger. La política como una cuestión de testosterona ha regresado a Washington. Una temeraria política internacional bajo las leyes de la frontera; y, en asuntos domésticos, el “Make America Great Again” como fantasía nacionalista basada en la remasculinización del país. Trump recuerda tanto a Reagan que su gerontocracia evidencia que más que nunca: “Government is the problem.”

PALABRAS CLAVE: Donald Trump, masculinidad, edad, frontera, Ronald Reagan.

ABSTRACT

After Trump's first 100 days in office, this paper will analyze the presidency of this 70 year-old leader giving consideration to the implications of the return of pernicious masculinity. Since Reagan the intergenerational democratic deficit offers the grey-vote the possibility of renewing Horatio Alger-like myths. Testosterone-fueled masculinity is back in Washington. The law of the frontier rules international politics whereas domestic policies are governed by the nationalist slogan, “Make America Great Again”, which seeks to ensure the country's remasculinization. Trump resembles Reagan to such an extent that his gerontocracy reveals that more than ever “Government is the problem.”

KEYWORDS: Donald Trump, masculinity, age, frontier, Ronald Reagan.

1. INTRODUCCIÓN

Desde las últimas elecciones estadounidenses en noviembre de 2016, la escena política del país se ha tornado en tragicomedia, tanto por el tono humorístico de Donald Trump como por las consecuencias trágicas a nivel nacional e internacional. Al igual que en las tragicomedias de Plauto, es imposible predecir el final del mandato del presidente 45. Debido a su propia imprevisibilidad, es más seguro analizar el significado de la llegada del inquilino más viejo a Washington y los cambios que entraña, una dinámica propia de un género en que dioses y hombres, señores y criados, intercambian sus papeles, y así explicar las líneas políticas de este absurdo que puede acabar en comedia negra.

2. MAKE AMERICA OLD AGAIN

Con 70 años, Trump arrebató a Reagan, por meses, el honor de ser el residente más veterano de la Casa Blanca, devolviéndola a la tercera edad y al mundo de los 80 del actor presidente, la época en que Trump construyó su imperio económico. Por haber nacido en 1946, ya en campaña hizo pública una carta de su médico con fecha del 4 de diciembre de 2015 donde se aclara: “Mr Trump [...] will be the healthiest individual ever elected to the presidency” (Boult 2015, n.p.); y, tras ser elegido, la portavoz Hope Hicks confirmó en un correo electrónico, “[t]he President-elect is extremely healthy, with excellent genes and great energy and stamina” (Bernstein 2017, n.p.). A pesar de no facilitar más información, todo indica que puede vivir más allá de los 78,8 de la media nacional. La alarma podría venir de la plaga del Alzheimer, que a partir de los 60 se multiplica exponencialmente hasta afectar a la mitad de la población de 80 años, existiendo el precedente de su padre Fred, quien lo padeció durante cinco años.

Convertir el estado del lóbulo central en asunto de estado nos devuelve al presidente Reagan, cuyo tardío diagnóstico lamentablemente no pudo cambiar algunas de sus decisiones. Si bien ciertos problemas de expresión verbal, agresividad y manía persecutoria pueden ser los primeros síntomas de deterioro o demencia senil también en el caso de Trump, la sabiduría tradicionalmente asociada a la edad avanzada sigue pesando entre el pueblo, reafirmandose en textos como *La república* de Platón donde está claro que, “deben ser más viejos los gobernantes y más jóvenes los gobernados” (2008, 306). El “voto gris,” favorecido por el envejecimiento demográfico e interesado en la *res pública* porque son destinatarios de prácticamente la mitad de los presupuestos federales entre sanidad y pensiones, asegura el poder económico, financiero y político de los mayores, “America is becoming a gerontocracy. In the 2012 election, older adults out-powered all other age groups with 72% of men and women 65+ voting, while only 45% of those 18-29 did” (Dychtwald 2016, n.p.). Se evidencia así el déficit democrático intergeneracional, un conflicto de intereses acentuado desde que en los años 80 se constituyera el *lobby* de las Leadership Council of Aging Organizations (LCAO) que defendiera los intereses de ese 15% de norteamericanos. Aunque de momento no se conoce la relación entre los casi 50 millones de jubilados y los casi 63 millones de la candidatura de Trump, nadie cuestiona su papel en la victoria del candidato, cuyo eslogan, “Make America Great Again,” es un guiño al pasado. En edad de jubilarse, Trump dirige la mayor potencia mundial y es evidente, sin caer en *ageism* o gerontofobia discriminatoria, que favorece el dominio de su grupo.

3. VUELTA AL REAGANISMO

La ley del péndulo político provocó, además, que los 47 años del quinto presidente más joven, Barack Obama, trajeran lo opuesto. Pero la edad no es la mayor diferencia; y aunque se echa de menos la seducción del discurso político de Obama y su retórica clásica siguiendo a Emerson, “Speech is power: speech is to persuade, to convert, to compel” (2010 [1875], 50), lo que no se puede olvidar es que su equilibrio entre razón y emoción, humor y conocimiento, así como el liderazgo desde la humildad, la honestidad y la convicción, sirvieron para sacar al país de la peor crisis interna desde 1929, rescatando las finanzas, resucitando sectores como el del automóvil y ofreciendo asistencia sanitaria a 20 millones de personas.

El enfrentamiento con el populismo de telebasura y recetas clásicas republicanas de Trump es inevitable. Como el “birther movement” demuestra, el apóstol de la antipolítica nunca aceptará que quien se despidiera de su cargo resaltando la importancia de los libros naciera en su mismo país, pues Trump nunca ha tenido tiempo para la lectura, salvo obras de autoayuda. Ante las dudas geográficas, definitivamente la brecha ha de ser temporal. Lógicamente, el último *baby-boomer* en el poder se siente mucho más próximo a presidentes como Reagan, quien consiguió que la *me-generation* volviera a creer en sí misma.

La relación entre ambos se debate hoy en día, aunque se discute principalmente sobre cuestiones de personalidad, más que de ideología. Las prioridades de Trump en recortes fiscales, derogación de regulaciones energéticas, proteccionismo comercial, refuerzo de la Fuerzas Armadas y el muro en la frontera con México, así como un plan agresivo contra el yihadismo, no ofrecen dudas sobre la herencia de una era iniciada 35 años antes. Por entonces Reagan dominaba la opinión pública a través de los medios, controlaba los organismos judiciales e introducía cambios en el orden constitucional desde su discurso de investidura y su famoso: “Government is the problem” (Reagan 1981, n.p.) al bajar la carga fiscal de las rentas más altas, recortar el gasto público, desregularizar la actividad comercial e incrementar los gastos de defensa. Así, el *best-seller* de Laura Ingraham, *Billionaire at the Barricades: The Populist Revolution from Reagan to Trump* (2017), insiste en el populismo conservador como la fórmula del éxito de ambos, y añade que la clave para Trump será mantenerse fiel a los desencantados con la aristocracia política y no alterar su perfil populista.

Saber leer las necesidades en tiempos de crisis y encontrar las promesas adecuadas para levantar los ánimos nunca ha necesitado de grandes partidos. De hecho, la posición de “outsiders” explica que, al no formar parte de la casta, los votantes los identificaran con la causa de devolver el poder al pueblo, lo que atrajo para Trump incluso el voto tradicionalmente demócrata de los *blue-collars* de estados como Indiana, Iowa, Wisconsin, Michigan, Pennsylvania u Ohio. El voto *hillbilly* fue para el héroe *anti-establishment* y sus prioridades, “America, first,” olvidándose de la globalización o la paz mundial. Todo ello atrofiaría su capaci-

dad para decidir libremente, así como su interés por la economía del pueblo, con impuestos bajos y dinero en el bolsillo, auténticos fundamentos del nacionalismo económico proteccionista. Junto a esto, su política exterior, menos intervencionista, también vuelve al ideario de Reagan. La pervivencia de su mitificación se sustentó en la capacidad de “*the quintessential macho president*” (Orman 1987, 18) para trascender la realidad, una habilidad que mantuvo a lo largo de sus dos mandatos basándose en lo que Dallek denomina, “*The Politics of Symbolism*” (1999 [1984]), que le valió para acabar con los mayores índices de popularidad, incluso tras descubrirse sus estragos en las arcas del estado y en la higiene del sistema.

4. EL ESPÍRITU DE LA FRONTERA

Si ninguna cuestión real empañó su figura es fundamentalmente porque Reagan invitó a sus conciudadanos a celebrar los valores tradicionales cabalgando por el territorio de la mitología propia y apelando a la ley de la frontera. El retorno de los mitos como superación de un momento crítico ayudó a restablecer el orden en la frontera, el territorio americano por antonomasia donde la ley del más fuerte marca la vida y la muerte sustentadas por la construcción de la masculinidad hegemónica. La narrativa mitologizada estadounidense es una lucha a muerte entre la naturaleza y la civilización, una línea que une la identidad nacional a la capacidad de sobreponerse a los propios límites para conquistar, a través de la violencia, nuevos espacios de bienestar y riqueza. A la manera de los protagonistas de James Fenimore Cooper, el héroe de la frontera traslada la ética de la violencia a todo contexto donde la armonía de la comunidad se vea cuestionada por el mal, y solo su sangriento liderazgo conduce a la victoria. Richard Slotkin denomina “*regeneration through violence*” (1973) a tal recurso que se aplica desde la expansión hacia el oeste hasta el último ejemplo de la maquinaria capitalista como justificación de esa válvula de escape. El conflicto que distingue al yo del otro ritualiza la violencia fundacional y permite establecer las pautas de comportamiento del hombre que, amenazado, reacciona violentamente para fortalecer el *statu quo*.

No es casual que las coordenadas de este territorio entre realidad y fantasía encuentren su mejor acomodo en la masculinidad hegemónica. No existiría épica patria sin tal legitimación de la violencia, ni retórica masculina opuesta a la feminidad sin contar con el recurso al valor y la fuerza para dejar claras, aparentemente, la seguridad en uno mismo y la capacidad de liderazgo. Lo que la teoría del macho alfa explica fácilmente entre los primates, a los politólogos les cuesta más, ya que no es sencillo olvidar los delitos y el desprecio por las instituciones en un sistema fuera de los límites del neolítico. Sorprende pues, a pesar del shock nacional tanto por los atentados del 11-S, como por la crisis financiera de 2008, que en el siglo XXI, el país aspire aún exclusivamente al orgásmico placer del destino manifiesto.

5. LAS CARAS DEL *JOKER*

La catarsis de la remasculinización para paliar la sensación de desorientación explica el ascenso de la derecha paleoconservadora que Trump ha vendido como regeneración nacional, “ours was not a campaign, but rather an incredible and great movement made up of millions of hard-working men and women who love their country and want a better, brighter future for themselves and for their families” (2016, n.p.). Quien juega con la conciencia postraumática nacional y aplica la cultura del miedo a un pueblo que vive la “irreality of American daily life” de Žižek (2002, 14), con casi la mitad del electorado pensando, en contra de la realidad, que el desempleo subió con Obama (Public Policy Polling 2016, n.p.), se sirve de rituales de viril onanismo y demagogia política, transformando el país en un circo donde él es el jefe de pista, el domador y la fiera, pero además, el payaso; un personaje de ficción que solo puede encontrar referencias dentro del mundo del cómic, como por ejemplo, en el políedrico *Joker*, doblado o no por Mark Hamill (2017, n.p.).

Por primera vez en su historia reciente su presidente no oculta una naturaleza que, contrariamente a Reagan, se presenta como egoísta, negativa y vengativa. El enigma sobre su carrera presidencial se explica como todos sus ególatras retos, sin motivación económica: “I DON’T do it for the Money [...] I do it to do it. Deals are my art form. Other people paint beautifully on canvas or write wonderful poetry. I like making deals, preferably big deals. That’s how I get my kicks” (Trump y Schwartz 1987, 1). Esta primera frase de su *The Art of the Deal* aclara sus veleidades artísticas, pero, sobre todo, su necesidad de diversión como impulso, como *élan vital*. Su espíritu burlón, alimentado por el morbo de recibir el legado de Obama desde la humillación en la cena de periodistas de 2011, disfrutando del odio y el rencor, propios de un *revenge play* shakesperiano; una característica del lado oscuro de un payaso que destroza a sus enemigos, como ha repetido, nunca golpeando hasta que es golpeado, pero devolviendo los golpes con diez veces más fuerza.

El anarquismo socarrón y lúdico del Scrooge contemporáneo busca reventar el orden creando confusión y caos a su alrededor, para así destripar una sociedad que ignora su valía. El bufón se ríe del mismo sistema del que se alimenta y amenaza a quienes confían en lo social. Su desordenada mente quiere desenmascarar la farsa oculta tras lo políticamente correcto y siembra el terror con actitudes provocativas. Su amoralidad y distanciamiento ético son fiel reflejo del monstruoso vacío escondido tras la sonrisa tallada a fuego en su rostro; el salvaje descontrol de sus acciones y predicamentos resalta el espectáculo de su universo, el mundo de la posverdad, que Trump ya dominaba antes de existir, al promocionar sus bravuconerías financieras, “The final key to the way I promote is bravado [...] That’s why a little hyperbole never hurts. People want to believe that something is the biggest and the greatest and the most spectacular” (1987, 58). El poder posfactual de su *tuit-politics* se venga del poder de los medios de comu-

nicación de masas; su perfil de *troll* enreda el panorama político, polemizando a golpe de 140 caracteres y enseñando los dientes a quienes imponen cordura. Sus mensajes, dirigidos a que su tribu se identifique emocionalmente, escandalizan a la par que polemizan. Su obsesiva *tuitercracia* obliga a la polarización a favor o en contra, apelando a que se constaten las gamberradas de quien desinforma con la intención de alimentar un discurso sin significado, pero con el peso de significantes dotados de carga afectiva para redimir al país. Bajo su aparente *joie de vivre* se transmite una pulsión de muerte, ambos anzuelos para su masa acrítica, ya que su fantasía de capitalismo hedonista es su única justificación ideológica; y la energía de la violencia flotando en narrativas del bien y del mal participa de un patriotismo terapéutico más atractivo aún en momentos de frustración.

El salvador radicaliza la presidencia presidencialista estadounidense y se erige en líder carismático y mesiánico de sus fanáticos seguidores desde el “anestesiamento catódico” de Georges Balendier (1994, 13). Su enfermizo vínculo sentimental mutuo compensa carencias afectivas por ambos lados, subsumiendo, por una parte, la conmoción de este final de las vacaciones y, por otra, el lado más vulnerable de quien, miembro de honor de la *me-generation*, nunca ha crecido emocionalmente ni ha mostrado su intimidad. Así lo aclaró la madre de sus primeros hijos, Ivana, quien, tras 15 años de matrimonio, confesó a Michael d’Antonio que no lo conocía y sin embargo, señaló, “I think he’s a little boy who didn’t get enough attention and has been seeking attention ever since” (2016, n.p.).

6. CONCLUSIÓN

Sin poder dejar de lado su conocida relación perversa con las mujeres, resulta inquietante comprobar que cuando el *Joker* se dirige a sus amigos y enemigos, deja al espectador de la tragicomedia con la misma sensación de incertidumbre, sin saber si reír o llorar. En tal vorágine emocional, la imposibilidad de una conclusión catártica es precisamente lo que provoca el máximo temor, pues se espera el momento en que el héroe se convierta en villano y el absurdo en terror. Más allá de puntuales déficits y recesiones, Trump, en su coincidencia con la idea hitleriana de representar el poder emanado del pueblo, y cual viejo protagonista de los *westerns* crepusculares que inspiran su hiper-masculina política de frontera, podría querer sentirse joven y victorioso otra vez. Y entonces, cuando agarrar de sus genitales a las mujeres ya no le resulte suficientemente gratificante, podría querer disfrutar del apocalíptico olor del napalm por las mañanas como única epifanía del horror.

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SUSTAINED CASTE VIOLENCE AND DALIT DISCRIMINATION IN MEENA KANDASAMY'S *THE GYPSY GODDESS*

Cristina M. Gámez-Fernández

Universidad de Córdoba

cristina.gamez@uco.es

ABSTRACT

This paper seeks to analyze Meena Kandasamy's 2014 *The Gypsy Goddess* by employing Judith Butler's notions of violence as developed in *Precarious Life* (2004). Butler interrogates why some lives are worthy of protection whereas others are considered less valuable and further looks into the mechanisms or (governmental) systems that perpetuate such disenfranchisement. It will also lean shortly on Gayatri Chakravorty Spivak's concept of the subaltern's impossibility to speak and Arundhati Roy's understanding of rural violence and caste in India. This approach will also be combined with the study of some Kandasamy's narrative choices employed to fictionalize the massacre in which forty-four Dalits were locked into a hut of their settlement and set fire to their death. Among other techniques, her entitling of the four parts of the novel based on the metaphor of the ground or her use of multiple narrative voices to construct multi-perspectivism about this complex historical event will be briefly touched upon.

KEYWORDS: Meena Kandasamy, *The Gypsy Goddess*, caste violence, Dalits, narrative techniques.

1. INTRODUCTION

According to A. Ramaiah, Tamil Nadu is considered as “one of the southern States of India known for protest against caste system and supremacy of the Brahmins (highest caste)” (Ramaiah 2004, 2). The Kilvenmani massacre occurred in Tamil Nadu, India, will commemorate its 50th anniversary in December 2018. The event took place when escalating tensions between landowner families of higher castes and a Dalit community of landless peasants who were demanding a higher share of crops, i.e. an extra portion of rice, led landowners to send their henchmen in police vans to their encampment. Mythili Sivaraman describes that the massacre happened in a context of social revolt led by the Communist Party of India, which convinced peasants in rural areas to demand higher wages. The reason for this claim was that the Green Revolution started in the early 1960s had already resulted in an increase of both agronomic technology and production of which peasants wanted a balanced share. Whereas peasants from other neighboring villages were persuaded to cease their strike and protest manifestations

by their landlords, the village of Kilvenmani kept on hoisting their red flags as a symbol of their struggle.

This paper intends to actively draw a connection between the agrarian structure in Kilvenmani as sustained by casteism and how this structure deemed the lives of those working under it as non-grievable, following Judith Butler's ideas on precarity. This scheme perpetuates caste segregation, leaving lower castes as under-protected victims to continued violence against them. On the night of 25th December 1968 forty-four Dalits, seeking refuge from their aggressors in a hut of their settlement, among whom there were twenty-three children, were set fire and forced to remain in the burning hut until their death. In a desperate attempt to save the youngest lives, two babies were thrown out of the burning hut, but they were thrown back into the fire by the gang (Sivaraman 1973, 928).

2. SUSTAINED VIOLENCE AGAINST DALIT CASTE IN KILVENMANI

The violence with which the massacre took place is in stark contrast to the scarce social and public traces remaining after the event. Nithila Kanagasabai laments that "while history books chronicle Periyar's Self-Respect Movement in great detail and even the anti-Hindi Movement finds mention, Keezhvenmani for most part is shrouded in silence" and regrets that "while the incident has been of immense significance to the Left politics of the area and to land reform movements like LAFTI [Land for the Tillers' Freedom], outside of the dalit [sic] imagination and academic interest, it has almost ceased to exist" (2014, 108). Hugo Gorringe insists that political action has traditionally followed violent acts instead of carrying out prophylactic measures:

in Tamilnadu [sic], [...] from the non-Brahmin movement in the 1920s to the Dalit and BC movements today [which stands for "Backward Cast", an official term referring to those castes just above Dalits in caste hierarchy], mobilization has tended to follow a pattern of escalating violence leading to political engagement. (2006, 130)

Although the outrageous event was politically silenced by the government and publicly by the mass media, the carnage triggered an activist movement to seek, on the one hand, newer schemes of land ownership and, on the other, to raise awareness of discriminatory attitudes to caste. In addition, the current lack of interest is portrayed by Zafar Anjum, who describes the limited coverage of the event on the Internet nowadays:

The Wikipedia entry on the Kilvenmani massacre is a mere 800 words long while the *Economic and Political Weekly* article that pops up in a JSTOR search, at two and half pages, offers a slightly better word count. A couple of documentaries on YouTube, a few stray newspaper reports from the past, is about all that Google manages to

throw up about this barbaric killing of poor unarmed Dalit villagers of Kilvenmani in Tamil Nadu, southern India that happened on Christmas day, 1968. (2014, n.p.)

But the event has steadily been dealt with in some artistic productions, ranging from Indira Parthasarathy's novel *Kurudhippunal* (*The River of Blood* in English)—which won the prestigious Sahitya Akademi in 1977—and the film based on it (1983), the Tamil film *Aravindhana* (1997), the documentary *The Hut of Ramiah* (2006), to the 2014 novel *The Gypsy Goddess* by Meena Kandasamy. Kandasamy's novel becomes thus the latest work of art to date which unearths a narrativized version of this terrible event. In fact, Anjum emphasizes the value of rescuing the ignored incident from history together with the symbolism of the red color of the Communist flag and of the fire at the background of the cover:

Now that someone has written a fictionalised account in English about this half forgotten incident, buried deep in the annals of peoples' struggles, was reason enough to get hold of a copy of *The Gypsy Goddess*. Hardbound, with a brilliant crimson cover with gold lettering and wrapped up in a beautifully designed dust jacket, it appeared in my mailbox exuding vintage chic. (2014, n.p.)

The Gypsy Goddess inaugurated Kandasamy's career as a novelist after she had written two volumes of poetry, *Touch* (2006) and *Ms. Militancy* (2010). *The Gypsy Goddess* has been recently followed by *When I Hit You: Or, A Portrait of the Writer as a Young Wife* (2017). Kandasamy, a Dalit herself, is an activist highly involved in issues of caste annihilation or anti-caste movements, feminism or gender discrimination and linguistic identity, particularly against the pigeon-holing which rigidly places Others into prejudices. This paper seeks to analyze Meena Kandasamy's first novel by employing some of Judith Butler's notions of violence developed in *Precarious Life* (2004). In addition, while leaning on Gayatri Chakravorty Spivak's seminal essays "Can the Subaltern Speak?" (1993) and "Subaltern Talk: Interview with the Editors" (1996), considerations from Arundhati Roy's understanding of rural violence in India in "Capitalism: A Ghost Story" (2012) and caste struggle in "The Doctor and the Saint" (2014) will follow. This approach will also be combined with the study of some narrative choices made by Kandasamy to fictionalize the event.

In his analysis of collective violence and Dalit movements in Tamil Nadu, Hugo Gorringer concludes that "the distinction between legitimate and illegitimate violence is blurred, as violent assertions may filter into daily lives and be responded to in kind" (2006, 134). Gorringer describes violence as "intransitive," leaning on Glenn Bowman's essay "The Violence in Identity" (2001). "Intransitive violence" refers to any type of harm that is imposed on others, but it also operates prior to action. In this sense, according to Gorringer, violence is spectral: "sometimes physically manifest but often inferred from symbols, practices and ways of being" (2006, 133).

In the context of 9/11 terrorist attacks, Judith Butler's *Precarious Life* interrogates why some lives are worthy of protection whereas others are considered less valuable. Butler looks into the mechanisms or (governmental) systems that perpetuate such disenfranchisement. Her ideological evaluation of precarity seems particularly appropriate to reassess the tragic event in Kilvenmani which took place well before 9/11 and the scarce public response it received. The Dalit massacre was not really echoed either by the government or the press beyond the minimal and empty public declarations followed by no legal actions against the perpetrators. Only the attention of Mythili Sivaraman resulted in a series of essays collected in the book *Haunted by Fire* and in her seminal 1973 article "Gentlemen Killers of Kilvenmani." In her paper, Sivaraman was already speaking of "Open Terrorism by Landlords" and contrasting the diverging judicial treatment given to Harijans (a term which means "untouchable") and to landlords:

A comparative study of the two court cases, one against 22 Harijans for the death of a person and the other for the murder of 42 innocent women and children against 23 caste Hindu landlords, is very instructive of the ways of the working of our law and order machinery. (1973, 928)

The labeling of the event as a terrorist act establishes a close connection with Butler's reflections on precarity. Butler inquisitively describes the 9/11 US narratives as usually entrenched in narcissistic first-person accounts omitting the historical context in which the tragedy took place and thus denying a space to third-person speakers. Instead, Butler claims the need for "decentering of the first-person narrative" (2004, 7). In contrast, this forgotten massacre seems buried into the subaltern silence, left behind together with the ashes of the precarious lives of the 44 human beings whose deaths seem oblivious to the government, the Indian mass media and the public opinion at large. Yet not only is this mechanism making their lives completely valueless and non-grievable in the face of the governmental and local leaders; it also converts such practice into a socially accepted perception by which some people's lives are lost without any social mourning or public repercussion.

3. MIRRORING AN IRRATIONAL EVENT WITH UNEXPECTED NARRATIVE CHOICES

Butler's proposal provides a useful model to tackle the artistic approach in Kandasamy's novel. Specifically, the narration opens up to various narrators, several genres and alternative possibilities, since the writer intentionally refuses to create an objective and historical account. Kandasamy's purpose is to shatter the narrative prejudices of readers to pieces and consequently generate new ways of understanding and re-interpretation of the genocide which took place in Kilvenmani.

Dolores Herrero claims that "*The Gypsy Goddess* could be read as a trauma novel that partakes of the postmodernist project that strives to bring to mind, or to remember, what official historical records have purposely relegated to forgetfulness" (2017, 8). For Herrero, Kandasamy's employment of different genres in each of the chapters in the novel, unravels the multifarious nature of reality in contrast with the uniformity of official discourses (2017, 8).

The informing role of trauma in Kandasamy's novel recreates the effect of the Dalit lost lives in those who survived the massacre. Kandasamy's narrative resonates so intensely because of her stunning demolition of the presumed historical, ordered and objective narration in the face of its convoluted narrative structure, her decisive utilization of sub-genres, stylistic and poetic resources. For Butler, writing is necessary in the healing process "as if to explain these events would accord them rationality" (Butler 2004, 8). Yet in Kandasamy, the explanation is rendered completely distorted, unstructured on purpose, maybe to mirror the irrationality of the event, impossible to apprehend when turning to the past. Her narration reveals the atrocity on multiple levels, by forcing readers to experience violence when reading a novel whose very raw material—the narration—is altered against all customary practices. Kandasamy openly discloses her disquisitions about how to frame, devise and tell the story for her readers, who are often scorned by the narrator: "Tens of thousands died working but timid readers will not survive that history, so let us stick to the theme that concerns our novel" (Kandasamy 2014, 23); and left at the mercy of a capricious, moody and unempathetic narrator: "If you are finding this difficult to follow, remember that not only am I weighed down by the task of telling a story, but also that you are equally responsible for your misery" (32).

Butler's invitation "to consider the ways in which our lives are profoundly implicated in the lives of others" (Butler 2004, 7) is magnificently displayed in Kandasamy's *The Gypsy Goddess*, which pushes readers in their "First World complacency" (Butler 2004, 7) to contemplate the deaths of those in Kilvenmani. Butler wonders about the mass media coverage of thousands of Palestinians or Arab children in contraposition with the time and/or the paragraphs devoted to "humanize [...] those Americans who have been violently killed" (2004, 12).

The essential role of the soil as sustenance, not only for those whose lives are attached to it but also for the diegesis as an informing narrative device, is a case in point. Kandasamy poses this idea through the entitling of the four parts of the novel: "Background," "Breeding Ground," "Battle Ground" and "Burial Ground." This notion resonates with President Bush's Jr. justification of armed invasion to Irak in order to "'root out' the sources of terror" (Butler 2004, 8) and, in the same vein, with President Arroyo of the Philippines on October 29, 2001, who declared "the best breeding ground [for terrorism] is poverty" (qtd. in Butler 2004, 8). The metaphor of the ground thus provides the organic soil on which the novel is firmly erected.

Gayatri Chakravorty Spivak's "Can the Subaltern Speak?" highlighted the continued lack of attention paid to the subaltern as female, held "more deeply in shadow" (1993, 83) and whose voice also seems impossible to recover from archive, as any attempt to do so will distort her speech. In "Subaltern Talk" Spivak clarifies that by the expression "cannot speak" she did not mean that women never spoke, but that their words were not properly interpreted, because the others did not know how to listen: "even when the subaltern makes an effort to the death to speak, she is not able to be heard, and speaking and hearing complete the speech act" (Spivak 1996, 292). This impossibility or difficulty when speaking for the female who cannot speak resounds deeply in Kandasamy's narrative choice to start telling the story of an old woman survivor to the massacre. Up to three times does the narrator attempt to start the story unsuccessfully in different sections of the novel: "*Once upon a time, in one tiny village, there lived an old woman. [...] Once upon a time, in another tiny village, there lived another old woman. [...] Once upon some time, in some village of some size, there lived an old woman*" (Kandasamy 2014, 13-14). In the end, Kandasamy refuses to tell the story: "my attempts to create a piece of fiction out of facts by telling a story from long, long ago, about an Old Woman in a tiny village, have been shelved [...]" (20).

Kandasamy ironically ponders on the idea that poverty comes together with untouchability and invisibility. Likewise, Arundhati Roy, in a satirical vein too, reflects about the origins of poverty in The Anuradha Ghandy Memorial Trust Lecture, delivered at St. Xavier's College (Mumbai) and published shortly after in *Outlook India*: "Poverty too, like feminism, is often framed as an identity problem. As though the poor had not been created by injustice but are a lost tribe who just happen to exist" (Roy 2012, np). In fact, in "The Doctor and the Saint," Roy explains that the root of violence against Dalits is not the "pollution-purity issues around untouchability" (2014, 98), but "the denial of *entitlement*: to land, to wealth, to knowledge, to equal opportunity" (2014, 98). To this wicked list, the entitlement to be heard or read needs to be added.

Kandasamy's highly sarcastic style lays bare the economic, social and religious buttresses which permitted the violence inflicted to Dalits. But she also exposes the dangers of reading univocal discourses uncritically and challenges readers to become conscious of their participation in such violence by throwing them into a multivocal and chaotic narrative. Gorringer conceives of "violent acts as a splash in a stagnant pool. The explosion in the water's surface attracts attention, but it is the ripples which move out to the edge" (2006, 134). Kandasamy's novel organically emerges from the edge of this pool, unearthing the buried and uncertain events in Kilvenmani. But she mostly places readers in a crossroads: whether their reading comes from the water splashing momentarily from the center of the pool or from the ripples bathing the edge endlessly.

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PARENTING STYLES IN THE FICTION OF JOYCE CAROL OATES

Esther Gómez López

Univesidade de Santiago de Compostela

esther.gomez.lopez@rai.usc.es

ABSTRACT

While parents' attitudes cannot account for every aspect of their children's development, it is undeniable that they have a crucial effect over the latter's personalities, as well as their social and intellectual competence. Parenting styles may be classified along four main dimensions, as Palacios González, Maccoby and Martin and Baumrind assert: warmth; discipline; clarity of parent-child communication; and maturity demands. From these dimensions, four different typologies of parental authority emerge: authoritarian; democratic; indulgent or permissive and indifferent or uninvolved. Taking into consideration these parameters of developmental psychology, this paper explores how these authority types are presented in the fiction of the American author Joyce Carol Oates, namely, in six of her novels: *A Garden of Earthly Delights* (1967), *Expensive People* (1968), *them* (1969), *Wonderland* (1971), *We Were the Mulvaney*s (1996) and *Carthage* (2014).

KEYWORDS: Authority, parenting styles, children, Joyce Carol Oates, fiction.

The development of an individual within a family context is one of the main interests in the extensive fiction of Joyce Carol Oates. Parenting styles have a definite influence over children's development, since when correctly understood and exerted, authority highly contributes to the improvement of the children's process of personal maturation. In fact, the development of such a process can be distorted if there is not a hierarchy and thus a source of authority inside the family circle. This paper discusses how parenting styles are represented in six novels by Oates: *A Garden of Earthly Delights* (1967), *Expensive People* (1968), *them* (1969), *Wonderland* (1971), *We Were the Mulvaney*s (1996) and *Carthage* (2014) by adopting a developmental psychology perspective.

According to White and Woollett (49) and Palacios González (59), parents' behavior is usually connected with children's social and intellectual competence, although parenting styles are not the only force at work behind children's behavior. Maccoby and Martin (qtd. in Ladd 8; and White and Woollett 48-49), Baumrind (qtd. in White and Woollett 45-46, 48-49) and Palacios González (56-58) have outlined four useful categories when trying to draw a classification of parenting styles: warmth, control and discipline, clarity of parent-child communication, and maturity demands. The first, warmth, involves being either responsive or unresponding toward children. It shows when parents are willing to show affection,

praise or accept the children's dependency need. Second, control and discipline are related to parents' restrictiveness or permissiveness; that is, to the autonomy the child is allowed to enjoy. Third, the clarity of parent-child communication implies the involvement of children in decision making, as well as the parents' willingness to give reasons for their disciplinary actions. Finally, the maturity demands are the parental pressure on children to perform well. Taking these parameters into account, Palacios González distinguishes four typologies of parenting styles: authoritarian, democratic, indulgent or permissive, and indifferent or uninvolved. Oates' novels *Wonderland*, *Mulvaneys*, *them* and *Carthage* show clear examples of these four types, respectively. Since parenting styles frequently combine traits from several of the main four typologies, there is also a mixed category, represented in *Garden* and *Expensive*.

Authoritarian parents exhibit more discipline than warmth: they are more demanding than responsive. They are strict and controlling of their children's behavior, and thus, discipline achieves very high levels in their relationship with their progeny. Their maturity demands are high, whereas their clarity of communication is low, because they do not discuss with their children the restrictions they imposed on them. In this parenting style, warmth levels are low: if children deviate from the rules, they are punished with little affection.

Children of authoritarian parents are withdrawn, unspontaneous, unmotivated and insecure. They are less cheerful and spontaneous, and show more dependence since they have been given little opportunity to control their environment. Besides, their parents are inclined to shield them from stress by restricting their activities, and thus they prevent them from encountering and facing stressful events.

In *Wonderland*, Dr. Karl Pedersen is the perfect incarnation of an authoritarian and controlling father. He has two highly-gifted biological children, and an adopted son, Jesse, who joins the family at the age of fifteen. Dr. Pedersen forces his children to develop their capacities to the maximum: he wants Hilda to be a mathematician; Frederich a music composer and Jesse a physician like himself. As he tells Hilda: "Perfection is difficult [...], but ultimately it is not as difficult as imperfection. The demands we make upon ourselves constitute our salvation. It is necessary to be perfect" (Oates 1971b, 153). Dr. Pedersen also dominates his wife Mary, leading her to become a flawless mother and wife. His influence transforms her into a kind of daughter instead of an equal partner, and therefore, she barely holds any authority over her children. For this reason, her influence is not discussed in this paper. The Pedersens' communication is unspontaneous and artificial. For instance, during meals Dr. Pedersen questions the members of his family about their daily achievements in such a way that he transforms these ordinary family gatherings into a sort of trial for them. Warmth is low, and children are praised or reprimanded just depending on their accomplishments, which implies that Dr. Pedersen's demonstrations of affection are not spontaneous but designed as a prize to be won. He does not resort to any punish-

ment to impose his requirements, but he employs fear, making the family afraid of provoking his wrath. In his case, maturity demands are ambiguous: they are generally extremely high, since he forces the members of the family to excel in their respective roles; but he also addresses them as if they were small children unable to achieve anything without his supervision.

Dr. Pedersen's biological children are withdrawn and lack spontaneity. Since they cannot control their environment, they channel their stress by adopting compulsive eating habits. Their self-esteem is low, and they are excessively dependent on their closed surroundings. They do not lack motivation, but their gifts for mathematics and music become a burden to them because of the high demands their father places on them and of their not being allowed to have hobbies. This restriction could have shielded the children from stress; but in fact it entraps them and makes them more secluded and less resourceful. Jesse, on the contrary, is not as withdrawn, dependent, anxious or insecure as his siblings. This may be due to the fact that he has lived a shorter time within this strict environment and he is treated more warmly than his siblings: he appears to be Dr. Pedersen's favorite child. Consequently, Jesse's motivation is extremely high, and his father becomes a role model for him. As he is given more freedom (his father buys him a car), he has more ability to control his environment.

Democratic parents display high degrees of both discipline and warmth: they are demanding but also responsive and nurturing toward their children. They exhibit a high degree of control, and although they do not tend to be intrusive, they are ready to impose restrictions if necessary. They make high maturity demands, because they assume that they have enough skill to control their children, and that the children are mature enough to accept responsibility for their actions. They possess a high level in clarity of communication, and give children reasons for what they expect of them.

Children of democratic parents have advanced moral concepts because they have received explanations about the norms they had to follow. When exposed to stressful events of their own making, they are expected to cope with their consequences. They are self-confident, have high levels of social responsibility, are independent and do not often get involved in violent behavior.

In *Mulvaney's*, Corinne and Michael Mulvaney have four children: Mike Junior, Patrick, Marianne and Judd. They are nurturing parents who treat their children with respect and affection and value their individuality. In this family, discipline is always maintained, and children are expected to assume responsibilities: all of them are required to do chores around the family farm. Communication is extremely fluent: unlike the Pedersen's, the Mulvaney's meals are infused with spontaneous conversation. All these traits are reflected in a conversation that the father has with his sons regarding a sexual assault that has taken place in the community:

No sons of mine are going to be involved in behavior like that. If anybody's treating a girl or a woman rudely in your presence—you protect her. If it means going against your friends, the hell with your 'friends'—got it? [...] O.K., guys! Enough for one day. Any questions? [...] Just so you know that your old man loves you, eh? (Oates 2001, 95-96).

His words prove that he exerts control by having an honest conversation with his children, providing them with clear rules while at the same time displaying tenderness.

As a result, the Mulvaney children acquire advanced moral concepts and social responsibility, especially Patrick, who unconditionally supports his sister Marianne, even standing against their parents when she is raped and they are paralyzed by the trauma that this event represents. In fact, the principles behind Patrick's behavior were instilled by his father when he instructed his sons to protect women against any offender, although ironically, in this case Marianne is hurt not only by the rapist, but also by her parents' reaction. Moreover, the Mulvaney children learn to face the stressful events that they originate: when Judd goes out alone at night and cuts his foot, he tends to it himself, knowing that he should not have gone out at that time, and thus acknowledging his responsibility. They are highly self-confident and independent, as well as non-violent: Marianne, for instance, refuses to denounce her rapist Zachary Lundt, which is a sign of her inclination toward forgiveness.

Indifferent or uninvolved parents lack both warmth and discipline. They are unresponsive and undemanding, and give the children few tokens of affection. Their control over children is low, since they do not carefully supervise their whereabouts and peer associates. Their level of communication is low, as well as their maturity expectations.

Children of indifferent parents are insecure, have little self-esteem and may be involved in deviant and delinquent peer activities. In *them*, Loretta Wendall has four children: Jules, Maureen, Betty and Randolph. Loretta's warmth levels are low, since she does not often manifest tenderness. She even tends to mock her children, especially Maureen. Her disciplinary techniques are inconsistent, since she lets her emotions interfere with her judgement. Her general lack of involvement is harmful to her children: for example, she does not intervene when Maureen's stepfather beats her. Loretta's maturity demands are low: she expects very little from Betty and Randolph and is quite permissive toward Jules. The exception is Maureen, the most responsible child, to whom she is extremely demanding, expecting her to perform a series of tasks from which her siblings are exempted. The communication is non-fluent: "When Maureen tried to explain things to her, why she needed a new skirt or fifteen cents for the Red Cross Drive at school, Loretta often didn't hear her. Or she said, 'Blah-blah-blah'" (Oates 1971a, 149).

Children from indifferent parents are said to be insecure, but in this case, Maureen is the only child who shows this trait in contrast with her siblings who

seem to be totally self-assured and often get involved in deviant or delinquent peer activities, as in Betty's and Randolph's cases, who form gangs.

Permissive or indulgent parents show warmth but lack discipline. They are, therefore, more responsive than demanding. Kind and moderated control can be effective at times because thus children are encouraged to be compliant; but this depends on each child's personal disposition. These parents have tolerant attitudes toward their children's sexual and aggressive impulses. They are low in control, and avoid imposing restrictions on their children's behavior. Similarly, they make few demands for mature behavior and are unconcerned about politeness. They prefer children to make their own decisions (e.g., about bedtimes). They possess a high clarity of communication, because they think that children's free expression is healthy, and consequently, they are willing to discuss diverse aspects of child-caring with them.

Sometimes children of permissive parents have a positive sense of themselves, as well as a high degree of trust in others because their parents acknowledge their individuality, allowing them to participate in decision making. But in other cases, they tend to show little self-reliance and self-control, and to be aimless. This parenting style implies that children rarely have to cope with the consequences of their actions and, having received few maturity demands, they are childish.

In *Carthage*, Arlette and Zeno Mayfield have two daughters, Juliet and Cressida, who have opposed personalities. Whereas Juliet is responsible and sociable, Cressida is spoiled and selfish. These parents are warm to their daughters, and make low maturity demands on them. In fact, Cressida becomes a spoiled girl who does not need to face any disciplinary measures, because the parents are reluctant to have a confrontation with her. Consequently, "[a]llowances were made for Cressida. You wouldn't expect Cressida to answer with a smile when she was greeted, or make eye contact with most people" (Oates 2014, 354). This immunity makes Cressida believe she can always exert her will. Although Arlette and Zeno are not indifferent to rudeness, as indulgent parents sometimes are, Cressida has impolite manners at times. In the family, there is a good communication and a willingness to discuss matters.

Children of indulgent parents are allowed to make their own decisions, and this has a very positive outcome for a mature young woman as Juliet; but Cressida, who has a more puerile conduct, has to face numerous complications derived from this: she acts on impulse and regrets her actions afterward. Cressida exhibits traits of aimlessness and immaturity, unlike Juliet, who has carefully planned her future and behaves responsibly.

Finally, the mixed parenting style displays a great disparity in their parenting modes, as seen in *Garden* and *Expensive*.

In *Garden*, Clara's stepmother Nancy is alternatively authoritarian, indulgent and indifferent. When authoritarian, she is strict toward Clara, ordering her to take care of her brothers and the housework. This represents a high maturity demand, because she expects Clara to assume the role of a parent despite her young

age. Most often, Nancy is unpredictable and volatile with the children, oscillating between being warm, a typical trait of indulgent parents, and cold, which is typical of authoritarian parenting. For instance, during a stressful episode of lynching she tells one of Clara's brothers: "Roosevelt, honey [...] you come on home an' I'll give you a pop" (Oates 2000, 81); and a few minutes later she screams at Clara: "You, you little bitch, [...] 'stop lookin' like that! You sick cow!" (Oates 2000, 83). The communication with the children is defective, since she does not explain things to them, which is common of both authoritarian and indifferent parents.

In *Expensive*, Natashya and Everett Elwood have a son, Richard, whom they treat indifferently and indulgently. They do not monitor too carefully their son's whereabouts and activities. As Natashya asserts, "I want you to be so free, Richard, that you stink of it" (Oates 1990, 192). Although this attitude is typical of indifferent parenting, Natashya's attitude is consciously indulgent, even if she is possibly talking in abstract terms. The communication with her child is simultaneously characteristic of the indulgent and indifferent styles, that is, open and poor. On the one hand, they clearly explain things to Richard, to the extent that they disclose to him details of their lives that he is perhaps too young to hear, such as his mother's doubts about giving birth to him or having an abortion. On the other hand, they have difficulties establishing a fluent communication, as Natashya bluntly tells her son: "You know, Richard, I'd like us to talk but there doesn't seem to be anything to talk about" (Oates 1990, 171). These parents exhibit different degrees of warmth: they may be affectionate like indulgent parents; as well as cool toward him, especially Natashya, which is classical of indulgent and indifferent parenting.

Like children of indulgent and indifferent parents, Richard has little self-reliance and self-control. Besides, due to his parents' indifferent nature, he spends much of his time unsupervised despite being just eleven years old.

By examining these six novels by Oates, we may conclude, first, that parenting styles are not consistently exerted, as proved by the existence of the mixed style. Second, it is evident that parenting styles are not to be accounted for every characteristic of children. For instance, siblings who receive the same treatment at home, as Juliet and Cressida from *Carthage*, might have divergent dispositions. Moreover, some parents' attitudes stem from the children's own behavior: in *them*, Maureen is a responsible child, and thus she is trusted to assume further responsibilities. Third, authority has been proved to be necessary to place boundaries on children and prevent them from engaging into dangerous behaviors, as in Richard's case in *Expensive*. Authority, then, shall be correctly exerted: it must not be limiting, as Dr. Pedersen's case from *Wonderland*; but stimulating, as Corinne and Michael's is in *Mulvaney's*.

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INTERSECTIONS OF INNER AND OUTER JOURNEYS IN CONTEMPORARY POPULAR ROMANCE FICTION NOVELS

M.^a del Pilar González de la Rosa
Universidad de Las Palmas de Gran Canaria
mpilar.gonzalez@ulpgc.es

ABSTRACT

Since ancient times the traveller's eye/I has been influenced by the landscape and the inextricable presence of the Other. Along the same line, in many popular romance fiction novels it is usually assumed that evocative scenery, along with the heroine's inner journey and cross-cultural encounters in foreign lands, will be present. As noted by Pico Iyer, "every trip to a foreign country can be a love affair, where you're left puzzling over who you are and whom you've fallen in love with" (2000). This apparent conflict appears to be ubiquitous in both travel writing and popular romance fiction. This paper will explore how travel writing plays a vital role within contemporary romance fiction novels set in the Canary Islands, with an emphasis on how both genres have shared a historical kinship which has been evident in recent decades.¹

KEYWORDS: Travel writing, popular romance fiction, intersections, I/eye, cross-cultural.

Since ancient times the traveller's eye/I has been influenced by the landscape and the inextricable presence of the Other. Along the same line, in many popular romance fiction novels it is usually assumed that evocative scenery, along with the heroine's inner journey and cross-cultural encounters in foreign lands, will be present. In this context, it is often the case that romance and travel are intertwined. That is, both the traveller and the heroine map their individual inner journeys and emotions onto the space they traverse. Drawing on Tim Youngs' claim that it is "important to view travel narratives internally, intertextually and contextually" (2013, 13) as a useful paradigm "to consider and to compare [...] the multiple crossings from one genre into another" (Borm 2004, 26), this paper will explore how travel writing and contemporary popular romance have shared roots which have been evident in recent decades. It will also show some recur-

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rent travel tropes found in the romance novels analysed, underpinning them as a structural motif that foregrounds the redefinition of these genres.

A sample of five popular English romance fiction novels, published by Harlequin and Mills & Boon, is used. These form part of a corpus of novels which are mainly set in the Canary Islands. These narratives tell of the courtship between a British heroine, who either visits or settles temporarily on the islands, and a native islander, or a British man with local ancestors. The works studied are: *The Silver Stallion*, by Iris Danbury (1973); *Island Fiesta*, by Jane Corrie (1980); *Night of Possession*, by Lilian Peake (1983); *Beware of Married Men*, by Elizabeth Oldfield (1986), and *At the Spaniard's Pleasure*, by Jacqueline Baird (2003). They essentially follow the characteristic features of popular romance novels, where according to the definition of the Romance Writers of America, "[t]he main plot centres around individuals falling in love and struggling to make the relationship work," to conclude with "an emotionally-satisfying and optimistic ending."²

Travel writing and popular romance fiction novels are two of the most prolific and successful genres in modern culture and have both undergone a transition, from being formerly considered non-canonical genres to becoming widely acknowledged and receiving sustained interest. In fact, as Clark remarks, travel writing is regarded "as a kind of love that dare not to speak its name" (1999, 3). Similarly, on the subject of love, Regis writes, "romance novels are [...] profoundly out of step with the prevailing contemporary high culture simply because of this emotional sensibility" (2003, 206). Furthermore, romance novels, which are mostly written and read by women, and women's travel writing, have been doubly marginalised. In this respect, travel has traditionally been identified with masculinity, whereas domesticity has been identified with femininity. This has not only made it more difficult for women to escape from prejudice and social conventions at home, but has also deprived them of confidence and fulfilment. Yet, the presence of many intrepid female voyagers, as well as that of many female protagonists in romance novels, has encouraged them to explore far-off lands, or "to experience the pleasure and endure the pain of romantic love" (Weisser 2001, 1) elsewhere, challenging traditional cultural assumptions.

Like travel writing, romance fiction may be seen as "unabashedly commercial" (Clark 1999, 1). Besides these two genres commanding mass-market popularity and appeal, their resilience in the twenty-first century is partly due to their cross-disciplinary nature. This can be seen in the diversity of themes and approaches that both genres continue to raise and in their adaptation to new technologies (Youngs 2013, 178). With these connections between both genres in mind, some common travel tropes in the romances mentioned above have been explored.

² <https://www.rwa.org/p/cm/ld/fid=578>.

The travel motif is a staple within different genres. In fact, travel is “one of the most persistent forms of all narratives” (Blanton 2002, 2), as it has often embraced the thrill of adventure. In a similar vein, both travel and pleasure usually have a romantic component. As noted by the traveller Pico Iyer:

For if every true love affair can feel like a journey to a foreign country, where you can't quite speak the language, and you don't know where you're going, and you're pulled ever deeper into the inviting darkness, every trip to a foreign country can be a love affair, where you're left puzzling over who you are and whom you've fallen in love with. All the great travel books are love stories, by some reckoning—from the *Odyssey* and the *Aeneid* to the *Divine Comedy* and the New Testament—and all good trips are, like love, about being carried out of yourself and deposited in the midst of terror and wonder. (2000)

To venture into the unknown of travel may then be comparable to venturing into romantic love. Therefore, the subject's eye/I in travel accounts and romance novels is drawn in by the romantic image of paradisiacal topographies and the perception of the unfamiliar. Traditionally, familiar sights and safety are left behind by the traveller/heroine for different reasons in light of different circumstances. However, whereas “travellers move about under strong cultural, political, and economic compulsions and... [t]hese different circumstances are crucial determinations of the travel at issue” (Clifford 1992, 108), the protagonists in popular romance novels can be said to move about under insightful emotional compulsions “in which the move from the fragmented self to a unified one is achieved primarily through the establishment of a relationship between lovers” (Kamblé 2014, xiii).

The reasons to escape, which DuPlessis calls ‘quest,’ become what Radway terms as the heroines’ “idiosyncratic histories” (Regis 2003, 10). In *The Silver Stallion*, Lucie “had more than one reason for escaping from an English winter to the Canary Islands” (Danbury 1973, 37) when she travelled there to look for new ideas for the jewellery she designs, as it also stemmed from her urge to flee from Britain because of a failed romance with a married man.

The association of travel with idyllic pleasure is not always a reassuring experience; travel may impinge upon the traveller's perception of their own self and of alterity. For example, in *Island Fiesta* Corinne's new lifestyle in the Canary Islands differs completely from her life in England. Nothing seems to disturb her as much as the autocratic character of her ‘arranged’ husband, Juan Martel (Corrie 1980, 112-114). For the heroine, his disregard of a woman's independence and freedom epitomises the demands of the Spanish man, who stubbornly clings to the biased local customs.

For the anthologist and travel writer Mary Morris, “a journey often becomes a dialogue between the inner and the outer, between our emotional necessity and the reality of the external world” (Morris 1992, 30). There are three dimensions

to the first-person account of the traveller and the heroine, in its interaction with the self, with the other, and with the external world. In this sense, popular romance involves a different type of journey, one which doesn't always entail a change of setting or landscape beyond the familiar, but "[t]he heroine's journey of self-discovery" (Kamblé 2014, 28) that is present nowadays as in many previous novels within this genre.

When confronted with the unknown, the travellers and heroines in these novels usually try to find meaning for the differences that surround them in a strange host country. In some romance novels the stereotyping of the other culture can be seen in through allusion to the unbridled native. This illustrates what Stuart Hall has identified as the "all-encompassing 'English eye', [which...] didn't only place the colonized Other, it placed everybody else" (1983, 20-21). For Kamblé, this is "typically the case in Harlequin Mills and Boon 'exotic' romances where Anglosaxon whiteness defines Arab or Mediterranean [or Atlantic] characters in relation to itself" (2014, 172-173). This is the case of Juan Cebrian and his "erratic business methods," in *Beware of Married Men* (Oldfield 1986, 58-63), as described when Dan and Jorja arrive in Lanzarote.

In contrast, while many critics argue that Harlequin and Mills & Boon novels fit the distinctive parameters of femininity and are predictable in content, some are viewed "as subversive, resistant forms that challenge the existing structure" (Lee 2008, 54). This is because they speak of the challenging position of heroines undermining traditional patriarchal discipline and gender stereotypes, dealing with issues of gender and sexuality. The five heroines in these romance novels travel to the Canary Islands and have an idyllic encounter with their hero in an exotic place. As Crane and Fletcher explain, "the settings of novels are more than passive backdrops or stages against which characters interact and events unfold" (2016, 639). The romantic allure of archipelagic geography and paradisiacal territories is widely featured throughout the texts and across cover illustrations in many romance novels and travel books. In each of the novels analysed the protagonists demonstrate the extent to which the "emotional centre of gravity" (Regan 1990, 160) may affect their perception.

In the journeys undertaken the sense of place becomes the constant interaction between the complex emotions of the subjective individual and the evocative landscape surrounding them. While Youngs describes this as "[t]he correlation between the external world and the inner self" (2013, 108), Tindall defines it as the capacity "to interact emotionally and intellectually with a wide range of settings round the world" (1991, 115), particularly with those that are unique. This is exemplified in the following: "FIRE MOUNTAIN; I can see why," Liza said softly, staring around in awe... Nick had taken them up into what looked like a lunar landscape. At first she had thought it was the sun shining off the lava that made it appear red, but the further they went she realised it was the rock itself that was red" (Baird 2003, 24).

All the romance novels in the corpus involve interaction between Spanish- and English-speaking heroes and heroines. In fact, their discourse is interspersed with hispanicisms from the variety of Spanish spoken in the Canary Islands. Significantly, this is also found in travel books (González-Cruz and González-de la Rosa, 2007) and is widely discussed by González-Cruz (2015, 2016). According to Palacios, “Language barriers, differences in cultural codes [...] increase the traveller’s vulnerability [...], and the divided self that tries to negotiate her craving for adventure and her nostalgia for home” (2013, 193). For instance, in *The Silver Stallion* Jessica has to interpret the meaning of Alberto’s speech, since “‘He’s nice, but he speaks funny Spanish.’ [...] ‘He has a fearful dialect. I can’t always understand what he says’” (Danbury 1973, 33). The following are some examples of hispanicisms:

- (1) ‘*Gracias señora,*’ murmured Lucie. ‘*Muchas gracias.*’ (Danbury 1973, 50)
- (2) ‘What does *querida* mean?’ she asked him shyly. (Corrie 1980, 190)
- (3) His gaze dipped to her mouth, the full, sensuous lips, and he ached to taste them with his own, had done all day... *Dios!* (Baird 2003, 27)

Particularly interesting in this context is the environmental engagement of the protagonists. Their awareness of progress and the perils it entails for the environment is also often articulated in romances, as shown below:

They drove away from the town and into the mysterious and brooding landscape of the island. ‘I’ve never seen anything like this before!’ Lisa exclaimed, straining forward in her effort to see everything it was possible to see and hoard the memories for future nostalgic inspection.

Lisa sank back, her eyes still talking in greedily the wild beauty of the environment.... Lisa sighed. ‘I guess your logic is infallible, but it still doesn’t stop me from criticizing man’s delight in desecrating beautiful places with only-too-visible reminders of his presence.’ (Peake 1983, 52-53)

The traveller’s aversion to tourists also forms part of the rhetoric of some protagonists in romance novels. In *The Silver Stallion*, Lucy and Joel realise they are not stereotypical tourists, since tourists “don’t feel the atmosphere of the place” (Danbury 1973, 133-134), or they are mere “holidaymakers having the time of their lives” (Peake 1983, 55). Local elements, regional costumes, folklore, emblematic locations, or Canarian food are also detailed within their itineraries. Together with depictions of local sites, another recurrent aspect found in romance fiction is humour. When confronted with cross-cultural exchanges, the heroes and heroines resort to funny situations as they try to negotiate and merge themselves in the new surroundings. Joel’s remarks about the way they “have offended the local conventions of propriety” may suggest the idea of backwardness and the stereotyped other, as shown below:

‘Señora del Rey and Rosanna have pointed out to us the iniquity of allowing a young woman—and one of our own country-women at that—to remain under our roof.’...

‘What he means’ broke in Hallam, ‘is that in Spanish eyes you shouldn’t be sleeping here without another woman in the house to protect you from two impressionable and warm-hearted men.’

‘Our unusual household is apparently the talk of the village, if gossip is to be believed,’ continued Hallam.

‘But did Bernarda stay here overnight?’ She had just remembered the young girl who had left suddenly.

‘She did,’ Joel answered. ‘No one seemed to object to that, least of all Bernarda herself, although one might have imagined the opposite view.’

Hallam laughed. ‘Evidently the villagers decided that Bernarda was in no danger if left to our mercy. She was not exactly a raving beauty.’ (Baird 1973, 52-53)

To conclude, in charting some intersections between travel writing and popular romance fiction, it becomes evident that the ideology of the travel trope is, indeed, deeply embedded in popular romance fiction. In the introduction to *The Routledge Companion to Travel Writing*, Thompson contends that “it is probably now impossible to study any branch of the humanities or social sciences without at some stage being required to utilize and reflect upon travel writing in one or other of its many guises—although this is of course also partly a result of the prolific and highly protean nature of the genre” (2016, 1). Through the either factual or fictionalized accounts of female writers, both genres can certainly be said to be driven by contemporary concerns and issues. This paper has attempted to investigate the appeal of the themes of travel and romance, drawing attention to their flexibility as the paradigms of travel and romance fiction merge together. Once again, it must be acknowledged that the travel trope interacts with the multiple possibilities of mainstream interpretations. This undoubtedly invites further study, posing challenges and raising crucial questions.

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¿SON REALMENTE EFICACES LAS ESTRATEGIAS RETÓRICAS EN LOS DISCURSOS POLÍTICOS DE LAS CAMPAÑAS ELECTORALES DE LOS EE. UU.?¹

Eusebio V. Llácer Llorca
Universitat de València
Eusebio.Llacer@uv.es

RESUMEN

Mientras en un artículo anterior traté sobre las estrategias retóricas que los candidatos a la presidencia emplearon en sus discursos electorales para convencer a sus votantes en la carrera presidencial estadounidense de 2016, en el presente, he tratado de descubrir si los candidatos utilizan otras técnicas de persuasión, relacionadas no tanto con la forma lingüística del discurso, sino más bien con la imagen de los candidatos, y la provocación de ciertas emociones en el público. Las estrategias retóricas analizadas no han sido decisivas para el resultado final de las elecciones, aunque en los discursos de Trump se observan estrategias relacionadas con la cuidadosa creación de una imagen pública del candidato, que transmiten una imagen de autenticidad y de verdad. Nuestras conclusiones contribuirán al desarrollo de competencias multilingües, mediante la traducción audiovisual de discursos políticos electorales.

PALABRAS CLAVE: discurso político, estrategias retóricas, eficiencia, elecciones presidenciales, EE. UU.

ABSTRACT

While in a previous article I discussed the rhetorical strategies that presidential candidates—used in their electoral speeches to persuade their voters in the 2016 US presidential race, in this one I have tried to discover if the candidates use other related techniques of persuasion not so much related with the linguistic form of the speech itself, but rather with its projection into the image of the candidates, and the provocation of certain emotions in the audience. The rhetorical strategies analyzed have been in no way decisive for the final result of the presidential election. However, we observed in Trump's speeches strategies related to the careful creation of a public image of the candidate, which transmit an image of authenticity and truth. Our conclusions will contribute to the development of multilingual competencies using audio-visual translation of political electoral speeches.

KEYWORDS: Political speech, rhetorical strategies. efficiency, presidential elections, USA.

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1. RETÓRICA Y DISCURSO

Como vimos en nuestro anterior artículo (Llácer 2017), al tratar de las distintas formas del arte de retórica, el filósofo griego Aristóteles (384-322 DC) clasificó las formas de persuasión, refiriéndose a estas como estrategias éticas o apelaciones retóricas. Básicamente, el *ethos* se refiere a la apelación a la autoridad y, por lo tanto, la credibilidad del hablante; el *pathos* a la excitación de las emociones en modos como la metáfora, el símil, y otros medios de persuasión; es decir, apela al miedo, las esperanzas o la imaginación de la audiencia. Por último, el *logos* estaría inicialmente relacionado con la lógica, el pensamiento racional y la argumentación por medio de los hechos, si bien pudiera en ocasiones emplearse de un modo inexacto con el objetivo de confundir o engañar para, eventualmente, conseguir un efecto sobre la audiencia.

Partiendo de diversos estudios (Cockcroft y Cockcroft 2005, Beard 2000, Atkinson 1984), analizamos en una contribución anterior las distintas técnicas retóricas, que contribuyen a la persuasión de la audiencia en el discurso oral o escrito. Vimos que los políticos por lo general preparan sus discursos escritos para ser pronunciados en público, por lo que utilizan técnicas como los *soundbites* (modos de destacar los diversos momentos del discurso en los que los oyentes tienen que prestar una atención especial), comúnmente seguidos por el *claptrap*, para conseguir que los oyentes reaccionen con entusiasmo a las últimas palabras pronunciadas por el orador en forma de aplauso, risa o abucheo, lo que provoca en la audiencia un sentimiento de pertenencia a un grupo específico y una reacción colectiva, siempre más poderosa que la individual.

También vimos en relación con la naturaleza de los actos lingüísticos, los procedimientos de la *list of three*, que ayuda a conferir al discurso un sentido de unidad y completud (fig. 1).

Los *contrastive pairs*, y las repeticiones, incluyendo la repetición léxica, semántica, sintáctica, fonológica, y los contrastes entre una lectura literal y otra metafórica.

Finalmente, vimos las diferentes opciones en el uso de los pronombres personales que el orador escoge en su discurso, referidas a él mismo, a su partido político o al resto de los oyentes: primera persona “I” singular, primera persona plural “we” bien como “yo” singular más el otro, como primera persona “yo” singular más un grupo, como primera persona “I” singular más el país entero, o como primera persona “yo” singular más el resto de humanidad. Todos estos modos de emplear los pronombres personales proporcionarán la cohesión al discurso total, a la vez que señalarán el grado de responsabilidad que el político quiere arrogarse, según el asunto tratado; es decir, si desea compartir el éxito con otros colegas o con el país entero, si es consciente de la seguridad que ofrece al público, o si está dispuesto a aceptar el fracaso como propio o prefiere desviarlo hacia los demás políticos o hacia su audiencia.

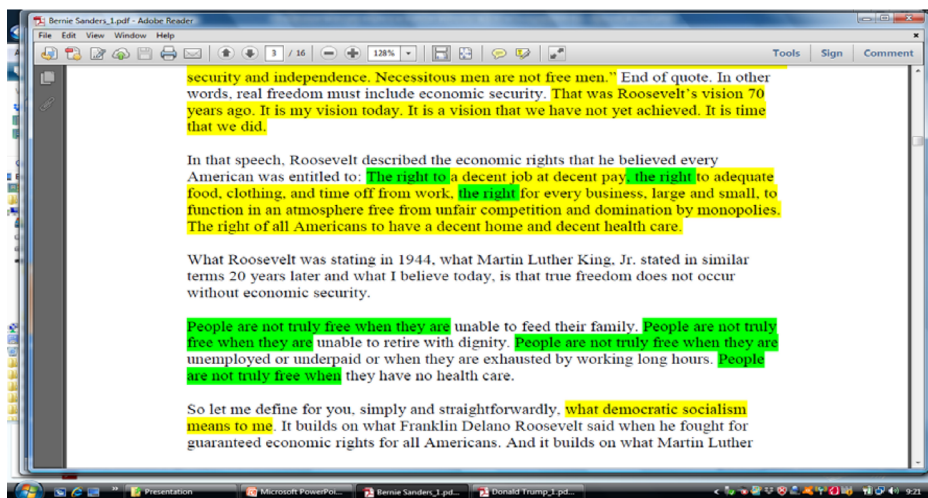


Figura 1.

2. ESTUDIO

Destacábamos en nuestro estudio (Llácer 2017) que en el discurso de Sanders se observó un número mucho mayor de listas de tres, sobre todo con estructuras sintácticas ternarias, más contrastes entre opuestos y en general un número más elevado de repeticiones; mientras en Trump observamos muchas más repeticiones léxicas, aunque menos fonológicas y sintácticas. Además, en los discursos de Trump encontramos curiosamente un mayor número de metáforas, especialmente las que tienen que ver con destrucción, agresión o emociones negativas, lo cual sería también interesante ahondar como objeto de un futuro estudio.

En cuanto a los pronombres personales, en Sanders observamos que el tipo más utilizado es el “We” (yo + resto de ciudadanos estadounidenses) sobre el “I” y muy por encima del “you”, con el que se dirige a su público. Por el contrario, en los discursos de Trump observamos una enorme incidencia del “I” sobre el “We” (yo + resto de ciudadanos estadounidenses) y el “We” (yo + mi equipo), llamando también la atención el uso más numeroso de “you” para dirigirse al público que en Sanders (fig. 2).

Debido a las características que mencionamos en el recuento de resultados, concluíamos que el discurso de Sanders es coherente en cuanto al orden y la argumentación de ideas, cohesivo en relación con el uso de las conexiones textuales, elaborado si observamos el despliegue de estrategias lingüístico-retóricas que utiliza y la riqueza del vocabulario a la vez que una cuidada estructura rítmica

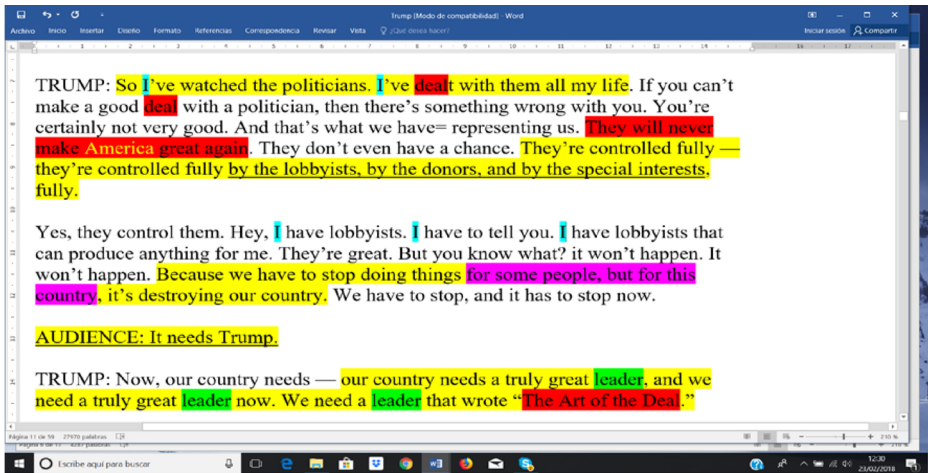


Figura 2.

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

3. CARGA EMOCIONAL VS. DISCUSIÓN INTELECTUAL EN EL DISCURSO POLÍTICO

El lenguaje político ha evolucionado—como bien señala Mark Thompson (2017)—intensificando su impacto y su carga emocional, pero se le ha robado su poder esclarecedor. Es más difícil para el público entender las políticas. Y cuando vota, no sabe qué está votando. Si en los años 1960 cambió bastante el tipo de audiencia al que los candidatos se dirigían por influencia de los medios de comunicación de masas, en la actualidad la democracia es, en la práctica, un régimen tanto de opinión como de afectos. Aunque los ciudadanos son llamados a votar de forma periódica y pueden expresar sus opiniones sobre la acción de gobierno a través de los mecanismos informales de la opinión pública, no es menos cierto que estos carecen en su mayoría de fuertes competencias políticas, por lo que “sus preferencias se expresan como opiniones de fuerte contenido emocional:

de ahí que el ciudadano de una democracia sea susceptible de influencia” (Arias Maldonado 2016).

Desde hace ya varias décadas—como ya señaló George Lakoff en su libro *The Political Mind* (2008)—los republicanos estadounidenses han pergeñado la estrategia de crearse una imagen de garantes de la verdad para impresionar al público y, especialmente, a los votantes durante las campañas electorales. Al contrario que los demócratas, considerado el *establishment* de Washington, los republicanos se han deshecho de toda ambición por convencer siguiendo unos modelos retóricos coherentes y racionales en sus discursos, para transformarse en los “subversivos” a ojos del público, los líderes auténticos que hablan en un registro popular sobre las necesidades y las preocupaciones de los votantes. En este proceso, a ojos de sus votantes (e incluso del público en general) esta imagen de líderes populares queda íntimamente unida a otra de honestidad, autenticidad y verdad, en contraste con la mediocridad, que relacionan con lo políticamente correcto.

De este modo, mientras el discurso de Sanders se muestra estructuralmente coherente y lingüísticamente cohesivo, ayudado por estrategias retóricas clásicas y elaboradas—ritmo, tempo, argumentación lógica y verosimilitud—Trump halaga al pueblo, lo divide entre los buenos y los malos (que lo critican) e infunde el miedo en la población. Más ampliamente los malos son “los otros”—los mexicanos (violadores, asesinos), los afroamericanos (violentos y problemáticos), los musulmanes (terroristas islámicos), los discapacitados (rémoras para el sistema), los que no nacieron en Estados Unidos (sobre todo si tienen la piel oscura, aprovechados del trabajo de otros) y las mujeres (inferiores física e intelectualmente y objeto del deseo masculino)—esa mitad del electorado que afirma “respetar como nadie” pero que en realidad desprecia como nadie. Además, como señala Paul Krugman (2016), Trump se ha inventado la técnica del “gran mentiroso”, según la cual miente y miente sobre estadísticas, tasas de homicidios, índices de desempleo, etc. y, sobre todo, sobre sí mismo. A este respecto, Roger Cohen (2017) apunta a que en la actualidad se está produciendo un ataque premeditado y total contra la verdad, que de algún modo nos retrotrae a épocas de dictaduras pasadas.

El discurso de Trump no es conceptualmente coherente, ni tampoco estructuralmente cohesivo, tampoco responde a una argumentación medianamente intelectual, ni sigue pauta retórica alguna, más allá de la machacona repetición léxica y semántica de un puñado de tópicos neoliberales, mientras se sustenta mayormente en la construcción de su propia imagen, como padre salvador de la patria estadounidense, con la autoridad que le otorgan sus enérgicos exabruptos de incorrección política, sus medias verdades o mentiras sin tapujos y su indisimulado narcisismo, todo lo cual paradójicamente confiere a su imagen, a los ojos de la audiencia, una pátina de autenticidad, energía y verdad antes su audiencia.

Aun cuando existan otros líderes, como Sanders, que cuando persiguen objetivos diferentes a los de sus votantes realizan grandes esfuerzos para educar a los posibles críticos y lograr que estos adopten otro punto de vista; no obs-

tante, podemos sospechar—como defiende David Roberts, inventor del término “política posverdad” (citado en García Gallego 2016)—que los votantes lejos de inspirarse en los principios de la Ilustración reuniendo datos y sacando conclusiones, primeramente “eligen tribu, después adoptan los principios de esa tribu y finalmente eligen aquellos datos que apoyan esas posiciones, despreciando todos los demás”.

Así pues, hoy en día el ciudadano digital actúa más como un espectador que participa en la creación del objeto político mediante la atención que presta a la escenificación de los líderes, que como ciudadano reflexivo y crítico:

instead of being used to represent individuality, either individual thought, opinion, or attitude, is connected to the “institution and social grouping” where an individual belongs to and it [the political object] represents the meaning and values of that specific community. (Gunther Kress, Fowler *et al.* 2013, 42)

Por todo ello, aunque algunos líderes políticos traten de persuadir a sus votantes con argumentos intelectualmente sólidos y bien contruidos, es también muy cierto que “a veces no hay tiempo suficiente para cambiar el parecer de los simpatizantes, o estos están demasiado divididos para alcanzar un consenso que permita sostener una acción colectiva. Sucede entonces que algunos líderes adoptan una visión paternalista y los engañan en aras de lo que consideran un bien mayor o a más largo plazo” (Nye 2016).

4. CONCLUSIONES

El objetivo del trabajo anterior fue comprobar hasta qué punto los candidatos presidenciales utilizan estrategias retóricas persuasivas en sus discursos electorales. A esta primera pregunta, la respuesta fue que el discurso de Sanders empleaba más estrategias retóricas, especialmente las más clásicas para persuadir a su público, mientras que Trump no utilizaba tanta variedad y además en menor cantidad, excepto la repetición léxica y semántica, en la que basa la fuerza de su discurso.

En cuanto a la pregunta central de este artículo sobre el empleo o no de otras estrategias de persuasión relacionadas no tanto con el propio discurso lingüístico (aunque también) sino más bien con la personalidad, vimos que Sanders utilizaba sobre todo el “We” inclusivo para referirse a su público, mientras que en el discurso de Trump dominaba la primera persona singular “I” exclusiva y, en ocasiones, el “you,” como técnica de acercamiento e implicación de su público.

Como hemos señalado anteriormente, la pregunta ahora sería si son más importantes las técnicas persuasivas, o las opiniones personales sostenidas en el debate político. Y la respuesta la podríamos resumir así: “The vast majority of our political experience, either as voter or as non voters, does not consist of making

decisions and taking political actions, but rather in observing and listening to others who are actively committed to these tasks” (Green 2010, 34).

Si bien sabemos a ciencia cierta que Donald Trump triunfó en las elecciones de 2016, no podríamos asegurar que de haber tenido enfrente a Bernie Sanders en lugar de a Hillary Clinton la receta de Trump hubiera sido tan exitosa. Especialmente si tenemos en cuenta que las estrategias de ataque utilizadas por el republicano contra el *establishment*, la corrección política, la apelación al miedo del votante, y la imagen narcisista de padre autoritario que esgrimió quizá no hubieran tenido tanto eco al enfrentarse a un candidato marginal como Sanders que, por otra parte, habría podido ejercer probablemente una atracción en las masas desilusionadas con el *establishment* igual o superior que Trump. Pero esto nunca lo sabremos... al menos hasta las próximas elecciones de 2020.

5. POSIBLES APLICACIONES DIDÁCTICAS

Las conclusiones de este estudio podrían también ser utilizadas por los docentes en el aula, como elemento de apoyo didáctico para el desarrollo de las competencias plurilingües de nuestros estudiantes, tanto en materias de lengua instrumental como en otras literarias, haciendo uso igualmente de la traducción audiovisual de los discursos políticos electorales. En el proyecto *PluriTAV* (<http://cittrans.uv.es/pluritav/#section-1>), en el que participo como colaborador, mi trabajo se enmarca dentro de la primera etapa del proyecto; esto es, la modelización de los géneros y su didactización, mediante el desarrollo de “secuencias didácticas” (Dolz y Scheneuwly 2006, 117). Para ello son esenciales los análisis sobre distintos tipos de discursos.

Mediante el empleo de las técnicas de traducción basadas en los registros audiovisuales del discurso político, se creará un corpus de vídeos/audios, a partir del cual podremos modelizar los modos discursivos dentro de un determinado género, por ejemplo, en el caso que nos ocupa, la persuasión en el discurso político. Más adelante, se llevarán a cabo los correspondientes experimentos con distintos grupos de estudiantes y un grupo de control, en el que tras una prueba previa, primeramente los estudiantes tendrán que estudiar los distintos modos discursivos a través de la modelización del corpus de ciertos géneros y modos discursivos.

En pocas palabras, el primer objetivo central del proyecto se centra en averiguar si, a través de la aplicación de las herramientas propias de las diversas modalidades de TAV (doblado, subtítulo...) y mediante la creación de secuencias didácticas que utilicen, desde un enfoque multilingüe, esas diversas modalidades como principal medio didáctico, nuestro estudiantado va a desarrollar y, por tanto, mejorar la adquisición de LE (lengua extranjera), perfeccionar las maternas y potenciar sus competencias plurilingües y literarias, teniendo siempre presente tanto el MCER (Marco Común Europeo de Referencia para los Idiomas) como

el MAREP (Marco de Referencia para los Enfoques Plurales de las Lenguas y las Culturas) como guías. El segundo gran objetivo de nuestro proyecto, resultado de la obtención del primero será la creación y diseño de PLURITAV, una plataforma web libre y gratuita que permitirá tanto explorar como explotar las posibilidades metodológicas que la aplicación del enfoque multilingüe y de las herramientas basadas en las distintas modalidades de TAV pueden ofrecer a la enseñanza de la lengua inglesa y al perfeccionamiento del valenciano y el español en el ámbito universitario.

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DESIRE IN WILLIAM BLAKE'S *THERE IS NO NATURAL RELIGION*

María Cecilia Marchetto Santorun¹
Universidade de Santiago de Compostela
mariacecilia.marchetto@usc.es

ABSTRACT

Blake's criticism of Enlightened intellectual currents in *There Is No Natural Religion* (1788) could be defined as psychoanalysis of culture and religion *avant-la-lèttre*. In this paper, I focus on the first place on Blake's diagnosis of the symptoms he identifies in the Enlightened subject, and on the second place, on Blake's call for the liberation of desire. Although I concentrate on the dimension of the Real, other aspects of his work will also be explored. I will demonstrate these hypotheses through the analysis of key plates of *There Is No Natural Religion*. The exploration of perception is interrelated with desire in the book, and their implications lead to a resolution of the conflicts of imaginary delusions and intransitive desire. The exploration of the Real opens up the possibility to connect Blake's with later works that also show a tendency towards an ethics of the Real.

KEYWORDS: Psychoanalysis, William Blake, eighteenth century, literature and the visual arts, Enlightenment, ethics.

In his early illuminated books, William Blake expressed his belief in the mind as the channel through which a transcendental guide can be found (Frye 1972, 30). In *There Is No Natural Religion* (1788), Blake separates rational knowledge from religious experience. For Blake, religion springs from imagination, the capacity that links the human and the divine. Unlike advocates of natural religion, he believed that revelation was the source of religious experience as distinguished from everyday experience. Religion comes from the Poetic Genius, that is, imagination (Eaves et al. 1993, 31).

The Deists tried to change the traditional idea of God by redefining his role and the means by which his existence can be justified, turning rational explanations of nature into a gospel. Instead of turning to God to explain natural phenomena, they took natural phenomena as proof of God's existence, rejecting the

¹ Research group "Discurso e Identidade" (GRC-2015/002 GI-1924, Xunta de Galicia).

supernatural. God for them was the creator of the abstract physical laws regulating the universe (Manuel and Pailin, par. 7), and he was accessible through reason.

In *NNR* there are two sets of plates; series a, which shows a “Philosophic & Experimental” point of view (Blake 1974, *NNR*, 97),² and series b, from a “Poetic or Prophetic” perspective (1974, 97). Eaves, Essick and Viscomi, maintain both series can be considered a whole (1993, 24). The “Conclusion” plate, b9, makes sense out of the apparently conflicting statements throughout the work: “If it were not for the Poetic or Prophetic character the Philosophic & Experimental would soon be at the ratio of all things, & stand still, unable to do other than repeat the same dull round over and over again” (Blake 1974, *NNR*, 97). This clarifies the relationship between the two diverging attitudes that organize the plates.

There is a close association between the central topic of *NNR* and psychoanalytic theory. Psychoanalysis, as Eagleton explains, has much in common with religion, with its premise of an unquenchable “desire for the Real” (Eagleton 2007, 152-153). The Real, like God, is an unfathomable abyss that language (the symbolic order) cannot encompass. The deity in religion is a representation of the sublime object that would fulfil this desire, a function that Blake considers necessary.

In *Trouble with Strangers*, Terry Eagleton explains the ethics from the eighteenth century to our days through Lacanian terms, identifying each different tendency with one of the Lacanian orders: the imaginary, the symbolic and the real. The imaginary means “pertaining to an image” (Lacan qtd. in Eagleton 2007, 1), “a realm in which things give us back ourselves” (Eagleton 2007, 3) and it involves “delusion and deception” (2007, 1); in it, there is no distinction between the subject and the environment, what is inside and outside (2007, 3). The delusion comes from the fact that if the subject identifies with an image and with what is around him, what is inside him becomes estranged from him (2007, 3). The symbolic is understood as a “system of roles and relations” in which the subject is “exchangeable” (2007, 6); this order also implies a “misrecognition” (2007, 6), since the place or function occupied (in language, in society, etc.) cannot include the totality of the person. It is a question of difference instead of unity, and it is governed by law (2007, 84), which enters into conflict with the individual’s desire, however, it is necessary to achieve identity (2007, 85). The Real is the “unrepresentable,” and “irreducible” manifestation of desire in each individual (2007, 142), the abyss at the origin of the subject that not only disrupts symbolic order, but also upsets what we think about as reality (2007, 142); because its origin is precisely at the traumatic moment of separation, it is alien to the subject, yet essential to him; thus it is fascinating, but gruesome at the same

² Title abbreviations of Blake’s works will be used throughout the paper once the full title has been introduced.

time, "unknowable" (2007, 143), although it is the gist of humanity. Semiotically, it works as an "empty element" (2007, 144): it does not take any definite form in reality because it is "a truth that [...] cannot be totalised" (2007, 144).

Eagleton identifies the ethics of sentiment, which supported the dominant ideology in the eighteenth century, with the mirror stage and the imaginary (Eagleton 2007, 18; 28), and the ethics in many Romantic and later Modernist writings with an ethics of the Real. Hume, Shaftesbury or Hutcheson, defended that the human mind has an inherent moral sense (Eagleton 2007, 22; 50). Good feelings towards others and social instincts would be responsible for ethical behaviour (Eagleton 2007, 31). Blake's and the sentimentalist ethics are based on mirror identification; in the case of Blake, this mirroring is present through the recognition in others of their identity in the Poetic Genius: "As all men are alike in outward form, So (and with the same infinite variety) all are alike in the Poetic Genius" (Blake 1974, *All Religions Are One*, 98).

The ethics of sentiment are imaginary because they are based on the subject's relationship to his own self-image: they are narcissistic, as the subject takes pleasure in his own emotional reactions (pity, compassion, etc.), which become the target of these ethics, instead of the relief of the others' distress (Eagleton 2007, 28). Another reason why they are called imaginary, is that the subject projects his own image on the other, so there is no space for difference (2007, 69).

Blake's opinions about perception as determined by the mind and of senses as potentially infinite challenged empiricism. He criticized the concept of perception as subsidiary to reflection and memory (Frye 1972, 15), and as an automatic process in which the mind is passive (1972, 19). For example, plate a4 establishes: "Man cannot naturally Perceive but through his natural or bodily organs." (Blake 1974, *NNR*, 97) Nevertheless, it is implied that there is another way of perceiving (instead of "naturally," in an imaginative sense). Plate b3 states "Man's perceptions are not bounded by organs of perception; he percieves more than the sense (tho' ever so acute) can discover" (1974, *NNR*, 97).

Refined, exalted perceptions can for Blake change the world, something that is impossible in reality as conceived by Enlightened thought (Eagleton 2007, 40-41), according to which, in Blake's words in plate a8, "The desires & perceptions of man, untaught by any thing but organs of sense, must be limited to objects of sense" (Blake 1974, *NNR*, 97). Through the visionary senses reality acquires a unity that it lacks when perceived through ordinary senses; the subject is free from his "mind forg'd manacles" (Blake 1974, *Songs of Experience*, 216.8), which allows him to imagine different states of affairs, whereas the sentimental attitude did not challenge social conditions (Eagleton 2007, 27) and ultimately safeguarded the established order (2007, 27).

The attitudes displayed by Blake in *NNR* can also be considered similar to the "desire for the Real" (Eagleton 2007, 152-153). Blake's opposition to natural religion can be formulated as the conviction that it is impossible to make God fit into a symbolic network, since by definition it is that which escapes symbolic

signification. In *NNR*, desire has no ultimate object, and any object imaginarily invested with the capacity to satisfy it is unattainable. In Christian religion, some concepts like God's love are associated to the Real, as they are based on a terrible mystery (Eagleton 2007, 59-60), on the unknown at the core of humanity, the experience of which changes the individual irreversibly.

The image in a5 (Eaves et al. 1996, *NNR*, copy M) depicts a boy stretching his arms towards a bird while he sits on his mother's lap, where she apparently holds him back. They are connected physically, which might indicate that the infant is still part of the mother, in an undifferentiated state (Ellman 1994, 16). The mother, though, through her holding the infant back, might be teaching him difference.³

This image condenses the development of personality at the same time that suggests the origin of religious experience. Religious experience, the love for a deity, for instance, can be seen as one of the "later libidinal investments" in which the imaginary stage persists (Eagleton, 8). In the imaginary, the child "constantly identifies itself with new personae in the effort to evade division, distance, difference [...]" (Ellman 1994, 18). In that sense, by seizing the bird he might be trying "to overcome the strangeness of the object" (1994, 18).

The child is taught desire by the mother, as he later appears stretching his arms towards another bird in a7 (Eaves et al. 1996, *NNR*, copy M). This Žižek explains through the example of Freud's daughter, who fantasized of eating cake because she noticed her parents were satisfied when they saw her eating it (Žižek 2007, 48-49). Transposing this example to Blake, we would say that the mother is not a deterrent, but she is rather encouraging the child towards the bird, which would explain the child's subsequent interest in birds in a7.

In a7, the text says: "Man's desires are limited by his perceptions, none can desire what he has not perciev'd." (Blake 1974, *NNR*, 97) The mother is absent from the scene, where a bird, this time a swan, appears. The absence of the mother and the transformation of the bird are probably associated.

In Eagleton's text we find clues that point at the real dimension of desire; the analogy between them and these two plates by Blake is quite noticeable. Eagleton refers to *To the Lighthouse*, specifically the passage when Lilly substitutes Mrs Ramsay with a brushstroke that represents a tree in her picture, unconsciously pointing out that she is going beyond the law of the flesh (Eagleton 2007, 145-146) by substituting a human figure with something alien (the tree).

We could say that, instead of a mirror stage in which the child identifies with his image or with another human figure (Ellman 1994, 17) inadvertently

³ See Eagleton's *Trouble with Strangers*, part I "The Insistence of the Imaginary" for the concepts of individuation, the mirror stage, differentiation between ego and non-ego (2007, 3-5; 8).

associated to the family, we are shown the infant fascinated by an animal: Blake seems to depart from the imaginary realm and directs the child towards the unknown instead of his own image. The animal becomes "that modest, contingent scrap of matter which becomes invested with all the formidable power of the Real" (Eagleton 2007, 189). The object of desire is the shadow that transforms the swan into the "*objet petit a*" (2007, 88). This hidden kernel in the object is something the child has not apprehended by the senses. If we apply these notions to Blake's criticism of natural religion, this means that the source of God cannot be in ordinarily perceived nature, but in the human mind.

Now that I have analyzed an example of the notions of the imaginary and real orders in *NNR*, it is now necessary to explore the outcome of the limitations implied in the imaginary ethics of sentiment or the symbolic ethics of rationalism. The message in b4 establishes that "Reason, or the ratio of all we have already known, is not the same that it shall be when we know more" (Blake 1974, *NNR*, K97). In the illumination (Eaves et al. 1996, *NNR*, copy L), a corpse or a person sleeping represents the passive and paralyzed subject that accepts only what he already knows, perhaps in opposition to the child, who pursues the bird as a symbol of the unknown, thus clinging to his desire.

A8 depicts a man (Eaves et al. 1993, 39) reading under a tree, echoing Newton's image. The position of the figure hints at representations of melancholy (1996, copy M, obj. 8 description). Both resemblances suggest that the subject limiting himself to the knowledge of objects of sense becomes trapped in material perceptions.

Plate b5 states that the scientific ideas about perception turn desire against the subject: "The bounded is loathed by its possessor, the same dull round, even of a universe, would soon become a mill with complicated wheels" (Blake 1974, *NNR*, 97). Here, the possessor loses interest in the desired objects and becomes disappointed because they have become unresponsive and unintelligible.

The cause of desire withdraws when the object is possessed (Žižek 2007, 68). The dream of perfect knowledge and control of natural objects turns into a nightmare; the fantasies of possession end in objectification. In other words, the abundance of nature is destroyed in the attempt to subsume all of it under the same system of knowledge.

By drawing a parallel between Blakean imagery and psychoanalytic theory, it is possible to understand the exploitative aspects of the project of Enlightenment as an identification with the father, who possesses the mother.⁴ In Blake, there is a figure that condenses this thirst for possession: Urizen. Plate b10 states: "Application. He who sees the Infinite in all things, sees God. He who sees the Ratio only, sees himself only" (Blake 1974, *NNR*, 98). In this plate, another figure like

⁴ For these concepts, see Wright 1998, 13.

Urizen or Newton appears, holding a compass (Eaves et al. 1996, *NNR*, copy L). Around the character, branches seem to enclose him menacingly (Eaves et al. 1993, 40), as nature turns dull and hostile to the individual obsessed with reason.

In b6, the anxiety to possess kills off the initial desire: “If the many become the same as the few when possess’d, More! More! is the cry of the mistaken soul; less than All cannot satisfy Man” (Blake 1974, *NNR*, 97). This passage forestalls the concept of *jouissance* and also the idea of the intransitivity of desire (Eagleton 2007, 141). The cure is the acceptance of being “eternally dissatisfied [...] to acknowledge that [his] desire [...] is entirely self-grounding, and [...] every bit as absolute and transcendent as the Almighty was once rumoured to be” (141). Blake concludes in a similar (although lighter) note.

In b8, the possibilities of desire and those of what exists meet: “The desire of Man being Infinite, the possession is Infinite & himself Infinite” (Blake 1974, *NNR*, 98). This infinite is not the “‘bad’ infinity of Lacanian desire” (Eagleton 2007, 289) of plate b7, it is an infinity of what is given to the subject. This is made possible through the figure of Christ, a son that is also his own father, a figure that trespasses the “law of the Father” (2007, 289). He undoes the opposition between the symbolic and the Real (2007, 291) as word becomes flesh and father becomes son. Blake’s Christ is not merely imaginary, despite its mirroring quality: “God becomes as we are, that we may be as he is” (Blake 1974, *NNR*, 98), but as Real in its transformative aspect: Christ’s actions collapse the symbolic order of language and kinship. For instance, in *The Marriage of Heaven and Hell*, Jesus is hailed as a transgressor of the social order (Blake 1974, *MHH*, pl. 23-24, 158).

Several conclusions can be drawn from the interpretation of the plates analysed. Currents of Enlightenment like natural religion and some aspects of empiricism are criticized: as Blake saw it, they trapped the subject in a vicious circle. In psychoanalysis, the entry into the imaginary and symbolic dimensions carries implicit an alienation similar to the problems Blake attributes to the Enlightened empiricist subject.

These works also show a rejection of what could be called fantasies of possession and of the identification with the Urizenic father. This has crucial implications for a feminist or an ecocritical reading of Blake, which could focus on the contempt of some aspects of Enlightened philosophy towards objectified feminized nature and women as they were then considered—beings closer to nature than men, attitudes resulting in an impoverishment of the subject rather than in his greater knowledge.

Christianity influences Blakean ethics, but as a religion of the son, neither reducible to the symbolic nor obedient to the law of the father under the guise of moral or scientific codifications. It does not reconcile the subject with the social order, but rather aims at transforming society through the individual.

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“WE THE PEOPLE”: RIGHT-WING POPULISM IN *LAW ABIDING CITIZEN* AND *HELL OR HIGH WATER*

Fabián Orán Llarena
Universidad de La Laguna
forallar@ull.edu.es

ABSTRACT

This paper examines two American films—*Law Abiding Citizen* (2009) and *Hell or High Water* (2016)—as expressions of the ideological narratives of right-wing populism. I interrogate both films placing particular emphasis on the way they reflect the notion of populism and the people as authored by Ernesto Laclau. *Law Abiding Citizen* functions as a partisan text that replicates the main tenets of right-wing populism in light of the War on Terror ethos. *Hell or High Water* resituates the discursive foundations of right-wing populism in the post-Great Recession, late Obama age context. The film can therefore be gauged as a prescient portrait of the conditions that paved the way for the rise of Donald Trump. Thus, my structuring argument is that a comparative analysis of these films may help assess how contemporary American film has reproduced and reflected upon right-wing populism and its key narratives.

KEYWORDS: American film, right-wing populism, American politics, film and ideology.

1. INTRODUCTION AND CRITICAL FRAMEWORK

In the recently released Netflix documentary *Get Me Roger Stone* (Bank, DiMauro and Pehme 2017), legendary provocateur and political consultant Roger Stone describes as follows the historic 2016 presidential election, highlighting the tissue connecting Donald Trump to previous conservative discourses: “Past is fucking prologue. ‘Silent majority,’ ‘the forgotten Americans,’ ‘I am the candidate of law and order’. It’s not me who found this trend. It’s those who went before me. I just saw Trump’s ability to utilize it to become president” (mins. 96-97).

Ideological narratives informing the political American right have drawn on what we may call right-wing populism. Modern conservatism has shown great ability to appropriate the narratives that signify, project, and capitalize on the forever loose and conceptually malleable image of “the American people” (Frank 2004; Fraser 2016; McGirr 2001; Micklethwait and Wooldridge 2004).

But what specific notion is that of right-wing populism? I will stick to the formulation of populism as authored by political philosopher Ernesto Laclau. Populism is a way of understanding political discourse where the main—and ultimately—most relevant political action is the rhetorical construction of the people. As Laclau once wrote: “a frontier of exclusion divides society into two

camps. The ‘people’ [...] is something less than the totality of the members of the community: it is a partial component which nevertheless aspires to be conceived as the only legitimate totality” (2006, 81). Thus, ingrained within populism we find the idea of a fundamental antagonism: there is a people—the placeholder of legitimacy, authenticity, hard work, and effort—as opposed to a whole antagonistic opposite camp who disenfranchises and lives off the backs of the people. So within populism there is an inherent struggle that could be synthesized as follows: the regime, the oligarchy or the dominant groups vs. the people, the nation or the silent majority. To put it shortly: “populism [...] is not a fixed constellation but a series of discursive resources which can be put to very different uses” (Laclau 2006, 176). The particular use I will be looking at in the films under scrutiny is the right-wing approach, that is, what is “the people” that the right usually evokes.

Contemporary American film has produced a significant body of work that represents and negotiates the way the political right has hegemonized the notions of populism. Two examples of this would be the primary sources chosen: *Law Abiding Citizen* (Gray 2009) and *Hell or High Water* (Mackenzie 2016).

2. LAW ABIDING CITIZEN: THE WAR ON TERROR AND RIGHT-WING POPULISM

Law Abiding Citizen is a notably militant film blending together a variety of right-wing populist discourses. The plot focuses on Clyde Shelton, a man who witnesses the vicious murder of his wife and daughter. Although the killers get caught, Clyde’s lawyer Nick decides it is best to make a deal and not go to court. Feeling betrayed by the legal system, Clyde takes justice into his own hands. He then executes an extremely thorough revenge plan to, according to himself, deliver actual justice—the film seems to be largely inspired by revenge vigilante thrillers of the Charles Bronson-type.

The film embraces a key assumption that has underpinned most modern populist conservatism going all the way back to Barry Goldwater and Richard Nixon: liberals and left-leaning people and authorities are soft on crime, are spineless when it comes to punishing crime (Depoe 1997, 100; Hamby 1992, 390-391; Wilentz 2008, 391), a notion most famously incarnated and embodied by Richard Nixon’s Law and Order narrative: “[o]ur judges have gone too far in weakening the peace forces as against the criminal forces; our opinion-makers have gone too far in promoting the doctrine that when a law is broken, society, not the criminal is to blame” (Nixon 1967). This is, essentially, the ideological backbone for this film.

By shutting down more nuanced or ideologically diverse positions, the film shows just two realms of action. On the one hand, it depicts a series of government-run institutions—judges, court rooms, litigators, lawyers—engrossed in serving ineffectual justice and who prove to be totally unfit to provide security

to their citizens. The plot consistently portrays the notion that the legal system is either too constrained by useless technicality or is excessively indulgent with the criminal and unmerciful with the victim. Therefore, it is indicated that a system essentially inclined to protect individual rights is often an obstacle when it comes to punishing crime. This argumentative line is clearly in sync with the way the Bush Doctrine infringed many legal staples, laws, and diplomatic rules in the course of the War on Terror (Dudziak 2010; Mayer 2008; Pfiffner 2009). Furthermore, by presenting an unproblematic two-sided portrait of unpunished crime and neglected victims, the film also participates in the hegemonic conservative narrative of get-tough-on-crime which, since the 1960s, has systematically equated justice with harsh sentences, punitive measures, and hard law-enforcement policies (Alexander 2012, 42-43). By painting this monochromatic situation where certainties and moral acts cannot be channeled and actualized through the law, the film endorses that conservative principle whereby the justice system seems more preoccupied with following rituals and norms than with actually punishing those who flout the rules. So in an extremely contradictory fashion, the film upholds the founding narratives of law and order and get-tough-on-crime and, at the same time, it supports that War on Terror rationale by which full compliance with international and domestic law seemed to be a burden on American resolve.

There is a particularly telling sequence which sublimates this discourse and brings the political and ideological bases of the narration into sharper focus. After murdering his family's killers, the protagonist Clyde goes to court and pretends he is innocent and comes up with an impeccable legal justification as to why he must not be kept in prison without bail. However, he is only doing so to prove his point about the futility of the legal system:

CLYDE: How misguided are you? I feed you a couple of bullshit legal precedents, and there you go, you jump on it like a bitch in heat. Folks, you all hang out in the same little club. And every day you let madmen and murderers back on the street. You're too busy treating the law like it's a fucking assembly line! Do you have any idea what justice is? What ever happened to right and wrong? Jesus Christ, what ever happened to right and wrong? What ever happened to the people? Whatever happened to justice? (mins. 44-46)

Clyde's rant proves to be an unapologetic right-wing attack on soft-on-crime policies. At first sight, the most obvious reference is his claim that, because of too much permissiveness, crime is not properly eliminated given that “madmen and murderers” do not receive the harsh punishment they deserve. However, Clyde's speech also shows the ideological overtones of Ronald Reagan's anti-government populism. In keeping with the dichotomy typical of populism, Clyde establishes a two-fold distinction positioning “the people” and “the state” on two opposite grounds. He rhetorically asks what happened to the people while accusing the judicial system of being an isolated entity, ineffective and totally oblivious to

society's needs. It is therefore propounded that there is a gulf between state and society, in which the state's very functioning and existence curtails people's well-being. Clyde explicitly blames government for people's problems, an absolute cornerstone of conservative discourse: the liberal state as the nodal point from which all social breakup originates and spreads (Dardot and Laval 2014, 164). This is the instance when the populist message of the film really emerges: the American people vs. the ineffective state agencies.

3. *HELL OR HIGH WATER*: THE LOSS OF THE AMERICAN DREAM AND THE RISE OF TRUMP

Hell or High Water is not a militant-activist film as *Law Abiding Citizen* is. As a cultural text, it is actually hard to pin it down ideologically. My contention is that this is a film that represents the cultural mood, despair and lack-of-a-future kind of narrative upon which Donald Trump's surge was articulated. It is not so much that the film is right-wing or left-wing. In my view, the film engages in portraying the political and cultural conditions that paved the way for a right-wing populist to capitalize on.

Using the aesthetics of the western and the Bonny-and-Clyde narrative mold, the film centers on two brothers who team up to rob branches of the Texas Midlands Bank. The paradox is that The Texas Midlands Bank is the bank that is about to foreclose on the brothers' ranch. So they are paying the Texas Midlands Bank with money stolen from that very same bank. The film is set in a state of Texas absolutely devastated by economic crisis, depression, and foreclosures. The open spaces of the western film—a visual symbol of prosperity, opportunity and risk-taking—become in the film a post-industrial wasteland where the consumer society of Keynesian capitalism has all but vanished. The film's discourse is articulated through three basic narratives: a deep-seated distrust over the financial sector, the exhaustion of Keynesian capitalism, and the breakdown of the American promise of middle-class prosperity—just the very same elements that make up the discursive basis and electoral appeal of the Trump insurgency.

The film opens up with a long shot where a piece of graffiti is shown saying "three tours in Iraq but no bailout for people like us" (min. 1). Right off the film makes it clear that there is a division between people's interest and big banks' interest—a populist critique that cuts through ideologies as it applies to both the Bush and the Obama administrations. A bit further into the story, the film's rage against the system is made even more obvious. One of the two policemen chasing the protagonists offers the following indictment of big banks' wrongdoing:

ALBERTO: A long time ago, your ancestors was the Indians till someone came along and killed them, broke 'em down, made you into one of them. 150 years ago, all this was my ancestors' land. Everything you can see. Everything you saw yesterday.

Till the grandparents of these folks took it. And now, it's been taken from them. Except it ain't no army doing it. It's those sons of bitches right there [pointing at the Texas Midlands Bank building]. (mins. 57-58)

The film equates the banks' actions to war, providing the film with a sharp populist dichotomy that portrays bank as fundamental enemies of the people. Such a tactic was heavily deployed by both Trump and the Bernie Sanders campaign to criticize Hillary Clinton and a certain faction of the Democratic Party aligned with Wall Street and Big Banks (Anderson 2017, 54-55).

Within that anti-banks sentiment there is yet another narrative of despair: the realization that Keynesian-Fordist capitalism—the postwar capitalism of good-paying manufacturing jobs—is all but gone. When inquiring a few bystanders who witnessed one of the bank robberies, the sheriff gets this answer: "Seems foolish. The days of robbing banks and trying to live to spend the money, they're long gone. Long gone for sure" (min. 31). What is the point, the story seems to suggest, of having some money if there is nothing to buy, no retailer or seller around the corner to get goods from, and no productive system where consumers can exchange services.

One of the two bank robbers, Toby Howard, is a former oil and gas worker but as he himself says: "there ain't nothing high-dollar about drilling. No one seems to be drilling for gas now, anyway" (min. 20). The industrial white worker—once the symbol of postwar American prosperity—has become, as historian Nancy Isenberg (2016) has claimed, the Walmart worker—poorly paid, disenfranchised, and politically reactive.

Historian Wyatt Wells describes the two main forms of capitalism implemented since the Great Depression as follows: "From the 1930s through the 1960s economic policy had sought to smooth out the rough edges of capitalism by limiting destructive competition, protecting workers, and stabilizing demand. Starting in the late 1970s, government policy increasingly sought to hone the cutting edge of the capitalist system, encouraging innovation, investment, and risk-taking" (2003, 195). That "honing" of capitalism through deregulation, trade deals, globalization, and shipping jobs to third-world economies—carried out since the Ronald Reagan years (Aronowitz 1990, 25; Kemp 2003, 150)—is presented in the film as having savaged the American social fabric. It is not hard to imagine the desperate people depicted in the film being seduced by a hard rhetoric against NAFTA, against an avatar of globalism such as Hillary Clinton, and the loss of manufacturing jobs to favor fat cats and corporate CEOs—even if that rhetoric is delivered by a fat cat and corporate CEO as Donald Trump surely is.

So, the film's conclusion is rather bleak: if the American dream is ultimately a middle-class dream whereby a given generation thrives beyond their parents' living standards, the American dream is certainly over. The fact the two protagonists have to steal from the bank that is about to have them evicted only seems to bear out the notion that in order to prosper within the system you have to steal

from the system to then accommodate within the system. It is the combination of those three factors in the film—no prospect of a better future, the loss of the manufacturing and industrial workforce, and a strong rejection of banks and established institutions—that might help us understand the appeal of a populist surge as the one carried out by Donald Trump.

4. CONCLUSION

To put it shortly: populism as the language to connect with the people is a key discourse to understand the political background of much of American film and, I suspect, much of what is to come. I hope this paper may spark some debate and exchange of ideas.

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LIVING WITH THE BOMB IN THE NAME OF PATRIOTISM: ANN RONALD'S *FRIENDLY FALLOUT 1953*¹

David Río Raigadas

Universidad del País Vasco/Euskal Herriko Unibertsitatea²

david.rio@ehu.eus

ABSTRACT

This essay focuses on Ann Ronald's *Friendly Fallout 1953* (2010) as one of the most recent powerful representations of the so-called "literature of the nuclear West" in contemporary American writing. It is argued that this historical novel provides the reader with a careful picture of nuclear testing in the 1950s, exploring not only its environmental and health effects on the desert Southwest, but also its connection with recent episodes in contemporary American history, for example, the war against terror. Ecocritical approaches and cultural studies methodology are used to analyze Ronald's illuminating account of the effects of bomb testing in the Cold War era. Ronald's book reflects a tension between the awareness of the dangerous immediate and long-term consequences of nuclear testing and the recurrent tendency to downplay such effects.

KEYWORDS: Nuclear West, domestic colonialism, patriotism, Nevada, atomic tests.

Environmental issues have achieved increasing visibility in the American West and in western writing since the 1960s. The environmental degradation of the western landscape in the last few decades has given birth to widespread social and literary concern. Although nature has traditionally played a prominent role in western American writing since its very beginnings, it may be argued that contemporary western authors are challenging the archetypal view of the West as a place of nearly unlimited resources, devoted to extractive industries. These authors emphasize the ecological degradation of this region and focus on its environmental health, paying growing attention to the high cost of progress, the increasing

¹ Some parts of this essay appeared earlier and in a somehow different version in David Río's *New Literary Portraits of the American West: Contemporary Nevada Fiction*.

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ecological fragility, and the need to approach the region from an environmental perspective. As Wallace Stegner has stated, “the western landscape that it has taken us a century and three quarters to learn about, and partially adapt our farming, our social institutions, our laws, and our aesthetic perceptions to, has now become our most valuable natural resource, as subject to raid and ruin as the more concrete resources that have suffered from our rapacity” (1992, 55). The rise to prominence of environmental awareness among contemporary western authors also presents a peculiar side because it is related to one of the West’s most controversial characteristics: its nuclear condition. As Linda Lizut Helstern has remarked, “since 1948, when uranium mining began in the Grants Mineral Belt and the federal study toward creation of a continental site for nuclear weapons was initiated, every southwestern state has been impacted” (2008, 9). The consequences of this nuclear condition have been felt particularly in Nevada, where federal authorities conducted one hundred atmospheric tests of atomic weapons between 1951 and 1962 (Palevsky 2009). The above-ground nuclear detonations at the Nevada Test Site, located about 65 miles northwest of Las Vegas, gave birth to higher rates of cancer in the area due to the presence of lethal radiation in the air (Limerick 1987, 162-163). After the Soviet Union and the United States signed the Limited Test Ban Treaty in 1963, the tests at the Nevada Test Site continued underground and lasted until 1992. In fact, this area became the major U.S. nuclear test site during the Cold War with a total of 928 tests conducted at this proving ground (Wright 2003, 99). The Nevada Test Site was also selected by the space program to develop nuclear reactor engines for spacecraft and rocket propellants (Elliott 1998, 780). The recurrent choice of Nevada as the ideal place for atomic testing and experimentation with nuclear weapons during the Cold War turned this state as “the most bombed state in America” (Glottfelty 2008, 428) or into “a national sacrifice era” (Solnit 1994, 58). Its environment and the health of its inhabitants were sacrificed for the sake of national defense, often in a general atmosphere of secrecy. Federal authorities did not only disregard the effects of the radioactive fallout as marginal or irrelevant, but they also carried out several underground nuclear tests without previous announcement (Cushman 1993, 20).

The atomic era and the Nevada Test Site, in particular, have become an engaging issue, for contemporary western American writers, who nearly always have offered a very critical approach to the testing era, often revealing their unease, outrage, and fear about the consequences of the fallout from the atomic blasts in the 1950s. One of the most recent interesting approaches to the nuclear testing era in Nevada is probably Ann Ronald’s *Friendly Fallout 1953* (2010). This book is a powerful blending between fact and fiction, dealing with the impact of eleven bombs detonated in 1953, the so-called Upshot-Knothole atomic tests. Ronald’s book focuses on several characters who represent different experiences and perspectives of those affected by the atomic tests in Nevada that year. As Ronald herself claims in the preface of the book, “even most of the details are based on fact, none of my characters actually existed. [...] So *Friendly Fallout 1953* is what

happened, what might have happened, what probably happened what could have happened" (x).

Although *Friendly Fallout 1953* specifically centers on nuclear testing in Nevada in the 1950s, the book has wider implications and a remarkable contemporary meaning. In fact, the title itself illustrates this double dimension of the book. Certainly, it emphasizes a particular moment in American history (1953), but the inclusion of the words "friendly fallout" also evoke very recent events, the soldiers killed by "friendly fire" in the so-called "war against terror." Ronald herself explains in the preface of *Friendly Fallout 1953* the similarities between post-September 11 America and the Cold War era:

Just as we're frightened by anonymous terrorists, so Americans in the 1950s were scared to death of Russia's Red Menace. Just as we're cognizant of battles in Iraq and Afghanistan, so our predecessors worried about the horrors of Korea. Just as we may be told that any dissent is un-American, so an earlier generation of citizens watched the McCarthy debate unfold. Just as the naked truth about unrestrained wire-tapping or torture was initially covered, so the Truman and Eisenhower administrations kept silent about harmful effects of atomic testing. (x)

Ronald's book does not aim to offer a comprehensive view of the main attitudes and reactions to the 1953 atomic tests in Nevada, but rather to reflect "the multiplicity of mind-sets about that fateful year," as the writer herself states at the end of the book in a section called "Author's Notes" (226). In fact, as David Mazel has claimed, "the characters seem less like real people than representatives of predictable political and philosophical positions—the *über*-patriot, the antigovernment skeptic, the Cold War realist, the amoral champion of pure science" (2011, 95). Despite the multiple points of view portrayed by Ronald in her book, there are certainly some dominant attitudes and concerns among the different characters. For example, it is particularly remarkable the widespread patriotism displayed by many of the characters in the book. As Ronald herself points out in her preface, "heightened patriotism" (x) is a common feature in the contemporary international scene, and particularly in the United States after 9/11. Nevertheless, present-day readers may be surprised by the willing acceptance of these dangerous atomic tests in the name of patriotism and national safety during the Cold War. Ronald's book reveals that the belief in the benefits of nuclear tests for the sake of national security was not just restricted to particular social groups or professional activities, but it included a wide variety of characters, such as journalists, soldiers, scientists, cattlemen, or Mormons. Probably the most striking example of the prominence of patriotism during the nuclear tests is the image of the Las Vegas showgirls who become "the Desert Inn Atomic Angels" and dance by the light of the atomic blast to the music of "America the Beautiful." Even one of the showgirls claims that they also "belong to the fight against the Communist threat" (100). The book also suggests that patriotism often arises out of fear,

either of external aggression: "The Red Menace, whether Russian or Chinese to ensure its long-range survival, to guarantee its freedom, the United States must prevail. No questions. No reservations." (222) or of internal repression: "Voicing negative sentiments, calling the gadgets evil, questioning nuclear morality? Probably, okay, here among friends. [...] But what if someone overheard their conversation?" (212).

In *Friendly Fallout 1953* the health and environmental effects of radioactivity are approached from different perspectives, though in most cases Ronald's vignettes reveal the awareness of the serious aftershocks of the exposure to radiation and the tendency to minimize its harmful effects. The book includes several references to official attempts to hide the real impact of the atomic tests on local population, often resorting to the use of euphemisms, such as "calculated risk" (165), avoiding particular controversial terms ("the public relations people never use the word 'bomb'. Too graphic, too violent, and too reminiscent of Hiroshima and Nagasaki" 4), or insisting on the safety of the tests, for example, in pamphlets handed in to soldiers ("the amounts of radiation involved here are far too small to hurt any of us and certainly do not present a military hazard" 45).

One of the most remarkable parts of *Friendly Fallout 1953* is its exposure of the failure of both federal and local authorities to protect the local population from the dangerous effects of radiation. *Friendly Fallout 1953* reveals that basic safety measures were ignored during the atomic tests: "insufficient warnings to stay inside, no procedures for cleaning up any fallout, belated concern for our school-children" (186). This neglect may be regarded as an example of the so-called "domestic colonialism" (Glotfelty 2001, 243; Campbell 2000, 36) often suffered by Nevada and the southwestern desert in general, a region often considered to be an empty national sacrifice zone. In fact, Ronald's book exposes the archetypal construction of Nevada in the American imagination as a marginal territory, a worthless area ideal for potentially harmful tests: "a little radiation in the middle of nowhere seemed [...] a small price to pay for the knowledge gained" (55). Nevada is portrayed as an environmentally inhospitable region, as a blank area in the map ("nothing seems to grow in Nevada at all" 5; "can't see why anyone would want to live in Nevada—too hot and too cold, all on the same day" 203). This neglect towards Nevada as a wasteland may be traced back to some of the best-known early nature writers, such as John Muir, who a hundred years ago defined Nevada as, "one vast desert, all sage and sand, hopelessly irredeemable now and forever" (1918, 154). In Ronald's book this image of Nevada as a marginal state, exemplified by the rural communities ("too isolated, too Mormon, too small," 58) affected by the fallout, coexists with the traditional view of its main city, Las Vegas, as the "sin city." In fact, this negative "cliché" about Las Vegas also seems to contribute to the local support to the nearby atomic testing because the nuclear tests provide them with an opportunity to clean their bad reputation, "to project a good image. [...] Lots of gossip about the mob influence down here, buying into the local casinos and building new ones" (3).

In general, *Friendly Fallout 1953* may be regarded as a powerful example of the vigor of contemporary environmental western American literature. The book also reveals the complexities of the New West, emphasizing the expansion of nuclearism and militarism in the region. Ronald's novel not only offers the reader an insightful picture of nuclear testing in Nevada in the 1950s, but it has wider implications and a clear contemporary meaning in a world where the threat of a nuclear catastrophe is probably at one of its highest levels since the most tense days of the Cold War.

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SOME NOTES ON THE LANGUAGE OF *MACBETH* IN RELATION TO THE BAROQUE

Jonathan P.A. Sell
Universidad de Alcalá
jonathan.sell@uah.es

ABSTRACT

This paper demonstrates some affinities between a soliloquy from *Macbeth* and religious architecture and sculpture of the Italian High Baroque. Those affinities hold out the possibility of generating a new critical framework for the analysis of Baroque drama and Baroque religious art as mutually illuminating touchstones. It is beyond the scope of this paper to fully describe or itemise such a framework; yet its potential for throwing new light on Shakespearean drama can be illustrated with reference to the soliloquy's "unpoetic poetry" and fusion of *res* and *verba*, which are argued to be consonant with Baroque expressionism. This paper, then, takes a first step towards tracing the very real connections between Baroque religious art and the drama, thereby injecting hard content into the epithet "dramatic", so often uncritically employed as an epithet to qualify the forms and effects of the former and yet so accurate as a descriptor of its origins.

KEYWORDS: Baroque, *Macbeth*, Shakespeare, rhetoric, Caravaggio, Bernini, Pozzo.

Ernst Robert Curtius (1979, 273) believed that so confusing a concept were better eliminated; René Wellek concluded his masterly essay "unconvinced" that it could be defined, but certain that it fulfilled "an important function" (1963, 113).¹ A slippery term and idea, in relation to the study of English literature "Baroque" has yet to become a fully-fledged analytical category. Until very recently the emergence of a Baroque style was associated with the counter-reformation art of Italy. This view is no longer tenable, yet counter-reformation religious art remains a particularly striking manifestation of Baroque art in general and is therefore a convenient touchstone for illuminating the Baroque in other artistic domains, including the drama. At the same time, it is still true that the age of the Baroque is identified with a purportedly theatrical *weltgeist* which superintended European social life at all levels and in all ambits (Bialostocki 1966, Norman 2001). It is further true that ever since the Baroque as a distinctive artistic style

¹ Helen Hills (2011) complements, but by no means supersedes, Wellek by including Walter Benjamin and Gilles Deleuze in the discussion.

or mode was first differentiated from mannerism and neo-classicism, “theatrical” has been one of the favourite epithets of critics for describing its effects, but often with no preciser meaning than “awesome” or “impressive.” What I wish to do here is to retain an emphasis on religious art, but to suggest how, rather than the origin from which the Baroque radiated outwards to touch other genres, Baroque religious art was itself partly dramatic in origin, and the drama from which it emerged was already in important words what we would now regard as Baroque. Thus, in one sense, this paper will merely serve to corroborate the force exerted by the theatrical *weltgeist*, which of course predated the period roughly comprising the Baroque and found its principal incarnation in the cultural hegemony of the drama, both popular and courtly, much to the chagrin of Blaise Pascal, among others. But in another sense, this paper takes a first step towards tracing the very real connections between Baroque religious art and the drama, thereby injecting hard content into the epithet “dramatic,” so often uncritically employed as an epithet for the former and yet, as I shall argue, so accurate as a descriptor of its origins.

As mutually enlightening touchstones, I shall draw on Shakespeare’s *Macbeth* and some of works by three Italian practitioners of Baroque religious art, Michelangelo Merisi da Caravaggio, whose chiaroscuro owed much to Spanish-influenced street processions, and whose characters to Italian low-life comedies (Johnston-Keane 2010); Gianlorenzo Bernini, the “Shakespeare” of Baroque sculpture (Eustace 2011, 109), who wrote, produced and performed in highly metatheatrical plays (Lavin 2007, 15-32; Warwick 2012); and Andrea Pozzo, whose treatise (Pozzo 1693-98) on perspective applied techniques from theatrical set design to church interiors. I shall indicate some points of intersection between both arts by, as it were, taking Shakespeare to church. This is something Thomas Dekker did in his *Gull’s Hornbook* (1609). When advising how to impress in society, Dekker transformed old St Paul’s cathedral into first a picture gallery and then a theatre:

Your mediterranean aisle is then the only gallery, wherein the pictures of all your true fashionate and complemental Gulls are, and ought to be hung up. Into that gallery carry your neat body; but take heed you pick out such an hour, when the main shoal of islanders are swimming up and down. And first observe your doors of entrance, and your exit; not much unlike the players at the theatres; keeping your decorums, even in fantasticality. (1971, 33)²

² “The mediterranean aisle” is the centre aisle; cf. Ben Jonson, *Every Man out of His Humour*, 3.1.91.

This metaphorical conversion of place of worship into place for viewing paintings and for self-performance is contemporaneous with the counter-reformation's actual conversion of the church into quasi-theatres where, as reported on his 1620 visit by the young John Hobbes, the dramatic quality of plastic and monumental art in combination with "excellent and exquisite Music" (1995, 92) excited the pious into religious devotion.

A peek into the shadows of Dekker's figuratively Baroque St Paul's reveals Shakespeare's lurking intertextual presence, for those doors of "entrance" and of "exit" collude with "players" to evoke Jacques's formulation of the world-stage trope in *As You Like It*, while nearby "shoals" evokes Macbeth's "If it were done when 'tis done" soliloquy, which I would suggest whisks us from the gloom of Scotland's middle ages or from the noise and press of the Globe to the Baroque basilicas of counter-reformation Rome. In his edition of the play, Nicholas Brooke finds analogues—none of which Shakespeare would have been aware of—for *Macbeth*'s juxtaposition of the real and the supernatural and for its reliance on illusion in Caravaggio's *The Conversion of Saul* and *The Martyrdom of St Matthew*, Bernini's Cornaro Chapel, and Rubens's *The Apotheosis of James*, in the Banqueting House. He also finds literary antecedents in the *Spiritual Exercises* of Ignatius de Loyola and *the Life of St Teresa*, but is doubtful that Shakespeare would have known either work. For Brooke, *Macbeth* is a thoroughly Baroque play, and I think he is right, but he makes no sustained search for objective relations of influence or for a common rhetoric or technical repertory.

At the level of style, similarities can be found between Shakespeare's rhetorical technique and that of Italy's Baroque religious artists. Take, for instance, the soliloquy's opening lines:

If it were done when 'tis done, then 'twere well
 It were done quickly. If the assassination
 Could trammel up the consequence, and catch
 With his surcease success; that but this blow
 Might be the be-all and the end-all here,
 But here, upon this bank and shoal of time,
 We'd jump the life to come. (Shakespeare 1990 [1606], 1.7.1-7)

These lines combine repetition ("done"), violent sibilance ("assassination ... consequence ... surcease success"), a breakdown in meaning (no antecedent for "it", ll. 1-2), ruptured syntax (what commenced as a conditional sentence is twisted abruptly into a wish clause at "that", l. 4), and semantic opacity in the words "trammel," "bank" and "shoal," an opacity Quintilian (1922, 8.2.18) disapproved of and called "darkness" in contrast to the clarity of proper language use. The impression conveyed by this rhetorical convolution and *chiaroscuro* is of a mind at snapping point: language, pushed to its limits, grows disfigured and distorted. Similar rhetoric was used to different effect by Bernini in the spiraling

barley-sugar columns of St Peter's baldachin, which lend a sense of energy and dynamism to the whole; or the Maria Ragi cenotaph, where linear form is ruptured to evoke flight; or the pediment of the Cornaro chapel, broken to create a sense of space in otherwise cramped surroundings. A little later the soliloquy turns Baroque once more:

And pity, like a naked newborn babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. (1.7.21-25)

What is Baroque here is not the iconography alone: angels and cherubim are common in Medieval and Renaissance religious painting; so too, in the latter, are air-born horses. What makes the lines Baroque is the iconography in combination with the sense of movement through the accumulation of cola and the present participle "striding"; the synaesthesia achieved through the fusion of vivid visual imagery with alliterative patterns ("n", "b", "s", "h"); the rise to a hyperbolic crescendo ("drown the wind"); the partial asyndeton around "eye"/"That". Synaesthesia is often associated with Baroque visual and monumental art, and Hobbes's account of religious observance in Rome attest to its effects. So too is that sense of movement, a kinesia antithetical to Renaissance poise or stasis, but oddly enough ignored in William Blake's engraving inspired by this soliloquy. To appreciate the difference, one need only compare Michelangelo's majestically stationary *David* or *Pietà* with the liquid mobility of Bernini's *Apollo and Daphne* or *Ludovica Albertoni*.

An iconography common to different arts is not sufficient to define a style; nor is a common rhetoric. Although Bernini's sculptures and the Scottish play create a sense of movement and employ figures of rupture, opacity and convolution, none of these features are entirely new to Baroque art, whether plastic or literary. Rhetoricians had been prescribing synaesthesia for centuries, while the 3rd-century Hellenistic Laocoön was renowned for its movement, corkscrewing pillars were frequent in Byzantine architecture, and the rhetorical concept of "licence" had condoned the use of even the most unrhetorical language in order to reflect or stir the emotions: neither Virgil nor Ovid had been averse to writing the sort of unrhetorical rhetoric or "unpoetic poetry" Maurice Charney (1973) discovers in post-*Hamlet* Shakespeare, but which had been admired in a wide array of classical Greek authors at least as long ago as Pseudo-Longinus. What distinguishes the Baroque from other artistic styles is not, then, its figures in themselves, but their cumulative weight.

Hamlet is commonly asserted to mark a watershed in Shakespeare's language and verse, as artificial amplification, linearity and clarity are gradually replaced with a more naturalistic density, convolution and obscurity. Macbeth's soliloquy is

a good example of this “knottier” (Kermode 2004, 58) style expressing turbulent thought or sentiment to the point of taking poet and character, to quote Frank Kermode, “beyond the limits of reason and intelligibility” (2000, 16). Before *Hamlet*, whether in Marcus’ ineffectual, static speech before Lavinia’s disfigured body or in the gilt-edged balance and harmonies of Richard II’s monologues, even at moments of acute stress Shakespeare’s characters never lose their linguistic composure nor their words intelligibility. It is only after *Hamlet* that language, thought and feeling sometimes fuse, thereby obliterating any distinction between *res* and *verba*, things—in this case mental phenomena—and words.³ Language no longer exists at one remove from real states of affairs and states of mind, of which it delivers ekphrastic descriptions for ready interpretation; instead it becomes real states of affairs and states of mind. No longer an account of a fact, language is the fact itself; no longer descriptive act, it becomes revelatory event. In Macbeth’s soliloquy we do not listen as a character tells us about what he is thinking and how he feels; the speech is not a codification of thought or sublimation of feeling, but the very thought and feeling in progress. And it is obscure and knotty and convoluted because thought and feeling in progress usually are obscure, knotty and convoluted, much as was the type of scholastic syllogism which Juan Luis Vives ridiculed as *baroco* in 1519 (Wellek 1963, 69).

On communicational grounds, Dr Johnson took exception to such linguistic obscurity, attributing it not to characterization but to Shakespeare’s own “entangle[ment]” in “unwieldy sentiment[s], which he cannot well express” (1952, 272). In an age of reason, language had to keep feelings at arm’s length, not be overcome by them: words were one thing, reality in the form of external objective or internal subjective phenomena quite another, and never the twain should meet. Yet in Macbeth’s soliloquy, in Othello’s, Lear’s and Leontes’ inarticulate outbursts of unrheterical rhetoric and unpoetic poetry, *res* and *verba* fuse indistinguishably in linguistic revelation of psychological process. This fusion is what, for his part, in his *Tenth Discourse* to the Royal Academy painter Joshua Reynolds, objected to in Bernini’s early *Neptune* or *Apollon and Daphne*. Unable to lose sight of the massive, solid reality of the marble, Reynolds refused to take seriously Bernini’s miraculous ability to metamorphose it into flying hair or trailing drapery. Instead, he found him guilty of the “folly of attempting to make stone sport and flutter in the air” and of “endeavour[ing] to overcome the hardness and obstinacy of his materials” (Reynolds 1842, 176, 177). Where some see seamless synthesis of reality and art, Reynolds found—and he echoes the word Johnson used of Shakespeare, “entangled

³ This revolution in dramatic language has been attributed to the acting skills of Richard Burbage and his fellow professionals, which led to an evolution from “acting,” reliant on oratorical declamation and gesture, to “playing” which allowed for greater and more nuanced characterization (e.g. Gurr 1992, 99-100).

confusion" (177). For Reynolds art should be like an ill-fitting toupée applied to a material but not so carefully that the join is invisible or the illusion of real hair complete: he would not have approved of Pozzo's imperceptible integrations of masonry, sculpted relief and painting.

The Baroque fusion of mind or feeling and matter is a refutation of Cartesian dualism and adumbrates Gottfried Leibniz's notion of the spiritualization of the real. As such, it constitutes a turning-point in the development of idealism and of the individual: for being is reduced to representation, and as representation is necessarily subjective, so too is being (Renaut 1997, 62). Nowhere is the real more spiritualized in Baroque sculpture than in Bernini's *Sta Teresa* or *Ludovica Albertoni*, both of which materialize the "breathing stone" of Hermione's statue in *The Winter's Tale*. What matters here is not any intellectual significance, but the feeling, or mixture of feelings so evidently experienced and with which, represented as they are in a theatrical setting, the audience is expected to sympathise and, as actor, to empathise. The Cantoro chapel is actually transformed into a theatre by the sculpted presence of a theatre audience in an effect Bernini repeated from his earlier Raimondi Chapel, where one sculpted figure looks towards visiting spectators as if inviting them to this performance of the ecstasy of St. Francis. Theatrical and also metatheatrical, the conception of both chapels directs viewers towards the correct hermeneutic response, in which what is apprehended by the senses should stimulate the imagination to body forth what the sculpture must leave unseen. But the theatrical conception of both chapels is, further, an acknowledgement of their theatrical genealogy, evidence, to put it another way, of the drama's intersemiotic penetration of religious art to create the Baroque. One notable feature of Bernini's plays is their fondness for metatheatrical reference, particularly the play-within-a-play (Lavin 2007, 21), a predilection they shared with those of his Roman play-writing contemporaries, but also familiar to us from Shakespeare. For just as the sculpted figures in the theatre boxes are both spectators of and actors in the scene, the Baroque elicits in and requires of its audiences not only observation and contemplation but also sensorial and emotional participation in the scene unfolding before its eyes (Varriano 1986, 5). Rather than contemplation on the intellectual level, it demanded experience through the emotions and the senses. For, as the counter-reformists knew, and as the rhetoricians had warned, the impact of a truth apprehended by the senses is greater, albeit more short-lived, than that of a truth demonstrated by reason. In a word, whether on stage or in church, the language of the Baroque is expressionist and calls for a hermeneutics where intellectual interpretation is subordinated to sensual experience and imaginative sympathy.

The restrictions of space mean that this discussion has been limited to a certain aspect of linguistic and artistic rhetoric. Of course, the Baroque is more than just expressionism. It is also highly illusionistic and predicated on an epistemology where the truth of what is seen and can be represented ekphrastically is superseded, as in *Macbeth*, by that of what must be imagined—whether daggers

or ghosts—in the mind’s eye. Rather than the potentially misleading eloquence of ekphrasis, the Baroque favours the creation of space—an imaginary space shared by actors and audience—through linguistic deixis or perspectival illusion, a trick learned by set designers wishing to expand the shallow confines of the proscenium stage. The Baroque, too, transports its protagonists, whether sculpted or painted figures or dramatic characters, whether theatrical audience or church congregation, outside time or before infinity. An art of the intermediate or the interim, it also sets its protagonists astride different ontologies, whether in drama’s shuttling back and forth across the reality/illusion threshold or architecture’s seamless metamorphic ascent from built edifice, through sculpted effigy, to painted heavenscape. All of this requires further study; for now, suffice to say that the language of Macbeth’s soliloquy discussed here is distinctively Baroque and analogous in style to much Baroque religious art; and that art, it may be suggested, owes much to the theatre for its techniques and its effects.

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II. LANGUAGE AND LINGUISTICS

EVIDENTIAL ADVERBS / PARTICLES IN ENGLISH AND OTHER EUROPEAN LANGUAGES: A SUMMARY OF THREE SEMANTIC / PRAGMATIC STUDIES

Marta Carretero¹, Juana I. Marín-Arrese¹, Julia Lavid¹, Karlos Cid Abasolo¹, Elena Domínguez Romero¹, María Victoria Martín de la Rosa¹, Juan Rafael Zamorano¹, M. Ángeles Martínez¹, Laura Hidalgo Downing², María Pérez Blanco³, Mercedes González Vázquez⁴, Yolanda Berdasco Gancedo⁵

mcarrete@ucm.es, juana@ucm.es, lavid@ucm.es, abasolo@filol.ucm.es,
elenadominguez@filol.ucm.es, mvmartin@ucm.es, juanrafaelzm@filol.ucm.es,
ma.martinez@filol.ucm.es, laura.hidalgo@uam.es, mperb@unileon.es, mercedes@uvigo.es, yolanda.berdasco@udima.es

ABSTRACT

This paper covers partial results of the EVIDISPRAG project, aimed at carrying out a study of evidential expressions in English and other European languages, with special emphasis on their role as mechanisms that serve language users to express their attitude towards the communicated content. The study is based on authentic occurrences of a number of evidential adverbs and particles extracted from corpora of English, Spanish, Basque, Czech and Galician containing different types of discourse. The lexical items will be compared in terms of similarities and differences in a number of respects, such as monosemy or polysemy, status of evidentiality as a coded meaning component or a Generalized Conversational Implicature, relative frequency of different modes of access to the evidence, pragmaticized uses and relative frequency in different types of discourse. The results show that cognate or seemingly similar expressions from different languages may display remarkable dissimilarities in terms of the factors mentioned above.

KEYWORDS: Evidential adverbs, perceptual, inferential, reportative, pragmaticized uses, types of discourse.

¹ Universidad Complutense de Madrid.

² Universidad Autónoma de Madrid.

³ Universidad de León.

⁴ Universidade de Vigo.

⁵ UDIMA (Universidad a Distancia de Madrid).

1. INTRODUCTION

This paper reports on part of the research carried out within the project “Evidentiality: A Discourse-Pragmatic Study on English and other European Languages (EVIDISPRAG),”⁶ aimed at carrying out discourse-pragmatic studies of evidentials in English and other European languages (Spanish, Galician, Basque, German, Lithuanian, Polish and Czech). The research reported here consists of three different related studies: a contrastive study of a number of evidential adverbs in English and Spanish, which includes quantitative results; a contrastive qualitative analysis of the Basque particles *omen* and *ei* and the similar Czech particle *prý*; and a qualitative analysis of the Galician adverb *seica*. The last two studies are work in progress, aimed at yielding quantitative results at a later stage. For all the languages, the research is based on authentic occurrences of the expressions analyzed. The corpora used were the *Corpus of Contemporary American English* (COCA) for English, the *Corpus de Referencia del Español Actual* (CREA) and the *Corpus del Español del Siglo XXI* (CORPES XXI) for Spanish, the *Corpus of Reference of Current Galician* (CORGA) for Galician, and the corpora *Egungo Testuen Corpua* (ETC) and *Ereduzko Prosa Gaur* (EPG) for Basque.⁷

The structure of the paper is as follows: Section 2 specifies the concept and main types of evidentiality used in this research. Section 3, 4 and 5 report on the three studies mentioned above, and Section 6 sums up the main conclusions.

2. THE APPROACH TO EVIDENTIALITY

2.1. CONCEPT AND SCOPE

Evidentiality concerns the source of information or evidence that a speaker / writer invokes as justification for making a claim (Anderson 1986; Boye 2012, *inter alia*). Evidentiality is restricted to grammatical markers in a narrow sense in many references, such as Anderson (1986) or Aikenvald (2004; 2007). However,

⁶ Reference of the project: FFI2015-65474-P MINECO / FEDER, UE. We gratefully acknowledge the support provided by the Spanish Ministry of Science and Innovation and the European Regional Development Fund.

⁷ The URLs of the corpora are the following:

COCA: <https://corpus.byu.edu/coca/>

CREA: <http://www.rae.es/recursos/banco-de-datos/crea>

CORPES XXI: <http://www.rae.es/recursos/banco-de-datos/corpes-xxi>

CORGA: <http://corpus.cirp.es/corga>

ETC: <http://www.ehu.eus/etc/>

EPG: <http://www.ehu.eus/euskara-orria/euskara/ereduzkoa/>

Wiemer (2010, 60) proposes a wider scope, from a functional-onomasiological perspective, including all devices that can express evidential functions, provided that they are sufficiently conventionalized. We follow this approach, which extends evidentiality to expressions belonging to open classes, such as adverbs, adjectives and lexical verbs (as in Wiemer 2010; Marín-Arrese 2015).

There seems to be an almost general consensus in the literature that the scope of evidential expressions is a proposition, which may be defined as “a meaning unit which can be said to have a truth value” (Boye 2012, 278). Propositions can then be said to be true or false, while states of affairs can only be said to occur. Let us approach the difference by comparing examples (1) and (2):

- (1) I suggest *that he has economized expenses*. (proposition)
- (2) I suggest *economizing expenses*. (SoA)

In example (1), the italicized stretch expresses a proposition, since the fact that he has economized expenses can be considered as true or false; in example (2), the italicized stretch refers to a state of affairs proposed to be undertaken, which has no truth value.

2.2. TYPES OF EVIDENTIALITY

The domain of evidentiality may be subdivided according to many dimensions, such as type, source or mode of access to the evidence. In this paper we focus on the mode of access, which divides evidentiality into the following subtypes (*cf.* Diewald and Smirnova 2010; Marín-Arrese 2015; Marín-Arrese 2017):

- (a) Direct-Perceptual evidence (DPE): the information is accessed directly through visual or some other sensory form of evidence, external to the speaker/writer:
- (3) To get back, though, to what Bill was saying, I think Bill was onto something very important here in the two videos. The one video **clearly** <DPE> had them saying that they were now advocates, adherents of Islam. (COCA, SPOK: Fox_Sunday, 2006)
- (b) Indirect-Inferential evidence (IIE): the mode of access to the information is indirect, through inferences made by the speaker / writer based on their personal access to perceptual or conceptual evidence, to knowledge or to spoken and written linguistic messages (*cf.* Marín-Arrese 2015; 2017). Example (4), extracted from a narration of the plot of a film, illustrates an inferential reading based on perceptual evidence.
- (4) The USS Kitty Hawk is in the Arabian Sea essentially working as a floating base for U.S. special forces working in Afghanistan. It can carry a crew of up to 5,000 people.

And the aircraft carrier stands as high as 200 feet at its highest point. Now, that can be a steep fall, **obviously** <IIE>, but we're not exactly sure as to where exactly this sailor was working at the time. (COCA, SPOK: CNN_LiveDaybreak, 2001)

- (c) Indirect-Reportative evidence (IRE): the mode of access to the information is also indirect, but the justification for the asserted propositional content derives from information accessed through other speakers/writers:
- (5) The victim, who was not immediately identified, had **apparently** <IRE> been renting the small building from the homeowners, DeKalb fire Capt. Eric Jackson. (COCA, NEWS: Atlanta Journal Constitution, 2008)

3. EVIDENTIAL ADVERBS IN ENGLISH AND SPANISH

The first area of research reported here is a contrastive study of a number of evidential adverbs and adverbials in English and Spanish.⁸ A distinction was made according to reliability, understood as the degree of commitment to the information transmitted:

- High reliability: *clearly/claramente, evidently/evidentemente, obviously/obviamente*;
- Medium and low reliability: *apparently/al parecer; seemingly/aparentemente, supposedly/supuestamente*.

The contrastive analysis is not only cross-linguistic, but also cross-register: spoken and newspaper discourse were compared, with the belief that the differences in mode (spoken versus written), spontaneity and degree of planning would be somehow reflected in the use of the adverbs. The analysis is based on 100 randomly selected occurrences of each adverb from the COCA or the CREA, 50 from each register. For Spanish, the CORPES XXI was also used when the examples in the CREA were not sufficient.

The occurrences were analyzed according to two dimensions: mode of access and clausal position. For reasons of space, the description presented here only covers the first dimension, according to which evidentiality was signalled as DPE, IIE or IRE as specified in Section 2. Non-evidential occurrences (NE) were also retrieved for all the adverbs. Examples of such occurrences are those in which the adverb has a meaning of manner, appearances or false belief, and those

⁸ A more detailed version of this research is found in Carretero, Marín-Arrese and Lavid-López (2017).

TABLE 1: EVIDENTIAL AND NON-EVIDENTIAL USES OF THE ENGLISH ADVERBS.

ENGLISH	COCA Spoken				COCA Newspapers			
	IIE	IRE	NE	Total	IIE	IRE	NE	Total
English				49+1				
Clearly	40	0	9	DPE	30	0	20	50
Evidently	37	0	13	50	43	0	7	50
Obviously	24	0	26	50	41	0	9	50
Apparently	2	48	0	50	4	46	0	50
Seemingly	28	21	1	50	31	14	5	50
Supposedly	2	42	6	50	4	42	4	50
TOTAL	133	111	55	300	153	102	45	300

TABLE 2: EVIDENTIAL AND NON-EVIDENTIAL USES OF THE SPANISH ADVERBS.

SPANISH	CREA-CORPES Oral-Spain				CREA-CORPES Newspapers-Spain			
	IIE	IRE	NE	Tot.	IIE	IRE	NE	Tot.
Claramente	19	0	31	50	24	0	26	50
Evidentemente	24	0	26	50	31	0	19	50
Obviamente	21	0	20	41	27	0	23	50
Aparentemente	17	6	8	31	12	31	7	50
Al parecer	2	48	0	50	1	49	0	50
Supuestamente	1	11	4	16	0	50	0	50
TOTAL	87	65	86	238	96	129	75	300

pragmaticized uses where the main purpose of the speaker/writer is to express addressee-oriented nuances such as concession or agreement with expectations.

The quantitative results for the mode of access are specified in Tables 1 and 2 for English and Spanish, respectively. With the caveat that the number of examples is limited, the results hint that high and low reliability are strongly associated with IIE and IRE, respectively. In turn, non-evidential occurrences are highly dependent on the individual adverb and the register: no cases were found in the newspaper subcorpus for *apparently* and *al parecer*, while they are common for the adverbs of high reliability, the reason being that *clearly* and *claramente* were frequently found with a meaning of manner, while *evidently* and *obviously* and their Spanish equivalents displayed a high number of pragmaticized uses.

4. A STUDY OF BASQUE *OMEN* / *EI* AND CZECH *PRÝ*

The contrastive analysis of these particles uncovers similarity in meaning but also a number of distributional differences, thus being a paradigmatic example of the idiosyncratic behavior of evidentials in the European languages under analysis. Some near English equivalents are ‘it is said’ or ‘rumour is that.’ In their turn, *omen* and *ei* differ in their geographical distribution: *omen* occurs in Navarrese, Gipuzkoan and Northern dialects, and *ei* in Biscayan dialect.

The three particles were subjected to a qualitative analysis, based on occurrences found in the *ETC* and the *EPG*, authentic examples from literary sources (6 Basque and 3 Czech literary works), and journalistic sources from quality press. The particles have a semantic meaning of hearsay, which occurs in all the cases and cannot be cancelled. This meaning triggers an evidential meaning of justification for making a claim, which occurs by default but may be cancelled, as in (6), thus being a Generalized Conversational Implicature (cf. Zubeldia 2013; Korta and Zubeldia 2014):

- (6) a. Gauzak Ondo *omen* doaz. Bada, gauzak ez doaz ondo
 Things Well it's said are going however
 b. *Prý* Jde všechno dobře. Ne, nejde všechno dobře.
 it's said is going everything well not is not going
 ('It is said that everything is going well'. However, everything is not going well'.)

Omen, *ei* and *prý* are frequently used in newspaper discourse, as a conventional device for qualifying the information transmitted as hearsay, thus avoiding full commitment. This use is illustrated with Figure 1.

In spite of the similarities stated above, *omen/ei* and *prý* differ in their syntactic restrictions: only *prý* can occur with interrogative mood (7), or in subordinate clauses with a verb of communication in the main clause (8):

- (7) a. *Mikel etorri *omen/ei* da?
 Michael come it is said AUX
 b. *Prý* přišel Michal?
 it is said has come Michael
 ('Has Michael come?')
- (8) a on řekl, že *prý* se tomu musil smát,
 and he told COMP it had made him laugh
 *(...) eta Es zuen horrek barre eragin *omen* ziolan.
 and Tell AUX that make laugh AUX-COMP
 ('and he told that [**omen/*ei/prý*] it had made him laugh')
- Jan Neruda, *Povídky malostranské*, 1878.



Albisteak

Sarean IV. URTEA // 150. ZENBAKIA

Informazioaren zentsura sateliteetara helduko ei da

Figure 1: Example of *ei* in newspaper discourse.
(‘Information censorship will reach [ei] satellites’).

Discourse-pragmatic differences are also found, in that *omen* and *ei* but not *prý* are common in jokes. An example is (9), a retelling of a joke authored by the *bertsolari* (verse improviser) Pernando Amezketarra (1764-1823). The use of *prý* would be inadequate in this context.

- (9) Pernando neguan Adunara joaten omen zan bere ardiakin.
 Fernando in winter to Aduna go it is said AUX with his sheep
 (‘It is said that in winter Fernando used to go to Aduna with his sheep.’)
 Gregorio Mujika, *Pernando Amezketarra*, 1925.

5. A STUDY OF GALICIAN *SEICA*

This section reports a qualitative analysis based on the *CORGA* of the Galician evidential adverbial *seica*, which does not have a clear English equivalent. Some possible translations are ‘apparently’, ‘allegedly’, ‘seem’, ‘look like’, ‘it is said’.

Seica has not received much attention in the literature, in contrast to the related expression *disque* (‘it is said’) (Cruschina and Remberger 2008; Sousa 2012). At first sight, both expressions are equivalent in that they express indirect reportative evidentiality (IRE), as in (10) and (11):

- (10) **Disque** un grande exército avanza polos camiños do interior (CORGA, FICTION: novel, Victor Freixanes, 1982)
 (‘They say that there is a big army approaching along the paths of the interior’)
- (11) Ademáis, **seica** lles prohibiron facer unha assemblea no interior da empresa no mes de Nadal, e tivérona que facer logo no salón da Casa do Mar. (CORGA, MAGAZINE: *Teima*, 1977)
 (‘In addition, it seems that they were banned from doing an assembly inside the company at Christmas, so they had to do it in the Casa do Mar lounge.’)

However, a qualitative study based on examples from the *CORGA* has uncovered that *disque* can only express IRE, while *seica* has a wider range of meanings: epistemic modal ('perhaps, maybe'), as in (12), indirect-inferential (IIE), as in (13), and indirect-indifferent, when the evidence is indirect but its inferential or reportative status is unclear, as in (14), where the context does not allow discerning the specific source ('it is said that...' or 'I infer from my knowledge that...'):

- (12) Si, o meu prometido...Un home que non coñezo máis que dende hai un par de semanas e co que vou casar en nada e, **seica**, ser moi feliz. (*CORGA*, FICTION: novel, Francisco Castro, 2010)
(‘Yes, my fiancé... a man that I only met two weeks ago, who I am going to get married to in no time and, it seems (‘perhaps, maybe’), that I am going to be very happy with.’)
- (13) (wife to husband) Xosé, **seica** cobraches, ¿sí ou non?
Il ceibóu unha terribel blasfemia, batíu a porta e largóu escaleiras abaixo. (*CORGA*, FICTION: short novel, Eduardo Moreiras, 1976)
(‘Xose, it seems that you got paid, yes or no?’)
He released a terribly blasphemy, slammed the door and went down the stairs’)
- (14) Célticos e branquiazuis formaban tribos irreconciliables, aínda que se cadra naquel tempo as diferencias non tiñan nada que ver coas tensións políticas, como **seica** ocorre hoxe en día. (*CORGA*, NO FICTION: Essay, Xesús Flores, 1993)
(‘Hooligans from Celta and Depor formed irreconcilable gangs, even though at that time discrepancies didn’t have anything to do with political tensions, as it apparently happens nowadays.’)

Seica also displays pragmaticized uses, which may be interpreted as mirative extensions of the evidential meaning, where *seica* expresses disagreement with expectations. These extensions are favoured with the first and second person, and in interrogative-negative clauses. An example is (15), where the two features occur:

- (15) – ¿E vostede **seica** non come, non lle gusta a galiña?
– Non estou bo eu. (*CORGA*, FICTION: novel, Xosé Vazquez, 2000)
(‘It seems that you don’t eat. Don’t you like chicken?’)
– I’m not feeling well.’)

6. CONCLUSIONS

The joint consideration of the three studies seems to indicate that, in the European languages analyzed in this paper, evidentials display a certain idiosyncratic behaviour, which rules out the possibility of establishing narrow one-to-one

equivalences between them in different languages. This idiosyncrasy was shown by the contrastive analysis between the English and Spanish adverbs and the Basque and Czech particles, and also by the differences found between Galician *seica* and the seemingly similar expression *dizque*. The agenda for further research includes the performance of quantitative analyses for *omen* / *ei*, *prý* and *seica*, and also of studies focusing on the discourse-pragmatic functions of all the evidential adverbs and particles covered in this paper.

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THE SOUND SYMBOLIC LEXIS OF ENGLISH: OLD ENGLISH VERBS¹

Isabel de la Cruz Cabanillas

Universidad de Alcalá

isabel.cruz@uah.es

ABSTRACT

The aim of the present paper is twofold: On the one hand, to reconstruct the Old English field of sound symbolic verbs and on the other, to find out the syntactical behaviour of them. In order to carry out the research, the lexical field of Old English sound symbolic verbs was reconstructed by means of the *Oxford English Dictionary*, the *Historical Thesaurus of English*, the *Thesaurus of Old English* and the *Dictionary of Old English*. Once the field of Old English verbs was established, they were searched in the *Toronto Corpus of Old English* to get their occurrences in the texts. Whereas some of the verbs will show a limited number of syntactic combinations, other verbs of sound will allow the exploration of further syntactic properties.

KEYWORDS: Old English verbs, sound symbolism, onomatopoeic verbs, lexical field.

1. INTRODUCTION

When approaching the topic of sound symbolism, the researcher may find a terminological problem. What denomination should be used to denote verbs motivated by sound? Scholars do not agree on the specific adjective to be used. Thus, some refer to “echoic,” “onomatopoeic,” “iconic,” “imitative” or “sound symbolic” words. The problem of terminology and classification is dealt with by Miller, who distinguishes different types of iconicity (2014, 155):

1. Indexical Iconicity, which includes synaesthesia and phonaesthesia:
 - Synaesthesia or relational iconicity, based on oppositions, like the opposition between “/i/ for small, slim and close, /a/ for more distant, /o/ for large and round, etc.” He does not include examples, but *itsy-bitsy* and *ball* would be representatives of the phenomenon.

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- Phonaesthesia, sound symbolism or complex iconicity: “the network-like association between words sharing partial form and meaning,” like /gl-/ in *gleam*, *glitter*, *glow*.
2. Primary Iconicity is subdivided into ideophones and onomatopoeia:
- Ideophones or paraverbal mimologies “that often involve sounds or sequences that violate the phonotactics of a language,” e.g. *brrr*, *hmm*, *ssh*, *zzz*.
 - Onomatopoeia: “consisting of entire imitative words with a simple relation between form and meaning.” For instance *splash*, *meow* or *cuckoo*.

Futhermore, Miller adds that “of the various kinds of echoic words, perhaps the best known is onomatopoeia: a word is coined and conventionalized in imitation of our conceptualization of sounds in nature or the environment” (2014, 156). Subsequently, “echoic” seems to be used as a superordinate to include all the other types. Miller’s classification is not fully adopted by all scholars who may use the phrases “sound symbolism” or “linguistic iconism” to cover any process of word formation based on sound (Reay 2006, 531). As a result of this lack of uniformity in terminology, the search for items in the lexical field of Old English verbs will have to be done using different labels to retrieve as much information as possible, even though our items seem to meet the requirements established for onomatopoeia, according to Miller (2014).

2. AIMS AND METHODOLOGY

The aim of the present paper is twofold: On the one hand, to reconstruct the sound symbolic field of Old English verbs and on the other, to find out the syntactical behaviour of them to check whether these verbs appear in similar constructions as those found in their Present-Day English counterparts (Levin 1993, 53-54 and Salkoff 1983, 289, following Nilsen 1973, 42 & 163-164, and Cortés Rodríguez and González Orta 2006).

First, the lexical field of Old English sound symbolic verbs was reconstructed by means of the *Oxford English Dictionary* (henceforth, *OED*), the *Historical Thesaurus of English*, the *Thesaurus of Old English* and the *Dictionary of Old English*. The initial search on the *OED* included the labels “echoic,” “onomatopoeic,” “imitative,” but also “iconic,” “phonaesthetic” and “symbolic,” even if no matches were found. Thus, just those items that are considered to have an imitative, echoic, or onomatopoeic origin by the *OED* are taken into consideration for the present research.

The retrieval was limited to verbs attested in the Old English period, which has been extended towards the year 1099, as the label Old English in the *OED* gathers information until the year 1049. The selection based on the *OED* was complemented by the information provided by the *Dictionary of Old English*. As a result of the consultation of the latter, when a word is not present in the

OED, but is clearly related to a recorded item, is also included for the analysis. For instance, the *OED* claims that the word *crow* from OE *crawan* has an echoic origin. Related to this one is *gecrawan*, attested in the *Dictionary of Old English*, so *gecrawan* is included in our corpus, even if it has no entry in the *OED*. Likewise, the corpus has been contrasted with the field in the *Thesaurus of Old English* and contrasted with Salkoff's (1983) and Cortes and Gonzalez's (2006) compilations. The problem with the *Thesaurus of Old English*, and Cortes and Gonzalez's corpus, which is based on this, is that the *Thesaurus* provides no information on the etymology of the word. Thus, the *Thesaurus of Old English* includes many other items which have not been proven to have an imitative origin and are classified according to degree, kind, or quality of the sound, taking into account their loudness, resonance, pleasantness and others features. As a result, only those verbs that are supposed to have an imitative, echoic or onomatopoeic origin are considered for the analysis. Likewise, Salkoff (1983) and Cortés Rodríguez & González Orta (2006) list other sound related verbs not being sound symbolic and, subsequently, other verbs of sound not being attested as imitative, echoic or onomatopoeic have been disregarded.

Once the field of Old English verbs was established, the verbs were searched in the *Toronto Corpus of Old English* to get their occurrences in Old English texts. The data retrieved from the *Toronto Corpus* was manually filtered, since this corpus is not tagged. The objective was to get only verbs and disregard other word categories or Latin items. For instance, to get all the possible forms of the verb *murcian* the search with the option "beginning with" was selected, so that all the personal and non-personal forms could be retrieved. Such search showed seventy-eight hits. However, forms like *murcung* and *murcnere* were also retrieved. The former, a noun "murmur," appeared five times in the *Toronto Corpus*, while the latter meaning "complainer" recorded two instances. Finally, the Latin combination *mucus curtus* got one instance. Consequently, the original search was narrowed down showing the real frequency of *murcian* as a verb, which was reduced to seventy.

Once the Old English lexical field of verbs of sound was ready for the analysis, the items were scrutinised to find shared features among them. Within the category of sound symbolic verbs of sounds, two groups have been established: verbs of animal sounds and other verbs of sound. The former will show a more limited number of syntactic combinations than the latter.

3. ANALYSIS OF DATA

The data from the *OED* showed that search with "iconic," "phonaesthetic" and "symbolic" retrieved no matches. Besides, the verbs classified as "imitative" and "onomatopoeic" were first recorded in the Middle English period. Finally, "echoic" retrieved circa two hundred verbs, out of which very few came from the Old English period. The final retrieval of sound symbolic verbs in Old English

is made up of thirty-six items, although some of them are clearly derivations or allomorphs of existing ones. Thus, the verbs are: *Blætan*, *Citelian*, *Clocctetan*, *Cloc-cian*, *Cnucian*, *Cnyllan*, *Cracettan*, *Cracian*, *Cearcian*, *Crawan*, *Gecnucian*, *Gecrawan*, *Dubbian*, *Earplettan*, *Flicerian*, *Geocsian*/*Giscian*, *Gnyrran*, *Grunnian*, *Grunnettān*, *Grymettan*/*Grymetian*, *Gyrran*, *Gyrran*, *Gyrrettan*, *Hlyhhan*, *Hnægan*/*Nægan*, *Hro-hian*, *Hropan*, *Hrutan*, *Murcian*, *Bemurcian*, *Piffan*/*Pyffan*, *Pipian*, *Plættan*, *Rarian*, *Spittan*, *Paccian*.

Before attempting to classify the verbs according to shared features and possible syntactic properties, one also needs to mention the scant data found on some occasions. Thus, there is only one occurrence of a deverbal noun *citelung*, allegedly from *citelian*, which appears in Clark Hall's dictionary meaning "to tickle," but it does not occur in the *Dictionary of Old English* in infinitive. It appears glossing *titillatio*, meaning "tickling, titillation." No other occurrences and no further context are provided. This is the reason why *citelung* has not been included in the analysis. Likewise, the context is so insufficient sometimes and the occurrences so few that it is impossible to deduce specific features. As an illustration, let us take the verb *crawan* that appears in three sentences meaning "to make a harsh noise, to sound." The first one is a present participle form reproducing Latin *crepante*:

- (1) AldV 13.1 31: *crepante.i. sonante **craciendum** cearciendum* (AldV 1 124 *craciendum*; from ALDH. Pros.virg. 2, 230.22 et *crepitante nauleru portisculo spumosis algosisque remorum tractibus trudit*).

The second and third quotations, which are also translating a Latin verb in the third person singular, read as follows:

- (2) HIGI C2036: *crepat.i. sonat **cracap**, brastlap*.
 (3) HIGI (Oliphant) D16.1 [1662 (C2036)] *Crepat .i. sonat **cracap** brastlap*.

From such brief context it is hard to decide whether the verb will take animals, humans or objects as subject. The small number of occurrences and absence of subject in personal forms do not allow its being assigned to any of the two groups established for the analysis. Within the sound symbolic Old English sound verbs, two groups can be distinguished: a) verbs whose subject is an animal which denote the sound uttered by that specific animal; and b) verbs that have humans as subjects. In the following table, the verbs produced by animals can be seen (table 1).

These verbs are usually intransitive, so the combinatory properties are very limited. Furthermore, some items are worth commenting on: many verbs mainly apply to animals, although figuratively can be applied to humans or other beings. Thus, usually birds will have the capacity to flicker their wings, but by extension in *flicerian* there is a mention to angels who can also do this. Similarly, *gyrran* is applied to pigs, but there are other meanings, chiefly "to make or utter a (harsh)

TABLE 1. SOUND SYMBOLIC VERBS WITH ANIMAL SUBJECT.

OE VERB	PDE MEANING	AGENT
Blætan	bleat	sheep, goat
Cloccian	clock, cluck	hen
Cracettan	croak	raven
Crawan	crow	cock
Gecrawan	crow	cock
Flicerian	flicker	birds
Grunnian	grunt	pig
Grunnettān	grunt	pig
Grymettan/grymetian	roar	various animals: bears, lions, horses, etc.
Gyrran	yerr	pig
Gyrrettan	roar	lion
Hnægan, nægan	neigh	horse
Hropan	rope/shout	various animals, e.g. birds: to cry out, screech; wolves: to howl
Pipian	pipe/peep, pip	chicken
Rarian	roar	cattle (ox, bull, cow), donkey

sound” and in this sense is a synonym of *grunnian*. The core examples refer to various senses, but there is also a figurative meaning in **d.** below where heathen people are portrayed as swine.

(3) *Gyrran*

ÆGram 214.14: gyt synd manega oðre word of oðrum wordum: garrio ic gyrrre, garrulo ic hlyde; albo ic hwitige, albico ic hwitige.

a. of a ship’s rigging: to creak, grate

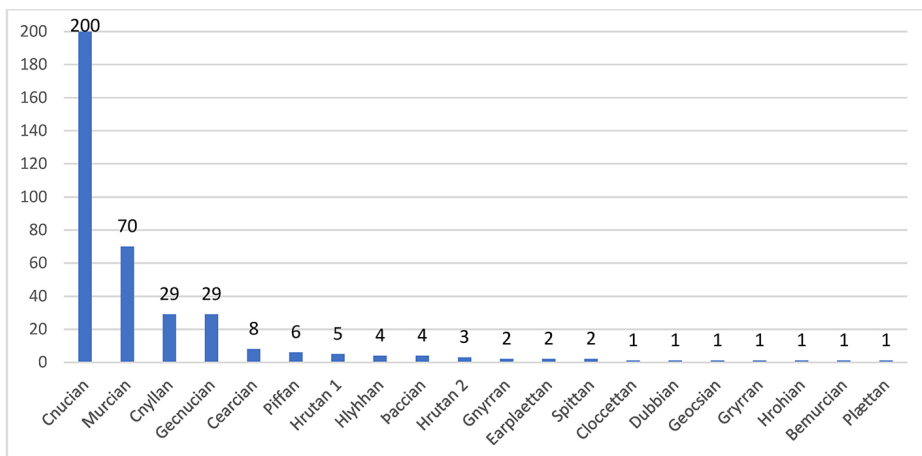
And 372: wedercandel swearc, windas weoxon, wægas grundon, streamas styredon, strengas gurrōn, wædo gewætte.

b. of a file: to grate, screech

AlðE 2 13: garrio ic gyrrre (from ALDH. Enig. 21.5 garrio voce carens rauco cum murmure stridens; solution is ‘file’).

c. of persecutors: to make a grating sound / gnash (with their teeth)

PsGIC 34.16: tolsyde synd ne geinbryrde synd costodon me & bysmrydon of bysmrunge grymytydon I gurrūn on me mid toðum heora dissoluti sunt nec compuncti sunt temptauerunt me et deriserunt dirisu striderunt in me dentibus suis.



Graph 1. Frequency of sound symbolic verb with human subject.

- d.** in a figurative context, of pagans portrayed as swine: to grunt
 AldV 1 4219: grunnire hletan gyrran grunian (AldV 13.1 4337 grunnian, hlecian, gyrran; from ALDH. Pros.virg. 45, 299.12 porcinus paganorum strepitus ... grunnire desisteret).

Finally, the verb *hropan* is mainly applied to animals like wolves, but also to humans meaning “to shout,” as in “the heralds shouted,” but the devils can also howl, as well as wolves and other animals. When it refers to birds it means “to screech, to cry out.”

Regarding the second groups of verbs, next figure shows verbs whose subject is human as well as their frequency in the *Toronto Corpus*:

As can be seen in Graph 1, the frequency of most verbs in *The Toronto Corpus* is below ten. There are very few items showing a higher number of occurrences; namely *genucian* *cnyllan*, *murcian* and *cnucian*. As a consequence, some of the verbal properties specified for Present-Day English sound verbs dealt with in Levin (1993) and Salkoff (1983) will be not likely to be found. In fact, some of these verbs are intransitive so their syntactical behaviour is very much reduced to *subject + verb*, as in *cearcian* “to make a harsh sound,” or those verbs related to the sounds produced by teeth *gnyrran*, *gryrran* or the stomach *cloccetan* and *hrutan*.² In the case of *gnyrran* and *gryrran* both refer to a strident sound and, if talking about teeth: *to gnash*, *grind*. This implies that both humans and animals that have teeth have the capacity to gnash, but the two occurrences present in Old English apply to humans:

- (4) HomU 26 135: hwylon þær eagan ungemetum wepað for þæs ofnes bryne, hwylon eac þa teð for mycclum cyle manna þær gnyrrað.
 (5) ProgGl 1 217: ridere aut stridentes uiderit tristitiam significat hlihhan oððe gnyrende gesihð unrotnyssa getacnaþ.

Likewise, *hlyhhan* “to laugh” and *gryrran*, “to chatter,” which is retrieved just once and is applied to humans, as can be seen in (6) present very few occurrences:

- (6) JDay II 194: hwilum þær eagan ungemetum wepað for þæs ofnes bryne ... hwilum eac þa teþ for miclum cyle manna þær gryrrað (HomU 26 137 gnyrrað; cf. PS.BEDA. Die.iud. 97 nimio stridentes frigore dentes).

Verbs whose subject is human may show a wider range of syntactic combinations. Thus, *plætтан* “to strike” in (7) and *cnucian* “to knock” in (8) show an instrumental object introduced by the preposition *mid*:

- (7) Jn (WSCp) B8.4.3.4 [0862 (19.3)] & hi **plætтан** hyne mid hyra handum.
 (8) ÆCHom I, 29 425.202: ða het se wælhreowa mid stanum þæs halgan muð cnucian.

Cnucian can also appear with *æt* followed by a dative as in (9-10):

- (9) ÆCHom II, 28 222.26: he becom ða to his geferum. and cnucode æt ðære dura.
 (10) ÆLS (Peter’s Chair) 110: þa clypodon þær ðry weras, cnucigende æt þam geate, and axodon æt þam hiwum hwæðer se halga Petrus þær wununge hæfde, woldon hine gespræcan.

Furthermore, *cnucian* is one of the most interesting items in the corpus. First of all, because it is the one the records the highest frequency with circa two hundred occurrences, most of which appear in medical recipes, where the verb is in imperative. It usually takes a direct object, as so does *genucian*, which occurs twenty-nine times.

This group was expected to allow the exploration of further syntactic properties, similar to the ones discussed in Levin (1993: 53-54) and Salkoff (1983) for the equivalent contemporary English verbs. However, apart from the occasional appearance of instrumental object and the usual pattern of *verb* + *direct object*, the combinations discussed by the previously mentioned scholars cannot be validated in the Old English period taking into account the corpus of Old English texts that is available to us.

4. CONCLUSIONS

In this paper the reconstruction of the Old English lexical field of sound verbs with onomatopoeic motivation has been undertaken by means of the *Oxford English Dictionary*, the *Historical Thesaurus of English*, the *Thesaurus of Old English* and the *Dictionary of Old English*. Likewise, the *Toronto Corpus of Old English* was also used to retrieve the frequency and the real contexts where the verbs occur.

All in all, thirty-six sound symbolic verbs were identified, some of which are related to others by derivation processes whereby a prefix is involved, as in *bemurcian* from *murcian* and *gecnucian* from *cnucian* or by compounding as in *earplættan* from *plættan*. The verbs were divided into two main groups: a) Verbs whose subject is an animal and show a very restricted syntactic pattern, since they are intransitive; and b) Verbs with humans as subject, which may show a wider syntactic behaviour. It can be observed that the frequency of some of the verbs is restricted to one occurrence, which makes it difficult to draw conclusions on the syntactical patterns that may have occurred with that specific item.

Some of the most interesting verbs for the research are those that present some objects, such as instrumental object or direct object. In this respect, *cnucian* outranks all the other verbs, showing circa two hundred occurrences most of which belong to the medical genre of recipes. The scant data available to us makes it hard to establish any comparison with other Present-Day English sound symbolic verbs studied by scholars such as Levin (1993) or Salkoff (1983).

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A STUDY OF ASSIGNED GENDER IN ASTROLOGICAL VOCABULARY

Irene Diego Rodríguez

Universidad de Alcalá

i.diego@edu.uah.es

ABSTRACT

This paper aims to analyse the gender of several astrological terms in various ME texts in order to study gender variation from a diachronic point of view. I will concentrate on the nouns *moon* and *sun*. Determiners and pronouns agree with the nouns they are referring to and they act as distinctive gender markers. Therefore, it is possible to find a variety of masculine anaphoric and cataphoric references for the OE masculine <mona> and feminine ones for the OE noun <sunne>. However, when addressing astrological terms, the assignment of a different gender is also likely, as it depends “on the attitude towards the referent” (Fernández-Domínguez 2017, 54). This fact is studied and illustrated with examples taken from a corpus containing several parallel versions of *Be Booke of Ypocras* and three more lunaries from the *Middle English Medical Texts Corpus*. The results of this study not only reveal that the gender assigned to astrological terms is not invariable, but it also provides an explanation of the different contexts and reasons why one gender or another is used.

KEYWORDS: Assigned gender, grammatical gender, Old English, Middle English.

1. INTRODUCTION

English constitutes an exceptional and unique example among the other Germanic languages regarding gender, since, unlike its Indo-European ancestors, Present Day English (henceforth PDE) gender system is unquestionably based on semantic criteria: “male humans are masculine, female humans are feminine, and anything else is neuter” (Corbett 1991, 12). This is the result of what happened during the transitional period between Old and Middle English when the English language shifted from a morphological to a semantic assignment system (Corbett 1991, 102). Old English (hereafter OE) had three different genders, and nouns were grammatically masculine, feminine or neuter, which means that gender was assigned “in accordance with the form of the words rather than with sex affinity” (Fernández-Domínguez 2007, 48). Gender was expressed through nominal and pronominal inflections, and specially by means of pronouns and determiners as well as by the strong adjective declension. (Mustanoja 1960, 43). At the end of the OE and beginning of early Middle English (henceforth ME) periods, the great majority of nominal and adnominal inflectional endings were lost and therefore, it was impossible to differentiate one gender from another as

there were no forms left to do so (Classen 1919, 97). That is why it was “necessary to substitute a gender which was based not on grammatical forms” (Classen 1919, 97) with one based on meaning, and as a result English became “a pronominal language system in which personal pronouns he/she/it reflect a triple gender system and the relative pronouns who/which distinguish only between the animate and the inanimate” in PDE (Curzan 2003, 20).

However, there are some lexical fields, such as the characteristic lexicon associated to the uncharted area of astromedical literature, that reveal that gender assignment was not invariable, since the same noun might show different marks for gender. This can be perfectly seen in Chaucer’s *Astrolabe*, where at first sight neuter pronouns are used to refer to inanimate nouns: þe *mone*, and bringe *it* to the degree (Chaucer 1968, 60) or *from the sonne arisyng til hit go to rest[e]* (Chaucer 1968, 21). Nevertheless, if one goes beyond the surface, the text is “full of gendered pronouns referring to inanimate objects, particularly masculine ones, due to the text’s focus on heavenly bodies” (Curzan 2003, 128-9). Therefore, it is possible to see how the OE noun <mona> (PDE <moon>), a masculine noun ending in <-a>, appears with feminine pronouns: *of the mone, loke thou...for she ne dwelleth* (Chaucer 1968, 43) and how OE <sunne> (PDE <sun>), a feminine noun ending in <-e>, quite “consistently takes masculine pronouns instead of feminine ones” (Curzan, 2003, 128-9): *thi sonne entreth at [h]is arisyng* (Chaucer 1968, 41). “Astrological literature is one of the neglected areas of scholarship in ME” (Taavitsainen 1988, 39) and that is why scholars have stated that “astrological texts and what they contain cannot serve as representative of language, and they cannot tell the full story of how grammatical gender was being lost in the rest of the lexicon” (Curzan 2003, 88).

I aim to analyse this phenomenon in late Middle English zodiacal lunaries, a genre which consists of tracts which deal with “the incidence and course of diseases and their treatment, as well as the imminence of death, according to the phases of the moon in the twelve Signs of the Zodiac” (Kibre 1977, 94). Although the language of these astrological medical texts is quite standardised, as they are fifteenth century treatises, it is possible to find some interesting examples to take into consideration.

2. METHODOLOGY

The texts for this research form a corpus of approximately 15,000 words. The manuscripts were first transcribed. I have myself transcribed the zodiacal lunary contained in Glasgow University Library, MS Hunter 513, and with the help of Professor Isabel de la Cruz Cabanillas, we have transcribed the zodiacal treatises that appear in the following manuscripts: British Library, MS Additional 12195, MS Harley 2378 and MS Sloane 73; London, Royal College of Physicians, MS 384. These five manuscripts contain different versions of *þe Booke of Ypocras*.

TABLE 1. FREQUENCY OF *MOON* AND *SUN* IN THE CORPUS.

MANUSCRIPT	PDE <i>MOON</i>		PDE <i>SUN</i>	
GUL, Hunter 513	<mone>	54	<sonne>	5
	<luna>	1	<sone>	1
			<sol>	2
BL, Add 12195	<mon>	32	<sonne>	4
	<mone>	21	<son>	1
	<monn>	2	<sonn>	1
	<luna>	3	<sol>	5
BL, Harley 2378	<mone>	55	<sunne>	5
	<luna>	4	<sone>	1
			<sol>	4
BL, Sloane 73	<moone>	52	<sunne>	8
	<luna>	3	<sol>	5
RCP 384	<mone>	28	<sonne>	6
	<moone>	29	<sol>	1
	<luna>	1		
BL, Egerton 2572	<mone>	12	<sonne>	2
BL, Sloane 3285	<mone>	2		
Harvard 19	<luna>	1	<sol>	1

Moreover, I have also taken into account three more lunaries from *the Middle English Medical Texts Corpus*: Harvard University, Countway Library of Medicine, MS 19 which contains a Middle English version of *De condicionibus planetarum septem*; British Library, MS Sloane 3285 and its treatise entitled *When the Mone is in Aries*; British Library, MS Egerton 2572 and the lunary *Off þe xij synys*.

Then, a concordance programme (AntCorc) was used in order to scrutinise the frequency of the words *moon* and *sun* and all their different spellings. Afterwards, all gendered pronominal references have been identified and analysed, trying to provide a reliable explanation of the reasons that lie not only behind the choice of one gender or another, but also behind the coexistence of two genders used in the same text for the same noun.

3. ANALYSIS AND DISCUSSION

Since the study deals with a corpus of astrological treatises, the two terms under consideration present a high frequency compared to other lexical words [Table 1].

Despite the three hundred occurrences of the word *moon* in the corpus, the gendered pronominal references are inexistent in three of the manuscripts: British Library, MS Egerton 2572 and MS Sloane 3285; Harvard University, Countway Library of Medicine, MS Harvard19. Gendered pronominal references can only be found in the manuscripts that contain *De Booke of Ypocras*. In turn, the 52 occurrences of the word *sun* are always preceded by “unmarked modifier forms” (Jones 1967, 301), that is, by a demonstrative or definite article, two categories that have completely lost gender distinction by the end of the late Middle Ages, which makes it impossible to determine the assigned gender. As a result, it is only possible to study the coexistence of feminine and masculine pronominal references in the following examples concerning to *moon* [Table 2]:

Therefore, we are dealing with fifty-nine gendered pronominal references to the noun *moon*, out of which fifty-two are masculine and only seven references are feminine [Graphic 1]. In addition, the feminine pronouns only appear in one of the manuscripts in combination with masculine forms: London: British Library, MS Additional 12195.

Consequently, it becomes essential to study the reasons that explain not only why the word *moon* keeps its OE masculine gender in this corpus, but also why it appears in combination in the case of London: British Library, MS Additional 12195 with some feminine personal and possessive pronouns. There was a tendency of many ME nouns “to adopt the masculine gender” (Baron 1971, 125), a fact that can explain the preference of this gender over the neuter or feminine ones. Although not very much is known about the reasons that lie at the core to elucidate this phenomenon, “it seems to be at work in a large number of ME nouns, native or borrowed from other languages, with concrete or abstract meanings, which tend to assume the masculine gender without any apparent reason” (Mustanoja 1960, 51). Furthermore, PDE *moon* comes from OE <mone>, a masculine noun from the weak declension, and therefore it maintains its grammatical gender in this corpus. This fact, together with the trend towards nouns assuming masculine gender are two reasons that provide a solid foundation to explain why the great majority of the gendered pronominal references in the corpus are masculine.

Nonetheless, it is necessary to take a step further and consider three different factors that will explain the coexistence of both genders in one of the manuscripts:

1. “Middle English literature consists of direct translations from Latin and French” (Mustanoja 1960, 45) and the zodiacal lunaries that constitute the corpus of this study are not an exception. They were translated from Greek and Arabic sources into Latin during the early Middle Ages and subsequently into the vernacular in the fifteenth century (see De la Cruz-Cabanillas and Diego-Rodríguez 2018). It ought to be considered that the scribes who copied the manuscripts were conversant with Latin. Thus, “it frequently happens that a noun, even when it is not a direct loan, is assigned

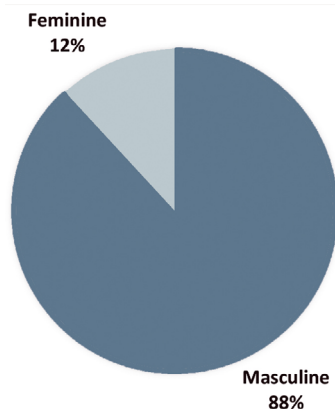
TABLE 2. GENDERED PRONOMINAL REFERENCES TO THE WORD *MOON*.

H513	shulde take kepe of þe <u>mone</u> whan he is at þe full
Add12195	tak hed of þe <u>mon</u> whan sche is at þe full
Harley2378	take kep of þe <u>mone</u> wanne he is atte þe full
RCP384	take hede of þe <u>mone</u> when he is at þe full
Sloane73	take kepe of þe <u>moone</u> while he is at þe fulle
H513	if þe <u>mone</u> be in þis signe and þe planet with hym
Add12195	yf þe <u>mone</u> be in þes signe and þe planete with hym
Harley2378	if þe <u>mone</u> be in þis sygne & þe planete wyth hym
RCP384	if þe <u>mone</u> be in this signe and þe planet with hyme
Sloane73	if þe <u>moone</u> be in þis signe & þe planete with him
H513	when þe <u>mone</u> is in his signe & planet with hym
Add12195	Whan þe <u>mone</u> is in thes signe and a planet with hym
Harley2378	wan þe <u>mone</u> is in þis sygne and planete wyth hym
RCP384	whan þe <u>moone</u> is in his signe and planetis with hym
Sloane73	Whanne þe <u>moone</u> is in þis signe & þe planete wiþ him
H513	þe mone is in <u>þis</u> by hymself
Add12195	
Harley2378	þe mone in þis sygne be hymself
RCP384	the mone in this is by hymself
Sloane73	
H513	when þe mone is in þis signe he is in his propre hows
Add12195	whan þe mon is in þes sygne sche is in her owyn propre howse
Harley2378	wan þe mone is in þis sygne he is in his propre hows
RCP384	when þe mone is in þis signe he is in his propre hous
Sloane73	Whanne þe moone is in this signe. he is in his propre hous
H513	if þe mone haue with hym Satournus
Add12195	yf þe mone haue with her saturn
Harley2378	yf þe mone haue wyth hym saturne
RCP384	If þe mone haue with hym saturne
Sloane73	þe moone haue wiþ him saturne
H513	or þe mon cum into A sygne þt is contrary to hyme
Add12195	
Harley2378	
RCP384	
Sloane73	

H513	when þe mone hath with hym Saturnus
Add12195	yf þe mone haue with her saturn
Harley2378	yf þe mone haue wyth hym saturne
RCP384	þe moone haþe with hym saturne
Sloane73	If þe moone haue with him saturne
H513	if þe mone haue with hym þe Sonne
Add12195	yf þe mon haue it hym þe Sonne
Harley2378	yf þe mone haue wyth hym þe sunne
RCP384	If þe moone haue with hyme þe sonne
Sloane73	if þe moone haue wiþ him þe sunne
H513	if þe mone haue wiþ hym a planet
Add12195	yf þe mon haue with him venus
Harley2378	if þe mone haue wyth hym a planete
RCP384	yf þe mone haue with hym venus
Sloane73	If þe moone haue wiþ him a planete
H513	if þe mone haue with hym Saturnus
Add12195	yf þe mon haue with her Saturne
Harley2378	If þe mone haue wyth hym saturnus
RCP384	If þe moone haue with hyme saturne
Sloane73	if þe moone haue wiþ him Saturnus
H513	þe mone haue with hym Gemeni
Add12195	þe mone haue <with> her Jubyter
Harley2378	þe mone haue wyth hym jupiter
RCP384	þe moone haue with hyme Jupiter
Sloane73	if þe moone haue wiþ him Jubiter

the gender of the corresponding Latin or French noun” (Mustanoja 1960, 45). London: British Library, MS Additional 12195 shows some feminine pronominal references regarding PDE *moon* which can be due to the influence of Latin *luna* or French *lune*. What is more, the fact that in this specific manuscript both genders coexist to refer to one single noun can be explained because “the choice of gender may simply be due to the fact that the writers happen to have female or male in mind” (Mustanoja 1960, 46).

2. Another reason that needs to be borne in mind in order to explain the use of feminine pronouns in one of the manuscripts is associated to pagan mythology due to the “association of the moon with Diana” (Mustanoja 1960, 49).



Graphic 1. Graph illustrating the percentage of masculine and feminine pronominal references.

3. Sometimes the choice of pronoun depends greatly on the speaker's, or in this case the writer's or scribe's "attitude to the referent" (Fernández-Domínguez 2007, 54) and consequently, a masculine or feminine reference can be "selected for sexless entities on an arbitrary basis as a result of what has been defined as a certain emotional attitude or a strong feeling of affection" (Fernández-Domínguez 2007, 54).

4. CONCLUSION

Despite the fact that astrological texts are not usually considered for linguistic analyses, the examination of the data retrieved from the corpus of Middle English astrological texts sheds light on the process of gender assignment in inanimate nouns. Mostly the word *moon* tends to take the masculine gender, coming from OE masculine noun, but it can also take the feminine gender at times. An explanation for the choice of one gender or another has been offered. Likewise, I have aimed to highlight how the PDE word *moon* is "exceptional in the demise of grammatical gender and in rise of natural gender" (Curzan 2003, 130). It comprises "one of the last subsets of inanimate nouns to retain grammatical gender concord in the anaphoric pronouns and they are the nouns most susceptible to foreign influence, which serves to perpetuate the use of gendered pronouns in reference to them. Somehow these nouns are seen as gendered at a time in the language when the distinction between animate and inanimate is strengthening and the masculine and feminine pronouns are coming to be associated solely with animate gendered beings" (Curzan 2003, 130-131).

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THE EXPRESSION OF QUANTIFICATION IN BINOMINAL SUBJECTS INTEGRATING COLLECTIVE NOUNS¹

Yolanda Fernández-Pena

Universidade de Vigo

yolanda.fernandez@uvigo.es

ABSTRACT

There has been an increasing interest in the diachronic evolution of constructions such as *a lot of* or *a bunch of* and, more generally, in the more schematic structure that they instantiate, as it has proved to be a productive source for periphrastic quantifiers in English (Traugott 2008; Brems 2011; Traugott and Trousdale 2013; Langacker 2016). This study contributes to this research by exploring the potential for quantificational meaning and function of homologous structures integrating collective nouns (i.e. $N_{\text{COLL}}\text{-of-}N_{\text{PL}}$) such as *host* or *group*, with a view to providing a unified account of this set of periphrastic quantifying expressions. The results obtained show how most of the constructions surveyed frequently evoke (if not clearly denote) absolute quantificational meaning and how this usage correlates with the syntactic configuration of the $N_{\text{COLL}}\text{-of-}N_{\text{PL}}$ itself. The set analysed, however, is far from homogeneous, which ensures their productivity and functionality in the quantifying system.

KEYWORDS: Collectives, idiomatisation, quantification, corpus.

1. INTRODUCTION

Binominal phrases such as *a lot of N* and *a bunch of N* have attracted much attention in recent investigations (Brems 2011; Traugott and Trousdale 2013) because of the quantificational use and function that they have developed (1), which contrasts with their original configurational denotation (2).

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- (1) *a bunch of greedy capitalists* don't want to go into Europe [COHA: 1959 FIC UglyAmerican]
- (2) *A bunch of keys* was in his hand [COHA: 1910 FIC CowboySongs and Other Frontier Ballads]

The emergence of this quantifying use in (1) has been attested as a common historical development for binominal structures where the second noun is coextensive (i.e. shares referent) with the first nominal element. The latter may be:

- a) a configuration noun: e.g. *a pile/heap of N* (Brems 2011)
- b) a container noun: e.g. *a bag/cup of N* (Langacker 2016), or
- c) a group or collective noun: e.g. *a number/group of N* (Fernández-Pena 2016).

The study reported in this paper aims to expand this line of research by exploring the potential for quantificational meaning and function of type (c) in the binominal structures above. These are collective noun-based structures, henceforth N_{COLL} -*of*- N_{PL} constructions, as illustrated in (3) and (4).

- (3) *A host of nervous diseases* attest the truth of this. [COHA: 1854 MAG North-AmRev]
- (4) *A couple of dozen midshipmen* know of this already [COHA: 1952 FIC Caine-Mutiny]

Complex collective subjects such as those in (3) or (4) comprise, on the one hand, a morphologically singular collective noun—e.g. *host* and *couple*—and, on the other hand, a morphologically-marked plural noun—e.g. *diseases* and *midshipmen*. In previous research, Fernández-Pena (2016, forthc.) investigated the diachronic evolution of seven N_{COLL} -*of*- N_{PL} constructions with data from the *Corpus of Historical American English* (COHA). More specifically, Fernández-Pena has explored the following collective structures: *a number of*, *a majority of*, *a group of*, *a bunch of*, *a couple of*, *a host of* and *a minority of*. Their degree of idiomatisation was assessed in relation to the degree of syntactic fixation that they showed and their potential for denoting quantificational meaning.

The present study draws on the results from this previous qualitative and quantitative research in order to explore in more detail the quantifying uses of these N_{COLL} -*of*- N_{PL} constructions. To this end, I will take as a reference point Brems and Davidse's (2003) and Langacker's (2016) insights into the two-fold nature of quantification: absolute quantification assesses the quantity of the entities denoted against a scale of measurement (e.g. *many* / *a lot of considerations*), whereas with relative quantifiers the quantity expressed is assessed against a definite reference mass, which results in an explicit or implicit part-whole or subset-set relationship (e.g. *most considerations* / *a bunch of those considerations*). Along these lines, this study examines both the absolute and relative quanti-

fying usage of the collective structures under examination, illustrated in (5) and (6), respectively.

(5) *A bunch of friends* want to meet you. [COHA: 1993 FIC MovingMars]

(6) *A bunch of his friends* are real shook up. [COHA: 1973 FIC IKnowWhatYouDid]

The data here presented will corroborate the hypothesis that the higher frequency of N_{COLL} -*of*- N_{PL} in structures such as (5)–in contrast to (6)–serves as a means to denote absolute quantification through a nominal periphrasis, thus catering for the language user's need for new and expressive means of denoting quantification (see Brems 2011, 9; Verveckken 2015, 68).

The paper is organised as follows. Section 2 describes the methodology and the data retrieval procedure, which is followed by the discussion of the results in Section 3. In Section 4 I put forward the main conclusions.

2. METHODOLOGY AND DATA RETRIEVAL²

The object of study pertains to binominal collective subjects. More specifically, it has been restricted to binominal subjects containing an indefinite article,³ a collective noun (*bunch, couple, group, host, number*) and an *of*-PP consisting of the preposition *of*, an optional determiner and/or premodifier and an overtly-marked plural noun (e.g. *boys*),⁴ followed by an inflected verbal form.⁵

The data were retrieved from the *Corpus of Historical American English* (COHA),⁶ which comprises 406,232,024 words and covers the period 1810-2009. After the manual pruning, the number of hits under scrutiny is 3,676.

² This study draws on data from Fernández-Pena (2016, forthc.). For the sake of convenience, the key issues of the data and the data retrieval will be repeated here.

³ Instances with definite article were also retrieved for comparative purposes.

⁴ No remarkable results for non-overtly-marked plural nouns (i.e., *people*) were found in COHA.

⁵ The following search patterns were used in COHA:

– singular verb forms: '(a/the) (bunch/couple/group/host/number) of (*) *. [NN2] *. [(VBZ/VBDZ/VDZ/VHZ/VVZ)]'

– plural verb forms: '(a/the) (bunch/couple/group/host/number) of (*) *. [NN2] *. [(VBR/VBDR/VD0/VH0/VV0)]'

The parentheses themselves do not belong to the query syntax but are used here for clarification purposes.

⁶ British English sources were also surveyed, namely *A Representative Corpus of Historical English Registers* (ARCHER), the *Penn Parsed Corpora–Early Modern English* (PPCEME), *Modern British English* (PPCMBE)–, the *Corpus of Late Modern English Texts* (CLMET), cov-

It must be noted at this point that Fernández-Pena (2016, forthc.) surveyed seven different collective nouns: the five items outlined above as well as *majority* and *minority*. For the sake of space, the latter will not be discussed in this study, as it is not possible to account for their use as relative quantifiers, a usage determined by their inherent proportional meaning. This matter is out of the scope of the discussion to be presented in the following section, which mainly concerns absolute quantification; given the relevance of the topic, it will be further considered in future research.

3. DATA ANALYSIS: QUANTIFYING USAGE OF N_{COLL} -OF- N_{PL} STRUCTURES

In previous research, I assessed the degree of idiomatisation of a set of N_{COLL} -of- N_{PL} structures based on their degree of syntactic fixation and their potential for denoting quantification. To that end, different syntactic and semantic parameters pertaining to combinatorial restrictions in premodification, verb number and article selection as well as their potential quantificational meaning were controlled for. It was observed that these collective structures show evidence that supports their syntactic fixation and loss of lexical meaning (in favour of a grammatical quantifying nuance). Table 1 outlines these results and ranks, from top to bottom, the collective structures from the most to the least idiomatised structure, where ‘+’, ‘-’ and ‘+?’ signal positive, negative and dubious evidence, respectively.

This analysis, however, proved insufficient to assess the potential quantifying meaning of certain constructions, particularly *a couple of* and *a group of*. Contextual clues were not always explicit enough to determine the degree of lexical or quantificational meaning of the collective. Hence, I deemed it necessary to widen my early research in order to explore the syntactic configuration of the N_{COLL} -of- N_{PL} structure and the possible correlation with its quantifying potential.

The study of the syntactic structure of the N_{COLL} -of- N_{PL} constructions is limited by the search parameters set to retrieve the data (see footnote 5) in the sense that the instances under examination consist mainly of either bare noun phrases (i.e. without modification, complementation or determination, as in (7) below) or noun phrases which allow for a determiner or a modifier of N_{PL} , as in (8) and (9), respectively.

- (7) By the time his plans were fairly matured, he observed that *the group of card-players* was breaking up. [COHA: 1884 FIC MadelinePayneDetectives]

ering the period 1500-1999. None of these, however, provided sufficient results to carry out a robust quantitative analysis and have thus been left out of the present discussion.

TABLE 1: SUMMARY OF THE SYNTACTIC AND SEMANTIC PARAMETERS OF IDIOMATISATION OBSERVED IN THE N_{COLL} -*OF*- N_{PL} STRUCTURES.

1810s–2000s	SYNTACTIC FIXATION			SEMANTIC OPACITY
	Plural agreement	Restrictions in premodification	Indefinite article	Quantificational meaning
<i>a number of</i>	+	+	+	+
<i>a bunch of</i>	+	+	+	+
<i>a couple of</i>	+	+	+	+
<i>a host of</i>	-	+	+	+
<i>a group of</i>	-	+	+	+

- (8) *A group of the men* are working around the forward mast, doing rope work.
[COHA: 1943 FIC Mov:GhostShipThe]
- (9) *A group of band boys* were standing before his tent when he got back. [COHA: 1930 FIC Harpers]

These three examples instantiate the three main types of syntactic configurations in which the N_{COLL} -*of*- N_{PL} subject has been attested in the current study; most importantly, they represent the three different meanings and functions that the N_{COLL} -*of*- N_{PL} structures come to convey. First, (7) illustrates the referential use of the collective noun *group*: here *group* is a fully lexical noun which determines the referent of the whole noun phrase and takes the *of*-PP as its complement to denote the type of entities that make up the collective. The presence of the definite article is a key issue here, as it has been claimed to favour a referential reading (cf. Brems 2011, 192-193) and “suppress the quantity reading” (Alexiadou et al. 2007, 430-431). Along these lines, and given that the focus of this paper is on quantification, syntactic configurations such as (7) will not be considered further here.

The structure exemplified in (8) is still highly compositional, with N_{COLL} *group* as a lexical noun. The main difference with (7) lies in the presence of a determiner before N_{PL} , which brings important consequences for the meaning of the whole NP: whereas in (7) the *of*-PP merely describes the constituting entities of the group, in (8) *of the men* instantiates a larger collective entity to which

the smaller *group* referred to belongs or, in other words, it denotes partitive (i.e. subset-set relation) meaning.

Lastly, example (9) differs from the preceding examples in that N_{PL} does not take an article and, most importantly, N_{COLL} takes (exclusively) the indefinite article (i.e. $a N_{COLL}$ of $\emptyset N_{PL}$). This configuration is what Selkirk (1977) labelled ‘pseudopartitive’: a structure which resembles a prototypical partitive in surface but which nonetheless does not denote partition. In structures like (9), the quantity reading of the collective is most likely to emerge, because this structure is also the most liable to the pragmatic strengthening that enables its syntactic and semantic reanalysis and, potentially, to its further grammaticalisation as a quantifying expression (see Traugott and Trousdale 2013, 116). The difference in meaning with (7) and (8) thus stems from the less idiomatic nature of the construction: here the collective is no longer referential but a mere part of a complex expression.

This contrast between (8) and (9) becomes even more meaningful in light of the discussion on quantification put forward in the introduction to this paper. In this respect, the meaning conveyed in (8) can be compared to that of monomorphemic quantifiers such as *most*, whether used partitively or not. Relative quantifiers compare “the size of the designated mass to a reference mass” (Brems and Davidse 2003, 49; see also Milsark 1977; Langacker 2013, 2016). Hence, in (10) *most* instantiates a subset of the totality of mice.

(10) *most* mice in the shed are still alive. (Brems and Davidse 2003, 49)

Several tests can be used to confirm a relative reading of a quantifier. Among others, Brems and Davidse (2003) propose the acceptability of the phrase *but certainly not all* (alternatively, *but there are others*).

(11) *most* mice in the shed are still alive *but certainly not all*.

As the phrase explicitly refers to the other subset which completes the totality (of mice in this case), it is felicitous only if such totality is explicitly or implicitly evoked by the quantifier. This also holds true for the partitive use of the N_{COLL} -*of*- N_{PL} structures surveyed here, as the examples (12)–(16) below illustrate.

(12) *A host of these performances* takes place at the kraton [COHA: 1999 NF LetsGetLost]

(13) *A number of my men* were balky at that prospect [COHA: 1984 FIC GodKnows]

(14) *A couple of the neighbor-women* were talking in low tones by the stove [COHA: 1893 FIC NibsysChristmas]

(15) *a group of the prisoners* has been taken to prison wards at Bellevue [COHA: 1920 NEWS NYT-Reg]

- (16) *A bunch of the GIRLS* bend over to look at something on the ground. [COHA: 1998 FIC Play: GirlGone]

The presence of a determiner before N_{PL} echoes the reference to the totality denoted by canonical relative quantifiers. Consequently, the introduction of the continuation *but certainly not all* is feasible, as the N_{COLL} -*of*- N_{PL} is to be interpreted as an instantiation of a subgroup of a larger set of *performances*, *people*, etc.

In a similar vein, example (9) can be equated with the absolute nuance encoded by quantifiers such as *many* or (the, in formal terms, more similar) *a lot of*. Absolute quantifiers measure “the *intrinsic* magnitude of the designated mass” (Brems and Davidse 2003, 49; italics in the original): they invoke a scale of measurement against which they assess the quantity to be denoted, as in (17).

- (17) *Three* mice were found dead in the shed. (Brems and Davidse 2003, 49)

The quantity may be small (17) or larger, but either way it is an indefinite quantity that does not explicitly or implicitly refer to a totality. In fact, this is what renders the application of the relative reading test infelicitous (when no further context is provided): *Three mice were found dead*, **but certainly not all*. We can interpret the following pseudopartitive N_{COLL} -*of*- N_{PL} structures in a similar vein in examples (18)-(23).

- (18) *a host of great performers* comes to mind. [COHA: 1888 MAG Century]
 (19) I suppose *a number of things* are involved. [COHA: 1964 FIC OneDayInAfternoon]
 (20) They're old; *a couple of phone calls* keep them happy. [COHA: 1981 FIC Play:GrownUps]
 (21) *A BUNCH OF ATHEISTS* ARE BETTER WRITERS [COHA: 1989 FIC OtherSide]
 (22) *A group of persons* try to keep them separate. [COHA: 1832 FIC LastDuelInSpain]
 (23) *A couple of tears* trickle down Mammy's cheeks. [COHA: 1929 FIC Mov: Hallelujah]

These N_{COLL} -*of*- N_{PL} structures can be said to have an absolute reading in that the number of *performers*, *things*, etc. is measured in relation to an implicit scale or norm with respect to which we can assess larger groups (18) or smaller ones (20). Their quantificational import stems from their original lexical meaning, which, in general, provides the structure with a general sense of vague and imprecise quantification, yet at the same time determines the type of quantifying nuance it eventually conveys: *couple* and *bunch* seem to evoke more restricted quantities and *host* is more likely to be associated with larger quantities, while *group* and *number* (unless premodified) appear to denote a more ‘neutral’ quantifying nuance.

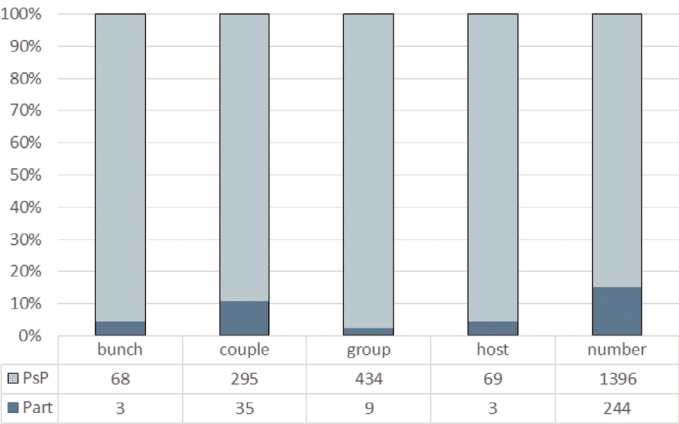


Figure 1: Absolute and relative frequency of each N_{COLL} in partitive and pseudopartitive configurations.

The comparison between the overall frequencies of these two configurations and usages of N_{COLL} -*of*- N_{PL} structures reveals that the pseudopartitive is notably more common than the partitive, as Figure 1 illustrates.

This finding is revealing in light of the solid body of positive evidence for syntactic fixation in my earlier investigations (Table 1 above). The loss of lexical meaning and function of a binominal (i.e. *Det N of N*) complex construction and its further grammaticalisation has been attested in the literature only for indefinite noun phrases (Traugott and Trousdale 2013, 116). Partitive constructions may also take an indefinite article (e.g. *a bunch of his friends*), but, considering the type of quantificational nuance that these structures convey and the referential usage of both N_{COLL} and N_{PL} in those cases, I hypothesise here that they are not potential candidates for grammaticalisation. The quantificational usage which is liable to grammaticalise is that of pseudopartitive configurations, in which the N_{COLL} is no longer used referentially but is used just to quantify over the entities denoted by N_{PL} . This initial approximation to the data confirms my view, yet more research is needed in order to provide solid support for this claim.

4. CONCLUDING REMARKS

This study has tried to shed some light on the quantificational meaning and usage of a set of collective constructions. I have shown how collective nouns such as *bunch*, *couple*, *group*, *host* and *number* come to serve different functions depending on the syntactic configuration in which they occur. Thus, they maintain their

lexical status when preceded by the definite article (i.e. *The N_{COLL} of N_{PL}*). In partitive constructions (i.e. *Det N_{COLL} of Det N_{PL}*) they still have a referential function but convey some nuance of quantification through a comparison with the definite set referred to in the *of*-PP. A nuance of absolute quantification comparable to that of other canonical monomorphemic (also periphrastic) quantifiers emerges only in the pseudopartitive structure (i.e. *A N_{COLL} of N_{PL}*). In particular, given that the collective nouns under examination convey an inherent nuance of an imprecise number of entities, when used in pseudopartitive configurations, they serve as a means of expressing abstract and vague quantities. The magnitude of such quantity stems from the original lexical meaning of the collective, which thus enables the language user to create a wide range of expressive periphrastic quantifiers denoting larger (*host*) or smaller (*couple*) quantities.

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DIALECT VARIATIONS OF THE RP DIPHTHONG [AU] WITHIN THE LANCASHIRE DIALECT IN THE TWENTIETH CENTURY

Nadia Hamade Almeida
Universidad Complutense de Madrid
nadiahamadealmeida@gmail.com

ABSTRACT

The Lancashire dialect has been widely represented within literature. In this line, literary dialect novels have been proved to be useful sources for dialect study. They provide evidence of those vocalic developments that took place in the dialect. However, as a complete research of the dialect would be beyond the scope, this paper aims at analyzing those deviant digraphs and their possible implied pronunciations which seemingly affect the RP diphthong /aʊ/. For this purpose, I have examined those nineteenth-century literary dialect novels written by different authors. In so doing, I have assembled those terms containing /aʊ/ in RP but other realizations in the dialect. This paper discusses the coexistence of the different variants considering historical, dialectal, and sociolinguistic reasons. The findings reveal that such fluctuation is rooted in conservatism and social conditions.

KEYWORDS: Lancashire dialect, dialect representation, literary dialect, deviant spellings, implied pronunciations, MOUTH words.

1. INTRODUCTION

As it is well known, regional literature is a valuable source for dialect study. On considering dialect representation, we come across two distinct approaches: dialect literature and literary dialect. The former refers to those novels, plays, and poems which are totally composed in one dialect. This approach is mainly addressed to a limited number of readers, those who are well connoisseurs of the dialect. On the contrary, literary dialect novels are composed in Standard English except when the different characters intervene. Görlach defines this literary representation as “a well-known phenomenon [...] these works [...] tend to proliferate after the respective standard language is firmly established, and the dialects can serve for the informal, emotional or nostalgic aspects” (1991, 84).

Brook (1963, 189) considers that those literary dialect writers aspire to be read by many readers as possible. Hence, they turn to readable digraphs which are ‘phonetic’ or ‘semiphonetic spellings’ of the Standard English (1963, 190). Brook (190) also reminds that these authors are not linguists, philologists or experts on the representation of the dialectal sounds. As a result, we should not expect an accurate representation of the dialect. Jaffe (2000, 502) comments on

the idea of non-standard spellings. She affirms that readability is an essential factor which writers must consider when dealing with non-standard orthographies.

Nevertheless, two correlated factors are worth listing when examining literary dialect representation. The former is that due to the poor consideration of the Lancashire dialect and, in general, all regional dialects, it was employed to mark those characters with very scarce education. This would lead to the stereotype of those variants departing from the norm. The latter would be the undeniable influence Standard English exerts over the different regional varieties. Such pressure triggers the disappearance of those traditional-dialect forms and a progressive substitution of standard-like pronunciations. This process is coined by Wells as “relexification” (1982a, 7), which consists of the substitution of old forms by new ones. He also adds that “the bulk of traditional-dialect pronunciations are replaced; a small residue may well remain to give colouring to the basically General English that results” (1982a, 7). Therefore, coming across more than two possible pronunciations for the same lexical set would not come as a surprise.

This paper will consider whether the factors mentioned above are reflected in the novels selected for our study. As a complete research of the dialect is beyond the scope, this paper analyzes those deviant digraphs and their possible conveyed pronunciations affecting the RP diphthong /aʊ/. For this purpose, I have examined those nineteenth-century literary dialect novels written by five different authors: John Ackworth, Benjamin Brierley, Isabella Banks, James Marshall Mather, and William Bury Westall. All of them belonged to the nineteenth century and wrote between 1821 and 1917. Although Ackworth and Mather were not born in Lancashire, they found in the Lancashire dialect their way of communication.

I have also compiled those terms containing the diphthong /aʊ/ in RP, the MOUTH words according to the classification Wells (1982b, 151) provides for this set; but the dialect seems to render distinct realizations. This paper also attempts to discuss the possible explanations of the coexistence of variants considering historical, dialectal, and sociolinguistic reasons.

2. STANDARD DIPHTHONG /aʊ/

Within the present section, we deal with the words: *about*, *cow*, *down*, *found*, *ground*, *house*, *mouth*, *now*, *our*, *ourselves*, *out*, *pound*, *thou*, and *thousand*. However, they are represented by the digraphs <ah>, <ar>, <eaw> / <eau>, and <u> which may in turn affect the standard diphthong. We also presume that standard readers may find some difficulties in interpreting their correspondent pronunciation as these digraphs, except <u> and <ar>, do not appear in the standard orthography.

According to Wakelin (1977, 86-87) and Wells (1982b, 359), the different vowel variations of this set represent one of the most important isoglosses dividing the north and the south. More specifically, this isogloss symbolizes the division

of those traditional dialects of northern England, separating the north/middle north and the south.

2.1. LITERARY DIALECT SPELLINGS <aa>, <ar>, AND <ah>

Within this section, we include the digraphs <aa>, <ar>, and <ah>, since they possibly imply the same or a similar sound with the vowel *a*.

The former, <aa>, is used by John Ackworth, James Marshall Mather, and William Bury Westall. The former two always represents this sequence in all the words listed above without any tendency to use the standard spelling. Westall merely employs <aa> in *about*, *down*, *house*, *now*, *out*, and *pound*. However, they are more frequently represented with the standard orthography than with <aa>. When these words contain <aa>, only one or two instances are found, on the contrary, when they contain the standard spelling, more than five occurrences are recorded.

<ar> and <ah> are seen in Banks's novels in *thah* (thou), *ar* (our), and *arsels* (ourselves). However, the frequency of them is unequal: *Thah* is present 58, 12, and 1 times respectively in *Caleb Booth's Clerk*, *Manchester Man*, and *Forbidden to Marry* but *ar* and *arsels* only appear in *The Manchester Man* once each.

Turning to the pronunciation of <aa>, it would be associated with a change in the quantity of the vowel. Although this digraph is not attested, Jones (1989, 30) suggests that one way to indicate vowel length is by the duplication of the vowel graph. This could explain why these authors made use of the spelling <aa> to indicate /a:/.

Regarding <ar> and <ah>, they may imply either /æ/ or /a:/. Both spellings are attested by Clark (2004, 152) and Sánchez (2003, 333), who concur on the idea that they indicate /a:/. Sánchez (333-334) also affirms that whereas <a+r> is infrequent, the sequence <a+h> constitutes the most resorted option in the representation of /a:/ in the literary dialect tradition. Fernández (in Sánchez 2003, 153) considers this monophthong as the first and unique sound readers interpret when coming across such digraphs. According to the data provided by Wright (1898-1905, 40), this sound is very much extended as it is found in southern Lancashire and in other areas of England.

Although <ar> and <ah> are the spellings attested by scholars, it is <aa> the preferred choice. This preference may have been employed to aid the reading of the novels so as to engage as many readers as possible.

2.2. LITERARY DIALECT SPELLINGS <eaw> AND <eau>

These literary spellings, which may suggest a diphthongal pronunciation, are employed by Benjamin Brierley and Isabella Banks. Brierley employs them with a high frequency, since all his works contain the words listed. Alternatively, Banks simply makes use of these digraphs in *about*, *down*, *house*, *now*, and *out* in *The Manchester Man* and *The Watchmaker's Daughter*. Interestingly, the term *our* appears in the former novel as *ar* and *eawr* with a frequency of one and two instances respectively. However, as frequently-used words are tackled, the recurrence of which would rely on contextual rather than on stylistic factors.

Samuel Laycock in his collections of Lancashire poems makes use of the digraph <eaw> for the lexical set of MOUTH. Therefore, as this author along with Brierley and Banks employ it, this spelling would be commonly associated with the Lancashire dialect representation.

Both forms, <eaw> and <eau>, are recorded by Shorrocks (1994, 227) who associates them with the monophthong /ɛ:/. Nonetheless, given the fact that authors attempt not to give complications to their readers, we assume they convey a diphthong. Furthermore, if we divide these two spellings into <ea> and <w>/<u>, a reader would interpret /ɛ:/ and /ʊ/ respectively. This means, the resulting diphthongs would be /ɛʊ/ or /ɛ:ʊ/.

Sánchez (2003, 329) records <eaw> and suggests a diphthongal realization comprising an open element as the starting point and /ʊ/ or /ə/ as the second element. Clark (2004, 150) also records <eaw> but associates it with the raised onset /æʊ - ɛʊ/.

Wright, in his *English Dialect Dictionary* (1858-1905, 40), attests the pronunciations /æʊ/ and /ɛʊ/, though for different areas. The former is recorded in areas of Leicester and Northamptonshire but not in Lancashire, and the latter, /ɛʊ/, in principally southern Lancashire.

Consequently, the conveyed realization would be mostly /ɛʊ/, since Wright's research locates it in the area our study is focused on. Although we do not opt for Shorrocks's pronunciation for these two spellings, we should not entirely discard his theory. As his study is based on the twentieth century, his proposed monophthong /ɛ:/ would be a new outcome of the development of /ɛʊ/. Indeed, Lass (1976, 89) records /ɛ:/ in certain parts of Lancashire and considers it as a monophthongal derivative of a previous diphthong arising from /au/.

Moreover, according to Gimson (1980, 137) and Wells (1982b, 152), the suggested diphthong would be indeed variations of RP /au/. In Gimson's definition of the standard diphthong, he remarks that as the starting point cannot be raised, it fronts or retracts (137). In this line, Wells (152) records the front vowels /æ/, /ɛ/, and /e/ as possible starting points of those variations of /au/.

2.3. LITERARY DIALECT SPELLING <u>

This deviant digraph is merely employed in *found*. Nonetheless, only two authors, James Marshall Mather and William Bury Westall employ it. Although Mather alternates <u> and <aa> in the same word in *Roaring by the Loom*, the frequency index of *fun/fun'* is much higher considering his three works. Specifically, in *Roaring by the Loom*, we find two instances of *faand* and twenty-four of *fun'*. In the other two works, no instances of *faand* are found, but *fun/fun'* appears four times. Westall uses *fun/fun'* in two out of the three of his novels: two instances in *The Old Factory* and five in *Birch Dene*.

Turning to the pronunciation of this word, it may convey a monophthongal sound either with /ʊ/ or /u:/. Nevertheless, considering the sequence /nd/ which follows /u/, the implied realization would be /ʊ/. The reasons of which, which will be later discussed, contain a historical basis.

2.4. HISTORICAL ORIGINS

Most of the words compiled except *found* contained the monophthong /u:/ in Middle English (hereinafter ME) according to T.F. Hoad. Those terms with ME /u:/ underwent the so-called Great Vowel Shift (hereinafter GVS). According to Wells (1982a, 184), /u:/ became either /oo/ or /əʊ/ in around the 15th century. Subsequently, and outside the effects of the GVS, /oo/ or /əʊ/ became /aʊ/. Alternatively, *found* contained /ʊ/ in Old English. In Standard English, the homorganic consonant sequence /nd/ triggered vowel lengthening, thus /ʊ/ became /u:/. This long vowel followed then the analogical developments of ME /u:/.

As the dialectal realizations /a:/ and /ɛʊ/ are indeed RP variants, ME /u:/ did follow the same developments as those of Standard English but, probably, with some distinct nuances. /a:/ would be, according to Wells (1982a, 152), the outcome of Smoothing and /ɛʊ/ the result of what he coins “Diphthong Shift” (1982a, 256-257). According to him, the starting point of the MOUTH words is “shifted fronter and possibly closer” (Wells 1982a: 257). Finally, /ʊ/ in *found* would be the result of the lack of lengthening, since northern dialects did not present any lengthening for homorganic consonant group (Wakelin 1972, 90).

Amongst these three forms, two are RP variants and one is a remnant of an ancient sound. Although /a:/ and /ɛʊ/ evidence the standard analogical development of /u:/, Beal (2004, 214), considers /ɛʊ/ as a novel form substituting the original ME monophthong. On this assumption, ME /u:/ was untouched by the GVS and remained unshifted in the Lancashire dialect. Thereby, what our corpus attests is the coexistence of two novel forms, which entered the dialect due to the influence of Standard English and the recession of traditional-dialect forms, and an archaic pronunciation.

2.5. COEXISTENCE OF THESE DISTINCT FORMS.

Having stated that /ʊ/ is indeed a remnant and that it is only present in one single word, the real coexistence is within the newer forms /a:/ and /εʊ/ as they also appear in the same words.

As /a:/ is the result of Smoothing, this pronunciation would not belong to a specific area, since this process is a widespread phenomenon. Contrarily, /εʊ/ would be more associated with the county of Lancashire, as stated in 2.2. This means, /εʊ/ would be the Lancashire speakers' sign of identity.

In addition, this coexistence would also be underpinned on sociolinguistic reasons. The reduced form /a:/, used by those working-class characters (Wells 1982b, 309), would be employed by those careless speakers in order to ease the discourse. Contrarily, /εʊ/ would be the more appropriate realization used by those careful speakers. This diphthong would also be a more prestige variant due to its proximity to the standard diphthong.

These assumptions would be supported by Wells (1982a, 211) who considers diphthongs and monophthongs from a social perspective. He points out that diphthongs are perceived as more anglophile and as a mark of cultivated speech. On the other hand, monophthongs, as the result of diphthongs, belong to the lower-prestige variant (211).

3. CONCLUSIONS

Throughout this chapter, I have intended to analyze those deviant digraphs which apparently affected both the standard orthography and the RP pronunciation /aʊ/. Such analysis has yielded three different variations for the lexical set of MOUTH: /a:/, /εʊ/, and /ʊ/.

Though, apparently, there is a coexistence of three different pronunciations, only /a:/ and /εʊ/ fluctuated in Lancashire within the nineteenth century as /ʊ/ only appears in one single word. The scanty employment of /ʊ/ is due to its regressive character, since it is an archaic pronunciation. The findings have revealed that in the nineteenth-century Lancashire old realizations were becoming aloof and that other standard-based sounds, /a:/ and /εʊ/, entered.

The results have also revealed that the coexistence of the two RP variants are not based on geographical facts, but on sociolinguistic reasons. On the one hand, /εʊ/ would be the Lancashire's sign of identity as well as the careful realization. On the other, /a:/ would be the inaccurate realization employed by those careless speakers, since monophthongs are perceived as less anglophile.

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EL USO DE ANGLICISMOS ENTRE LOS ADOLESCENTES: UN ESTUDIO DE UN FORO DE INTERNET DIRIGIDO A JÓVENES HISPANOHABLANTES¹

Carmen Luján García

Universidad de Las Palmas de Gran Canaria

carmen.lujan@ulpgc.es

RESUMEN

El presente trabajo pretende indagar sobre el impacto de la lengua inglesa en los usos que jóvenes hispanohablantes hacen de esta lengua en un foro de internet. El análisis se centra en el foro <www.forojovenes.com>, concretamente en las contribuciones realizadas durante un periodo de seis meses (desde octubre 2015 hasta marzo 2016). Los resultados revelan que los participantes tienden a emplear anglicismos. Los anglicismos no adaptados son de manera sustancial los más empleados y el campo semántico de las TIC parece ser el más prolífico al uso de estos extranjerismos en sus contribuciones.

PALABRAS CLAVE: anglicismos, adolescentes, foro internet, TIC.

ABSTRACT

This paper intends to shed some light on the impact of English on the language used by Spanish speaking teenagers in an Internet forum. The analysis focuses on the forum <www.forojovenes.com>, and it examined the contributions for a period of six months (October 2015 to March 2016). The results reveal that participants tend to use anglicisms. Non-adapted anglicisms are by far the most frequently used, and ICT is the semantic field where more anglicisms seem to be used by teenagers in their contributions.

KEYWORDS: Anglicisms, teenagers, Internet forum, ICT.

¹ Una versión más extendida de este estudio está publicada en *Spanish in Context* 14.3 (2017): 440-463, bajo el título “Anglicisms and Their Use in an Internet Forum Addressed to Spanish-speaking Teenagers.”

1. INTRODUCCIÓN

El empleo de anglicismos ha sido objeto de un considerable número de publicaciones a lo largo y ancho del planeta, concretamente en Europa muchos han sido los trabajos que han dado testimonio del uso de unidades léxicas del inglés en múltiples lenguas europeas (Görlach 2002, Anderman y Rogers 2005, Fischer y Pułaczewska 2008, De Houwer y Wilton 2011, Furiassi, Pulcini y Rodríguez González 2012, Furiassi y Gottlieb 2015, Andersen, Furiassi y Mišić Ilić 2017).

En el contexto de España, existe una tradición de investigación en este campo que se remonta a la década de los años 60 del siglo xx. Estos trabajos han abordado la presencia de anglicismos en numerosos campos tales como el deporte (Rodríguez González 2012; Campos-Pardillo 2015; Rodríguez-Medina 2016); la moda y la belleza (Balteiro y Campos-Pardillo 2012); la publicidad y los anuncios publicitarios también han sido objeto de investigación (Rodríguez-Díaz 2011; García-Morales, González-Cruz, Luján-García y Rodríguez-Medina 2016); el dominio de la informática (Bolaños-Medina y Luján-García 2010). El terreno del sexo y el erotismo también ha sido examinado (Crespo-Fernández y Luján-García 2017).

Por otro lado, el dominio del lenguaje de los jóvenes adolescentes ha sido objeto de interesantes publicaciones tales como las de Eckert (2003), Danbolt (2007), Tagliamonte y Denis (2008), Palacios Martínez (2011) y Stenström (2014), y todos coinciden en lo innovador del uso del lenguaje por parte de los adolescentes, especialmente desde el punto de vista léxico.

Algunos de los trabajos orientados al análisis de los foros son los de Garley y Hockenmaier (2012) quienes han examinado el uso de anglicismos en un foro de *hip hop* alemán. Crespo-Fernández (2015) analizó del uso de palabras tabú y eufemísticas en varios foros de internet. Tagliamonte (2016), en un trabajo reciente, examinó los usos lingüísticos en internet por parte de jóvenes norteamericanos. Todos estos estudios han contribuido a aportar datos sobre este fascinante campo de investigación, que además está en constante desarrollo de la misma manera que lo hacen las tecnologías de la información y la comunicación o TIC.

La lengua inglesa parece invadir cada campo de nuestra vida diaria, tal como se ha demostrado con los trabajos mencionados. Lógicamente, los adolescentes no son una excepción a esta “invasión.” Algunos valores como el deseo de parecer moderno se asocian al inglés que contribuye al empleo creciente de préstamos del inglés para referirse a casi cualquier cosa. Cuenta de ello han dado trabajos como los de González-Cruz, Rodríguez-Medina y Déniz (2009); Luján-García (2009; 2013).

No obstante, hasta el momento, pocos estudios se han ocupado de analizar el uso de anglicismos en el contexto de los foros de internet y aún menos en el contexto de un foro orientado a adolescentes de habla hispana. De ahí, que hayamos considerado necesario llevar a cabo este análisis.

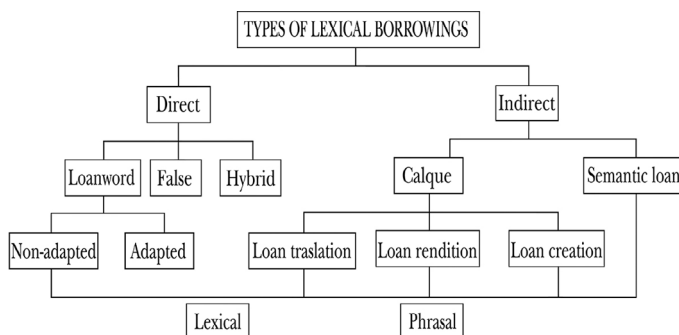


Figura 1. Categorización de anglicismos de Furiassi, Pulcini y Rodríguez González (2012: 6)

2. OBJETIVOS

Este trabajo pretende revelar el impacto del inglés entre los adolescentes hispanohablantes a través del análisis del foro <www.forojovenes.com> donde los jóvenes comparten temas cotidianos tales como ayudas y consejos, sexualidad, música, cine, videojuegos, entre otros. La principal razón por la que se escogió esta fuente para extraer el corpus es debido a que los foros de internet ofrecen un espacio donde verter ideas de una forma bastante libre y, por consiguiente, un tipo de lenguaje más o menos espontáneo, pues pese a que es escrito, si es cierto que se acerca bastante al lenguaje oral, ya que las convenciones gramaticales no son tan respetadas como en otros tipos de lenguaje escrito.

Con el presente trabajo se pretende dar respuesta a las siguientes preguntas de investigación: ¿Emplean anglicismos los jóvenes foreros hispanohablantes? ¿Qué tipo de anglicismo es el empleado con mayor frecuencia? ¿Cuál es el campo temático en el que se produce un mayor empleo de anglicismos por parte de los jóvenes participantes en el foro?

3. MÉTODO

En primer lugar, se procedió a la elección del foro <www.forojovenes.com>, por ser bastante activo. A continuación, se inició la lectura y posterior extracción manual de todos aquellos *posts* publicados en el foro donde se advertía algún anglicismo. El periodo de seguimiento fue de seis meses (desde octubre 2015 hasta marzo 2016). Paso siguiente, se compilaron los *posts* o hilos con anglicismos y se recogieron en varias tablas según distintos tipos de anglicismos y de campos temáticos. Para ello se empleó la categorización de anglicismos realizada por Furiassi, Pulcini y Rodríguez González (2012) (ver figura 1).

Se debe hacer constar que esta clasificación empleada tuvo que ser adaptada a la propia naturaleza del corpus compilado. De ahí, que se distinguieran los siguientes tipos de anglicismos en este estudio:

- Anglicismos no adaptados
- Anglicismos adaptados
- Falsos anglicismos o pseudo-anglicismos
- Anglicismos híbridos derivacionales
- Siglas y abreviaturas
- Marcas, aplicaciones y videojuegos

Como se puede observar, tanto la categoría de siglas y abreviaturas como la de marcas y aplicaciones fueron añadidas en este estudio.

4. RESULTADOS

Los resultados revelan que los jóvenes participantes tienden a usar anglicismos no adaptados con mayor frecuencia que otros tipos (adaptados, falsos anglicismos o híbridos). Además, a pesar de la existencia de equivalentes en español para algunos de los préstamos analizados, los usuarios escogen el anglicismo. El campo más prolífico al uso de anglicismos es el de TIC, lo que es esperable hasta cierto punto, puesto que el medio analizado es un foro de internet y los jóvenes participantes intercambian con frecuencia informaciones relacionadas con las TIC (tipos de software, datos de teléfonos móviles, entre otros). Además, algunas fuentes como el proyecto COLA y algunos diccionarios como el *DLE*, el *Diccionario Panhispánico de Dudas* y el *Gran Diccionario de Anglicismos* de Rodríguez González (2016) han permitido verificar estos usos. El empleo de anglicismos en este terreno puede estar justificado en muchos casos, dada la falta de equivalentes adecuados y precisos, pero en otros casos, estos préstamos responden a otro tipo de funciones que serán mencionadas más adelante.

TABLA 1. DESGLOSE DE LOS TIPOS DE ANGLICISMOS, SIGLAS/ABREVIATURAS Y MARCAS

TIPOS DE ANGLICISMOS	FRECUENCIA	%
Anglicismos no adaptados	73	50,4
Pseudo-anglicismos	2	1,3
Anglicismos adaptados	17	11,8
Siglas / abreviaturas	12	8,3
Anglicismos híbridos derivacionales	10	6,8
Marcas, aplicaciones y videojuegos	31	21,4
Total	145	

4.1. ANGLICISMOS NO ADAPTADOS (SETENTA Y TRES CASOS)

Los resultados revelan que los anglicismos no adaptados son los más frecuentes en el foro examinado. Algunos ejemplos son: *alien, back-up, banner, best, blackout, blog, bondage, boom, borderline, boy scouts, bug, bullying, by, bye, chat, copy-paste, copyright, covers, crack, creepy, creepys, down, everywhere, fail, fandom, fans, feeling, game over, gay, gym, hacker, hippie, hobbies, host, hot, internet, lap top, lawgiver, like, link, madmen, mainstream, master, masterchef, men, mixer, muslim, nick, off topic, online, pants, pin, post, random, rap, reggeaton, relax, rock, sexy, smartphone, sorry, spam, staff, stockcar, subnick, test, topic, videoblog, vlog, web, welcome, wifi y yankee*.

Tras haber leído las contribuciones donde aparecen los anglicismos no adaptados en su contexto, se podría afirmar que muchos de estos términos se emplean de una forma natural, e incluso, espontánea. La juventud de habla hispana parece estar tan familiarizada con el inglés que el empleo de un término en inglés en medio de una oración en español parece bastante natural. Se podría considerar que muchos de estos usos tienen un carácter ‘referencial’ o bien de ‘economía del lenguaje’ en este contexto comunicativo, dada la ausencia de términos más cortos en español. Como cabría esperar, esto promueve la importación y consiguiente adopción natural de vocablos extranjeros.

Algunos ejemplos son:

- (1) *Like*-Yo en un cumpleaños mío me monté una vez en un toro mecánico y a un amigo mío le dieron 200 *likes* en Facebook.
- (2) *Welcome*- *Welcome*, colega.
- (3) *Random*-Ya pasó en mi presentación, que a todo el mundo le da por opinar sobre la vida de la gente sin venir a cuento por un comentario *random*.

Creepys aparece usado en el foro como un adjetivo en plural: *Situaciones raras/creepys/sin sentido*. No obstante, se considera un anglicismo no adaptado, ya que no ha experimentado ningún cambio morfológico, salvo por el morfema de plural -s según las reglas del español para la inflexión del plural (Rodríguez González 2017).

4.2. PSEUDO-ANGLICISMOS (DOS CASOS)

Tal como afirma Rodríguez González (2013), parece estar produciéndose un aumento de pseudo-anglicismos en español en los últimos años. Los dos casos identificados en el corpus de este estudio son: *short* y *smoking*. Pese a su apariencia en inglés, estos términos no existen en la lengua inglesa con el mismo significado que usan en español. El adjetivo *short* se usa con la forma singular para referirse al inglés *shorts* o pantalones cortos. El segundo caso es el de *smoking*, que se usa en inglés para referirse a una acción, mientras que en español se emplea para hablar de un traje de caballero o *dinner jacket* en inglés.

4.3. ANGLICISMOS ADAPTADOS (DIECISIETE CASOS)

Los ejemplos extraídos del corpus son: *brakets* (<braces), *blogg* (<blog), *burguer* (<burger), *copypast* (<copy-paste), *estress* (from *stress*), *flashéale* (<flash), *friki* (<freaky), *jean* (<jeans), *linck* (<link), *llutuber* (<youtuber), *myselft* (<myself), *plis* (<please), *stockcar* (<stock car), *striptis* (<strip tease), *videobloguer* (<video blogger), *yanky* y *yanki* (<yankee).

Los casos más destacados son: *Brakes*, adaptación de *dental braces*, palabra usada en ortodoncia para hablar de un aparato que alinea los dientes en una posición adecuada. *Blogg*, que es una versión adaptada o incorrecta ortográficamente del préstamo *blog*. *Burguer* es también una versión adaptada del inglés *Burger*. *Copy-past* es otra adaptación de *copy-paste*. *Estress* es una forma adaptada de *stress* que sigue la ortografía del español a añadir la inicial *e-* que ayuda a la pronunciación de términos que en inglés empiezan por *s*.

Flashéale es la adaptación del verbo en inglés *to flash*. En el proceso de adaptación, se le ha añadido el sufijo español *-ar* y se ha conjugado como un imperativo *flashéale*. *Linck* es una versión adaptada de *link*. *Llutuber* es otro buen ejemplo de forma adaptada del inglés *youtuber*.

4.4. ANGLICISMOS HÍBRIDOS DERIVACIONALES (DIEZ CASOS)

En el corpus examinado, hay algunas palabras derivadas con una estructura híbrida en la que se combina una raíz del inglés con un sufijo del español. Los ejemplos encontrados son: *chutar*, *copipastear*, *craquean*, *googlear*, *hackeo*, *hackeado*, *linkar*, *postear*, *postean* y *postijuegos*.

Tal como señala Gómez Capuz (2004: 24) “Los verbos extranjeros siempre se han integrado en la primera conjugación del verbo español.” En este estudio, es digno de mención la tendencia al alza al uso del sufijo *-ar* para crear la forma infinitiva de un verbo en español. *Chutar* ha experimentado una adaptación morfológica del inglés *to shoot* al español *-chut*. *Craquean* es una forma conjugada del verbo *craquear*, que viene del inglés *to crack*. Obviamente, el término se ha adaptado a la ortografía del español, y de ahí que *qu-* sustituya the use of *-ck* en inglés y la terminación *-ean* lo convierten en un verbo. *Googlear* es otro verbo de nueva creación a partir de la raíz del vocablo *Google* y añadiendo la terminación *-ear* que lo convierte en un verbo.

4.5. SIGLAS Y ABREVIATURAS (DOCE CASOS)

Los casos encontrados en el corpus analizado son los siguientes: *App* (<application>), *DJ* (<disc jockey>), *FB* (<Facebook>), *LGBT* (<Lesbian, Gay, Bisexual, Transsexual>), *MSN* (<messenger>), *Mr.* (<Mister>), *Pls* (<please>), *Touch ID* (<Identification>), *Whats* (<WhatsApp>), *WTF* (<What the Fuck>).

4.6. MARCAS COMERCIALES, APLICACIONES Y NOMBRES DE VIDEOJUEGOS (TREINTA Y UN CASOS)

La categoría de marcas comerciales, aplicaciones y nombres de videojuegos aporta treinta y un casos. Los ejemplos extraídos del corpus son: *ADrive, Android, App Store, Counter Strike, Facebook, Flickr, GDrive, Google Docs, Google Play, Hotmail, iPad, iPhone, iPod, iOS, Instagram, Jailbreak, Paypal, Paint, Photoshop, Skype, Statigram, Tapatalk, Tumblr, Tweets, Twitch, Twitter, YouTube, Wasap, Whatsap, Whatsapp, Wiki*.

- (4) *iPod Touch- iPhone- App Store- Jailbreak*- la única forma de instalar aplicaciones en un *iPod Touch* o *iPhone* es la *App Store* o el *jailbreak*

De acuerdo con Rodríguez González (1996), se puede afirmar que el empleo de anglicismos en español cumple las tres funciones del lenguaje: la *función referencial* con la que se viene a cubrir un hueco vacío de significado al no existir equivalente. Por ejemplo, *blog, vlog, rock*, entre otros. La *función expresiva*, cuyo uso aporta un valor de modernidad al hablante. Por ejemplo, *staff* en vez de personal; *laptop* en lugar de ordenador portátil. Otros de los anglicismos examinados cumplen una *función textual* o de economía del lenguaje, por ejemplo *app* for application. La incursión de términos en inglés en lugar de sus equivalentes en español refuerza la idea de que el inglés es la lengua asociada al poder, la moda y es atractiva para los adolescentes. En su análisis del lenguaje empleado por los adolescentes, tal como afirman Tagliamonte y Denis: “All these provide yet to be discovered venues in which the foremost commodity is language” (2008, 27).

5. CONCLUSIONES

Tras realizar el análisis de este foro se pueden obtener las siguientes conclusiones:

El campo temático más prolífico al empleo de anglicismos es el de las TIC. Este hecho es esperable, ya que este trabajo analiza el uso de anglicismos en un medio virtual como es un foro de internet. Los jóvenes usan este entorno virtual para comunicarse entre sí y lógicamente la mayoría de ellos tiene interés por las marcas comerciales, las aplicaciones videojuegos y herramientas virtuales que generalmente tienen nombres en inglés, como las líneas que preceden han demostrado.

El tipo de anglicismo usado con mayor frecuencia es el de los no adaptados, tal como han demostrado otros estudios de anglicismos en otros terrenos (García-Morales *et al.* 2016). Nos hemos referido a las distintas funciones que desempeñan estos anglicismos en el español.

Este estudio sincrónico sobre anglicismos en un foro hispanohablante aporta luz sobre la evolución del español, que presenta influjos del inglés. Sería de gran interés llevar a cabo un estudio similar en un plazo de varios años con el objeto de verificar si el uso de estos términos es objeto de una moda, si permanecen y se naturalizan en español.

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ORDERING DEPENDENTS IN LEARNER AND NATIVE LANGUAGE: SYNTAX, INFORMATION AND PROCESSING AT STAKE

Javier Pérez-Guerra
Universidade de Vigo
jperez@uvigo.es

ABSTRACT

This study focuses on the production of syntactic structures by language learners and the influence exerted by the syntax of their native languages on such constructions. It investigates the order of dependents in predicates in spoken English (L2) produced by learners whose native language (L1) is Spanish. The results are contrasted with the tendencies observed in comparable corpora of L1 Spanish and L1 English in an attempt to test, on the one hand, whether the flexibility of a given language as regards word order plays a role or not in the design of constructions at the phrasal level, and, on the other, the impact of L1 on L2 when L1 and L2 differ substantially in terms of word-order freedom. The study is inspired, methodologically, by Contrastive Interlanguage Analysis and, theoretically, by the Interface Hypothesis. Two interface levels are considered here: the internal syntactic one (principle of complements-first) and the external one (end-weight and information structure).

KEYWORDS: Word order, adjunct, complement, syntax, information structure, Interface Hypothesis.

1. INTRODUCTION¹

This study analyses the production of syntactic structures by learners of a second language and the influence exerted by the syntax of their native language. Specifically, I investigate a number of factors which can explain the order of dependents in predicates in spoken (L2) English produced by intermediate learners whose native language (L1) is Spanish. The results will be contrasted with the tendencies observed in comparable spoken corpora and databases of L1 Spanish and L1 English.

Two are the objectives of this investigation. Firstly, it will be tested whether the flexibility of a given native language as regards word order plays a role or

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not in the design of constructions at the phrasal level in L2 productions. The L1 languages here, Spanish and English, are claimed to diverge as regards their status on a scale of word-order flexibility: Spanish, as an example of Rutherford's (1983, 359) 'pragmatic-word-order' language, is considered free in this respect, whereas English, of the 'grammatical-word-order' type, is an example of a fixed word-order language (Lozano 2014, 287). The hypothesis will thus be that 'the status of L1 and of L2 in terms of word order is a binding condition for the learner.'

Secondly, this study is inspired by the so-called Interface Hypothesis (Sorace 2011, 2012; originally Sorace and Filiaci 2006), which tackles the effects of 'internal' (lexical, morphosyntactic, semantic) and 'external' (pragmatic, informative) factors on the acquisition of linguistic patterns in learners, and predicts that the integration of both syntactic and pragmatic conditions remains less than optimally efficient in intermediate and advanced learners and gives rise to optionality. The patterns investigated here constitute an optimal testing ground for the plausibility of this claim since they are subject to phenomena framed within the internal and the external interfaces.

The study is organised as follows. Section 2 outlines the case study, including the theoretical background. The methodology and corpus data are described in Section 3. The analysis of the data is the focus of Section 4. Finally, Section 5 contains the main conclusions.

2. THE CASE STUDY AND THE BACKGROUND

One of the aims of this study is to investigate whether the optimal order of dependents in a phrasal construction in L1 English and in L1 Spanish predetermines its realisation by Spanish speakers of L2 English. The constructions to be considered are illustrated in (1) and (2):

- (1) Now I will investigate_v [_{complement} the construction] [_{adjunct} in a way which will lead to odd results].
- (2) Now I will investigate [in a way which will lead to odd results] [the construction].

Whereas in (1) the complement precedes the adjunct, in (2), which in principle is the less acceptable form, the complement is sentence-final.

One of the goals of this research is to determine the linguistic forces that condition the placement of dependents specifically in verb phrases in learner language. The variables, described in Section 4, will be representative of the major interfaces identifiable in the acquisition of linguistic patterns from the perspective of the Interface Hypothesis. In what follows I describe and justify the relevance of the principles which account for the internal and external interfaces:

- (i) Complements-first and the internal interface level. The syntactic determinant complements-first, so-called in, for example, Quirk et al. (1985, 49–50), determines that when a head holds a syntactic connection with two (or more) dependents, those acting as arguments or complements should occur next to their heads, whereas those fulfilling an adjunct or modifier role should occupy more peripheral positions within the phrases.
- (ii) End-weight and the internal interface level. The second determinant potentially accounting for the placement of dependents is the principle of end-weight, as in Quirk et al. (1985, 1398). Briefly, speakers prefer orderings where the dependents which are structurally weightier (longer, heavier, structurally/syntactically more complex) tend to be placed in final positions in clauses, phrases, etc., at least in head-initial languages like English and Spanish.

If we return to (1) and (2) again, in light of the two principles just described, (1) will be reported to be a better performance solution than (2), not only on syntactic grounds since the complement *the construction* follows the verb (and precedes the adjunct *in a somewhat strange way which will lead to odd results*), but also on processing grounds, given the amount of structure which has to be processed between the head category and the syntactic trigger of the second constituent in the (local) phrase.

- (iii) Given-new and the external interface level. As a means of dealing with the connection between information structure and word order, this interface level will look at the informative status of arguments and adjuncts. Constituents are organised, in the unmarked cases, on a given-new continuum, so that those conveying given/evoked/familiar information tend to precede those materialising informatively new discourse referents (Birner and Ward 2006, 291).

3. THE METHODOLOGY AND THE DATA

This study advocates the use of both native and learner corpora in order to obtain information on the frequency of occurrence of the constructions under consideration. The framework inspiring the current study, then, is the most recent version of CIA² (Granger 2015), based on bidirectional comparison/contrast between L1 and L2 varieties. In order to avoid the data being influenced by the conventions of formal writing, I have opted to look exclusively at spoken data from three spoken resources. The first of these, ADESSE (*Alternancias de Diátesis y Esquemas Sintáctico-Semánticos del Español*, University of Vigo), is a syntactic database of Present-Day written and spoken L1 Spanish, comprising 1.5 million words, and has been taken as the Spanish native comparable database. This study is based on the subcorpus of 207,948 words of spoken Spanish (produced in Spain). Second, LOCNEC (*Louvain Corpus of Native English Conversation*, Université Catholique

de Louvain) is a spoken collection of L1 English productions, consisting of 162,000 words, and has served here as the English native control corpus. Finally, VICOLSE (*Vigo Corpus of Learner Spoken English*, University of Vigo; Tizón-Couto 2014) is a corpus of learner (L2) (intermediate and upper-intermediate) English produced by Spanish University students of English, comprising approximately 100,000 words.

4. ANALYSIS OF THE DATA

The database for this study comprises all the examples of predicates consisting of exclusively verbs followed by two dependents (one complement and one adjunct, and vice versa) in the three electronic collections described in Section 3. In order to account for the effect of the syntactic principle of complements-first in the data, the dependents were categorised into two classes: complements ('c') and adjuncts ('a'). According to the order of the dependents, the examples were sorted as either 'ca' (complement plus adjunct), as in (1) above, or 'ac' (adjunct plus complement), as in (2). This dichotomous factor, with the two choices 'ca' and 'ac', has acted as the dependent (response) variable, tagged as 'var' in the statistical model.

The independent variables used in this study will now be described. First, the source of the example has been annotated in the database in order to keep track of its linguistic status in terms of L1 or L2. Thus, examples retrieved from LOCNEC were encoded as L1English, those from ADESSE as L1Spanish and, finally, those from VICOLSE as L2English.

Second, the length in words of the dependents ('length_a' for adjuncts and 'length_c' for complements) has also been measured for the purposes of investigating the relevance of end-weight to the model.

Third, the morphosyntactic categories of the adjuncts ('cat_a') and the complements ('cat_c') have also been coded in the database. Examples (3) to (6), from VICOLSE, illustrate complement plus adjunct constructions in which, respectively, a noun phrase (NP), a prepositional phrase (PP), an adverb phrase (AdvP) and a clause (Cl) act as complements, whilst the adjunct category is in all these cases instantiated by a PP. By contrast, in examples (7) to (9) the adjuncts precede the complements, the former being, respectively, an NP, an AdvP, and a PP, and the complements being either PPs or NPs.

- (3) they earn [_{NP} a lot of money] [_{PP} with the taxes that the the the sell selling of tobacco]
- (4) so he went [_{PP} to the house] [_{PP} with eh Little Red Riding Hood]
- (5) I had to go [_{AdvP} back to school] [_{PP} with sixteen year-old kids]
- (6) people ehm start [_{Cl} smoking] [_{PP} in a very early age]
- (7) I think that no-smokers complained [_{NP} all the time] [_{PP} about this this theme]

- (8) he decided to wai-- wait [_{AdvP} there] [_{pp} to for for Little Red *Riding Hood]
 (9) I have [_{pp} in my house] [_{NP} a vegetable garden]

Fourth, the information conveyed by the dependents is codified in the variables ‘info_a’ (information of the adjunct) and ‘info_c’ (information of the complement), in which I have opted for the dichotomous classification ‘given’ (‘g’) and ‘new’ (‘n’).

The summary of the data is provided in Table 1. The application of a logistic regression analysis (functions ‘glm’ and ‘lmr’ in R – The R Project for Statistical Computing, <https://www.r-project.org>) to the previous list of variables led to the following model, in which the significant variables ($p \leq 0.01$) have been italicised in Table 2.

TABLE 1: SUMMARY OF THE DATA		
VARIABLE	VALUES	DATA
pattern (‘var’)	adjunct+complement (‘ac’)	235
	complement+adjunct (‘ca’)	892
corpus	L1 English (‘L1Eng’)	346
	L1 Spanish (‘L1 Span’)	472
	L2 English (‘L2Eng’)	309
length of the adjunct (‘length_a’)	(number of words)	
length of the complement (‘length_c’)	(number of words)	
category of the adjunct (‘cat_a’)	noun phrase (‘np’)	78
	prepositional phrase (‘pp’)	581
	clause (‘cl’)	116
	adjective phrase (‘ap’)	1
	adverb phrase (‘advp’)	351
category of the complement (‘cat_c’)	noun phrase (‘np’)	985
	prepositional phrase (‘pp’)	86
	clause (‘cl’)	14
	adjective phrase (‘ap’)	21
	adverb phrase (‘advp’)	48
information of the adjunct (‘info_a’)	given (‘g’)	363
	new (‘n’)	764
information of the complement (‘info_c’)	given (‘g’)	497
	new (‘n’)	630

TABLE 2: REGRESSION ANALYSIS

ESTIMATE	STD.	ERROR	Z VALUE	Pr(> z)
(Intercept)	497.051	111.122	4.473	7.71e-06
<i>corpus[LISpan]</i>	-508.917	0.61362	-8.294	<2e-16
<i>corpus[L2Eng]</i>	-335.759	0.60665	-5.535	3.12e-08
<i>length_a</i>	0.42633	0.08723	4.887	1.02e-06
<i>length_c</i>	-0.57605	0.06485	-8.882	<2e-16
<i>cat_a[ap]</i>	1.324.985	53.541.126	0.025	0.98026
<i>cat_a[cl]</i>	135.192	0.44039	3.070	0.00214
<i>cat_a[np]</i>	0.42676	0.40637	1.050	0.29364
<i>cat_a[pp]</i>	175.962	0.28932	6.082	1.19e-09
<i>cat_c[ap]</i>	-101.192	173.440	-0.583	0.55960
<i>cat_c[cl]</i>	-229.945	126.112	-1.823	0.06825
<i>cat_c[np]</i>	0.58460	0.95327	0.613	0.53971
<i>cat_c[pp]</i>	-0.92328	102.098	-0.904	0.36583
<i>info_a[n]</i>	-0.05156	0.24060	-0.214	0.83032
<i>info_c[n]</i>	-0.65854	0.23983	-2.746	0.00604

The model has proved to be adequate, given the results of the effect-size indexes (Nagelkerke) $R^2=0.616$ (understood to be very good at levels above 0.5) and C (Concordance)=0.93 (outstanding if higher than 0.9).

The following remarks seem in order here. First, the regression analysis in Table 2 and the impact of the significant variables on the R^2 index show that the model is not severely affected by the drop of variables measuring either the category or the informative load of the dependents. On the one hand, the regression analysis reveals that ‘cat_c’ and ‘info_a’ are not statistically significant. On the other hand, R^2 is higher than 0.5 even if ‘info_c’ and ‘cat_a’ are removed, the effect of these variables on R^2 being, respectively, 0.65 and 5.68 percent from a model which embraces only the statistically significant variables. Second, the length of the adjunct (‘length_a’) does not substantially decrease the overall effect size either (only 4.54 percentage points), and this is explicable in light of the strong correlation (Spearman’s rho rank correlation coefficient: 0.44, $p<.0001$, R function ‘rcorr’) that holds between this variable and the category of the adjunct (‘cat_a’). Finally, one is left with the variables accounting for the length of the complement (‘length_c’) and the source corpus (‘corpus’), which are not only statistically very significant according to the results of the regression analysis but also have a decisive impact on the discrimination index R^2 , which falls from >0.55 to 0.4 when these variables are discarded, thus reporting an effect of only 70-76 percent from the model.

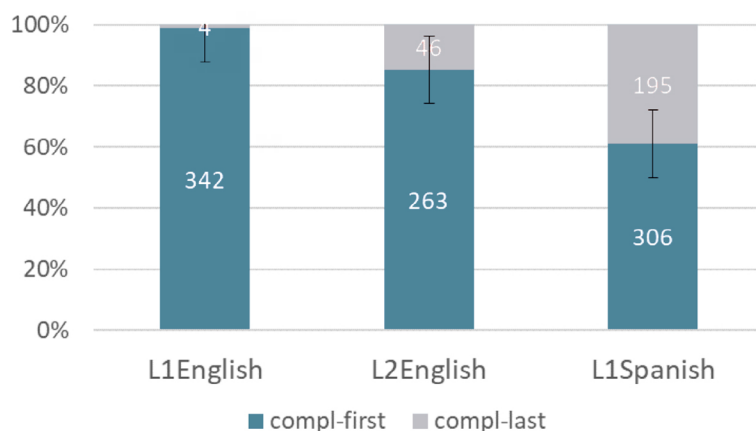


Figure 1: Corpus and construction type.

In what follows, I will focus on the two variables that contribute most significantly to the overall model. Specifically, in order to reach conclusions on the incidence of both the length of the dependents and the corpora themselves (as the source of the examples) on the preference for either the adjunct-complement or the complement-adjunct order, these two variables will be analysed in detail. First, the interaction between the variable encoding the corpus and the response variable is plotted in Figure 1, which sketches the proportions of complement-first ('ca') and complement-last ('ac') examples per corpus, that is, the degree of exemplar conformity with the internal-interface syntactic principle of complements-first.

Figure 1 shows the clear decrease of the degree of compliance of the examples with complements-first on the continuum L1English-L2English-L1Spanish, such variation being statistically significant (Fisher exact test, $p < .0001$). The syntactic principle of complements-first is very strong (99 percent of the examples in LOCNEC) in L1English, very strong but less so (85 percent) in L2English, and less strong (61 percent) in L1Spanish.

The second statistically significant variable was the one accounting for the length of the dependents (in particular of the complements). The boxplots in Figures 2, 3 and 4 provide the results of the length of the dependents in 'ac' and 'ca' constructions in the database in, respectively, L1 English (LOCNEC), L2 English (VICOLSE) and L1 Spanish (ADESSE).

All these findings reveal that the length values of most of the second dependents (complements in 'ac' constructions and adjuncts in the 'ca' configuration) are greater than those of the first dependents, which corroborates the claim that

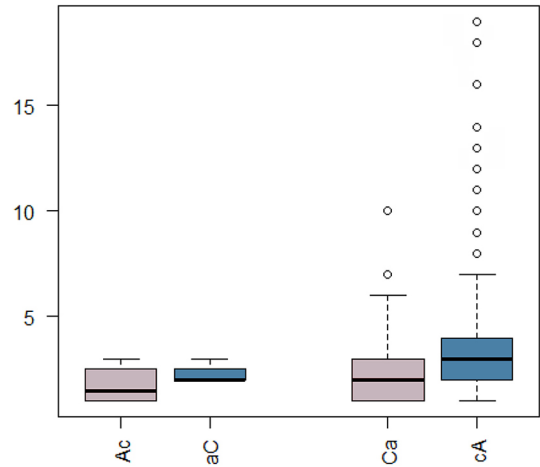


Figure 2: Length in L1 English (average number of words; first dependent in red, second dependent in blue).

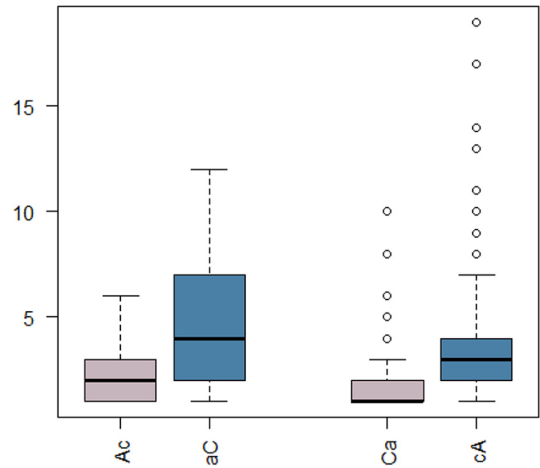


Figure 3: Length in L2 English.

end-weight is a valid principle, not only in native English and Spanish but also in the interlanguage of Spanish learners of English. That said, Figure 2 shows that in L1 English the principle of end-weight is, as already noted, reflected in the data but it is not a strong principle in the model since the core values of the

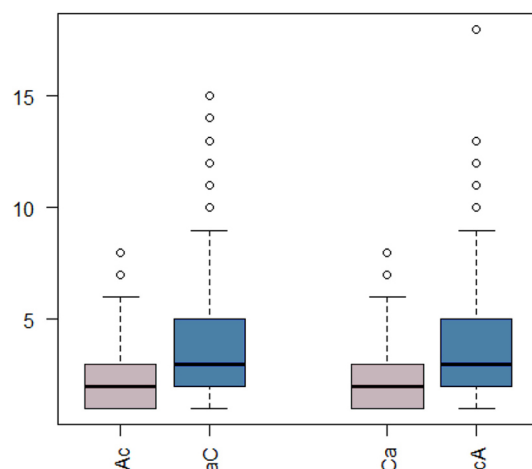


Figure 4: Length in L1 Spanish.

length of first and second dependents, as sketched in the boxplots, do not reveal major differences. Figure 2, which portrays the values of the learner examples, displays that end-weight is also reflected in the data and is a strong determinant in the model, especially relevant in adjunct-complement constructions. Finally, in L1 Spanish, as plotted in Figure 4, end-weight, with which these data also comply, is a strong principle in both types of constructions, adjunct-complement and in complement-adjunct structures, at similar rates.

5. CONCLUSIONS

This paper has reported on research into word order at the phrasal level in predicates containing verbs (heads) and two dependents, one acting as complement (or argument) and another functioning as an adjunct (or modifier). The patterns have been analysed in datasets of spoken native English, spoken native Spanish and spoken learner English (produced by Spanish speakers).

Two interface levels have been investigated in order to determine the forces that explain the two possible linearisation choices of the dependents (adjunct-complement and complement-adjunct). Regarding the internal interface, this study has looked at compliance with the syntactic principle of complements-first and at the effective fulfillment of the processing principle of end-weight. The external interface has been explored by checking the informative principle given-new. The data revealed that the (given/new) information conveyed by the

dependents and their morphosyntactic categorisation have no statistically significant consequences for the preference for adjunct-complement versus complement-adjunct in the predicates. By contrast, the statistical analysis showed that, even though complements-first and end-weight were upheld by most of the data, a cline of accomplishment with these determinants was observed depending upon the linguistic variety. The internal syntactic principle of complements-first proved to be very strong in L1 English, also very strong but less so in L2 English, and less strong in L1 Spanish. With respect to the internal principle of end-weight, the data revealed that this is not the major force in L1 English, is a stronger determinant in L2 English, especially in non-complement-first constructions, and constitutes a strong explanatory factor in L1 Spanish, in both complement-first and non-complement-first constructions. These results lead to the obvious conclusion that both English and Spanish internal constraints such as complements-first and end-weight exert significant influence on (L2 English) intermediate learners as regards the ordering of dependents in predicates. Also and more importantly, the statistical model proved to be significantly sensitive to the application of internal factors. That learners are less efficient than native speakers at integrating features from the external domains in language use is in keeping with the Interface Hypothesis. On the other hand, accomplishment, on the whole, with complements-first and end-weight, and at the same time divergence between L1 and L2 as regards fulfillment of these principles is easily accommodated within theoretical proposals such as the Full Transfer/Full Access Hypothesis (Schwartz and Sprouse 1996), which contends that the morphosyntax of L1 grammar is the initial state of L2 acquisition by beginners (plus subsequent motivated restructuring) because of input, learnability and Universal-Grammar considerations.

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LA ENSEÑANZA DE HISTORIA, EN LENGUA INGLESA, EN LA CLASE DE EDUCACIÓN FÍSICA. UN ESTUDIO CON ESTUDIANTES DE 9 AÑOS EN MADRID, ESPAÑA

María Begoña Ruiz Cordero
Universidad de Castilla-La Mancha
mariabegona.ruiz@uclm.es

RESUMEN

Actualmente, son muchos los centros educativos en España que han optado por unirse al desafío de la enseñanza bilingüe, con todos los cambios metodológicos que ello conlleva. Por este motivo, este artículo pretende presentar una propuesta didáctica innovadora e interdisciplinar, diseñada para enseñar las asignaturas de Ciencias Sociales y de Educación Física, de manera conjunta en un contexto bilingüe y, a su vez, los resultados obtenidos tras haberla llevado a la práctica con estudiantes de 9 años de la Comunidad de Madrid, España. En primer lugar, analizaremos el funcionamiento de la propuesta didáctica. En segundo lugar, verificaremos si se desarrollan o no, y en qué medida, los contenidos de las tres asignaturas implicadas: Ciencias sociales, Educación Física e Inglés. Asimismo, pretendemos determinar si el nivel de motivación que presentan los estudiantes al comienzo de la unidad didáctica desarrollada aumenta notablemente al final de la misma.

PALABRAS CLAVE: evaluación, propuesta educativa, innovación, interdisciplinaridad.

ABSTRACT

Nowadays, there are many schools in Spain which have decided to join the challenge of bilingual education with all the methodological changes involved. For this reason, this article tries to present an innovative and interdisciplinary educational proposal designed to teach the subjects of Social Sciences and Physical Education together in a bilingual context and, also, the results obtained after putting it into practice with 9-year-old students in the Autonomous Community of Madrid, Spain. Firstly, we will analyse the implementation of this educational proposal. Secondly, we will verify whether the contents of the three subjects (Social Sciences, Physical Education and English) are developed. Lastly, we will try to determine if the motivational level of the students at the beginning of the project improves by the end of it.

KEYWORDS: Assessment, educational proposal, innovation, interdisciplinarity.

1. INTRODUCCIÓN

Partiendo de la base de que resulta muy beneficiosa la creación de unidades didácticas que integran inglés y otras áreas, como Educación Física, Plástica o Ciencias (Alario y Crespo 2011), a continuación vamos a presentar una propuesta de intervención didáctica, llevada a cabo en un centro bilingüe, para mostrar que las Ciencias Sociales se pueden trabajar de una manera lúdica en la asignatura de Educación Física. Al mismo tiempo, vamos a comprobar, mediante encuestas iniciales y finales, con un test y a través de observación directa, si el nivel de contenido y motivación de los alumnos se incrementa tras llevar a la práctica las actividades programadas. Para ello, hemos organizado este trabajo del siguiente modo. En primer lugar, presentaremos la propuesta de innovación educativa, que consiste en una unidad didáctica para la asignatura de Educación Física, en la que el alumnado de un centro de educación primaria de la Comunidad de Madrid desarrollará actividades sobre varios periodos de la historia, utilizando el inglés como medio de comunicación. En segundo lugar, mostraremos los resultados obtenidos por el alumnado, a nivel de contenido y motivación, tras completar la unidad didáctica. Seguidamente, expondremos las conclusiones que hemos alcanzado tras haber completado el trabajo de investigación.

2. PROPUESTA DE INTERVENCIÓN

La unidad didáctica que se plantea se titula *Playing with History* (Jugando con la Historia) y va dirigida a 56 estudiantes, correspondientes a dos grupos de alumnos de 4.º curso de Educación Primaria (9-10 años), de un Colegio Público de la zona centro de Madrid. Esta unidad consta de 8 sesiones y cada una de ellas tiene una duración de 45 minutos. Se encuadra en el tercer trimestre, momento en el que se trabajan los contenidos de la Prehistoria y la Historia Antigua en el área de Ciencias Sociales en 4.º curso de Educación Primaria. Asimismo, es el periodo en el que el maestro especialista de Educación Física ha programado trabajar los juegos tradicionales y populares, por lo que también sirve de vínculo a nuestra unidad, ya que facilita la introducción de hechos pasados de la Historia a través de actividades lúdicas.

2.1. OBJETIVOS Y CONTENIDOS DE LA PROPUESTA DIDÁCTICA

Para explicar la propuesta didáctica en primer lugar presentaremos los objetivos. En segundo lugar, detallaremos el contenido que queremos desarrollar y, posteriormente, explicaremos las actividades diseñadas para el logro de los objetivos seleccionados para 4.º curso de educación primaria.

2.1.1. *Objetivos*

Dentro de la normativa vigente, teniendo en cuenta el Real Decreto 126/2014 de 28 de febrero, por el que se establece el currículo básico de la Educación Primaria, y el Decreto 89/2014 de 24 de julio, por el que se establece para la Comunidad de Madrid el currículo de Educación Primaria, que refleja los objetivos expresados en capacidades que deben alcanzarse a partir de las distintas áreas que conforman el currículo, el objetivo de etapa que guarda más relación con el área de Educación Física es el siguiente: K) *Valorar la higiene y la salud, conocer y respetar el cuerpo humano, y utilizar la educación física y el deporte como medios para favorecer el desarrollo personal y social.*

Sin embargo, como en ninguno de los dos documentos legales (Real Decreto 126/2014 y Decreto 89/2014) se establecen los objetivos de áreas, para fijar los objetivos de esta unidad didáctica utilizaremos el Decreto madrileño 89/2014 con el que podremos deducir los objetivos a partir de los contenidos, criterios de evaluación y estándares de aprendizaje que establece.

2.1.2. *Contenidos*

En cuanto a los contenidos, según el Real Decreto 126/2014, esta unidad se encuadra en las cinco situaciones motrices que propone el documento: acciones motrices en situaciones de cooperación, con o sin oposición, acciones motrices en situaciones de adaptación al entorno físico y acciones motrices en situaciones de índole artística o de expresión. Asimismo, siguiendo el Decreto 89/2014, la unidad didáctica desarrolla los siguientes contenidos: I. Desarrollo de habilidades corporales artístico-expresivas en forma individual o en grupo. II. Iniciación a las tácticas de defensa y ataque en los juegos. III. Relación de la Educación Física con otras áreas del currículo. IV. Valores del deporte, juego limpio, cuidado del entorno y valoración del deporte como herramienta para resolver situaciones conflictivas.

2.2. METODOLOGÍA

La metodología AICLE (Aprendizaje Integrado de Contenido y Lengua Extranjera), que vamos a utilizar en esta propuesta didáctica, pretende conseguir los objetivos planteados en el apartado anterior asegurando que la comunicación en lengua inglesa es uno de ellos. Asimismo, en línea con los planteamientos de Mercel y Littleton (2007), intentaremos promocionar la interacción entre los alumnos para propiciar el desarrollo de su pensamiento crítico y la mejora de los conocimientos académicos y lingüísticos. Además, todas las actividades serán motivadoras e intentarán relacionar la experiencia real de los alumnos con

aquello que se debe aprender. Asimismo, debemos mencionar que cada sesión empezará con una breve explicación de lo que se va a hacer seguida de una fase de calentamiento. A continuación, se realizará la parte principal a través de actividades que buscan conseguir el objetivo u objetivos específicos de la sesión. Por último, se terminará la sesión con una actividad de relajación en la que no sólo se disminuirá la frecuencia cardiaca, sino que también servirá para que los alumnos puedan hacer alguna verbalización sobre su experiencia.

1.3. ACTIVIDADES

Las actividades que se proponen en esta intervención son, en su mayoría, actividades por parejas o grupos, dejando las actividades individuales principalmente para las fases iniciales y finales de cada sesión. Entre los distintos tipos de actividades propuestas, podemos nombrar las siguientes: actividades de persecución, actividades de competición y desplazamiento, actividades de cooperación y actividades de dramatización e interpretación, con o sin música. Todas ellas están diseñadas vinculando los contenidos con los criterios de evaluación de las áreas que se integran en esta unidad didáctica: Educación Física y Ciencias Sociales.

3. RESULTADOS DE LA PROPUESTA DIDÁCTICA

Para poder medir los contenidos adquiridos del área de Ciencias Sociales, el nivel de lengua inglesa y la motivación de los estudiantes involucrados en este estudio antes y después de llevar a cabo esta propuesta de innovación, hemos utilizado los siguientes instrumentos:

1. Una encuesta inicial y final en la que los alumnos han contestado preguntas sobre: su nivel de inglés para comprender la clase de Historia, los conocimientos iniciales y finales, su interés y motivación con respecto a los temas de historia, su capacidad para representar situaciones de la historia y sus deseos de trabajar en equipo.
2. La observación. A través de este instrumento hemos podido recopilar información sobre la motivación al inicio y al final de las actividades, el esfuerzo, la actitud, la participación, la autonomía, el progreso y las dificultades de los alumnos a la hora de realizar las actividades propuestas sobre Historia en la clase de Educación Física.
3. Test ordinario de la asignatura de Ciencias Sociales. Esta actividad se realiza al final de cada unidad y refleja el nivel de conocimiento adquirido por los alumnos en relación con los temas trabajados: Prehistoria y Edad Antigua.

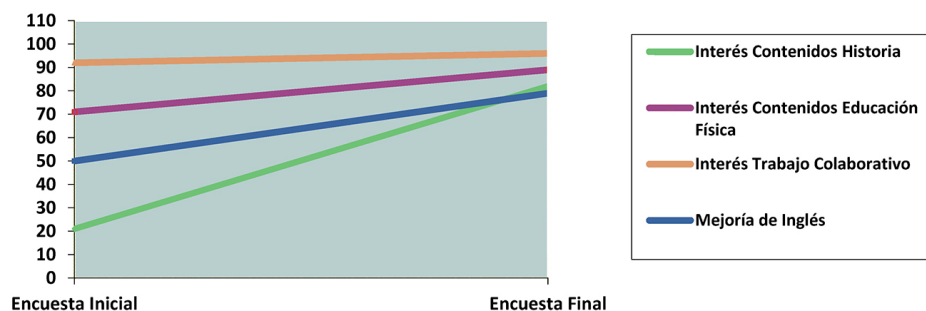


Gráfico 1. Evolución del interés del alumnado

4. Pruebas prácticas en las que el alumno demuestra su nivel de competencia motriz. Entre estas pruebas podemos destacar las carreras de obstáculos¹, los juegos con relevos² y las actividades de representación en las que simulan hechos del pasado.

3.1. RESULTADOS DE LA EVALUACIÓN

Una vez llevada a la práctica la propuesta de innovación docente podemos destacar los siguientes aspectos. En primer lugar, en cuanto a la asignatura de Ciencias Sociales, las respuestas de la encuesta inicial demuestran que los alumnos tienen muy pocos conocimientos e interés por aprender acerca de la Prehistoria y de la Edad Antigua. Como podemos apreciar en el gráfico 1, sólo el 19,6% (11 alumnos) indican que controlan algunos datos de la Historia y que les gusta el contenido de esta materia. Comparando estos resultados con los obtenidos en la encuesta final comprobamos que el interés mostrado por los contenidos de Ciencias Sociales relacionados con la Historia pasa del 19,6% al 80,3%; Estos datos revelan que al principio había tan solo 11 alumnos interesados en la materia. Sin embargo, finalmente 44 alumnos de un total de 56 parecen mostrar interés por los contenidos de Ciencias Sociales. Con estas cifras podemos afirmar que

¹ En las carreras de obstáculos el alumnado tiene que intentar superar las dificultades que encuentre para, a su vez, representar hechos históricos del pasado de manera individual o en pequeño grupo.

² En los juegos con relevos, los alumnos deben realizar varias actividades físicas por equipos, obtener información recogiendo tarjetas sobre temas de Historia y clasificarlas en el periodo de la Historia correspondiente.

hay un destacable aumento de interés que evidencia que ofrecer un contexto lúdico a las actividades de Ciencias Sociales aumenta el esfuerzo e interés de los estudiantes por la materia.

En segundo lugar, respecto a la asignatura de Educación Física, a través de la encuesta inicial observamos que los estudiantes muestran un alto grado de interés en las preguntas relacionadas con esta materia. Así, como representa el gráfico 1, el 71,4% del alumnado, correspondiente a 40 alumnos, se muestra interesado en esta asignatura y su contenido. Sin embargo, contrastando las respuestas de la encuesta inicial con las de la encuesta final comprobamos que el interés respecto a esta área de conocimiento aumenta, pasando del 71,4% al 89,2%. Esto significa que en un principio había 40 alumnos con conocimientos de esta materia y, finalmente, nos encontramos con 50 alumnos involucrados en la clase de Educación Física. Los resultados confirman que las actividades propuestas han parecido de interés al alumnado. Ahora bien, aunque ha mejorado el interés de los estudiantes por trabajar los contenidos a través de actividades motrices y estéticas, este aumento ha sido menos elevado que el correspondiente al área de Ciencias Sociales.

En tercer lugar, hemos comprobado que los estudiantes muestran una mayor satisfacción a la hora de utilizar el inglés como lengua de comunicación y aprendizaje de contenidos de Ciencias Sociales (Historia) en el área de Educación Física. De esta forma, como hemos reflejado en el gráfico 1, del 50% de los alumnos que se sentían cómodos utilizando el inglés al principio de la unidad se pasa al 78,5% al final, incrementándose de 28 a 44 estudiantes el número de alumnos que ha expresado su comodidad y soltura, a la hora de expresarse en lengua inglesa durante el desarrollo de la unidad didáctica propuesta y desarrollada en clase.

En cuarto lugar, se aprecia una pequeña evolución en el aumento de interés por trabajar en equipo. Inicialmente fueron 52 alumnos los interesados en trabajar en grupo y, al final de la unidad, fueron 55 los estudiantes que mostraron su satisfacción trabajando en equipo.

Con los resultados del test de Ciencias Sociales (Historia), que los alumnos han completado al final de la unidad, hemos podido comprobar que el 98,2% de los alumnos (55 estudiantes de 56) han superado la prueba sin dificultades. Este número de alumnos aprobados es muy elevado si lo comparamos con el número de aprobados de otros controles que hacen de las diferentes unidades de Ciencias Sociales. Por lo tanto, esto demuestra que todos los estudiantes menos uno han aprendido el contenido relacionado con la Prehistoria y la Edad Antigua de la unidad didáctica.

En cuanto a la observación directa por parte del profesorado tenemos que de destacar varios aspectos: por un lado, el alumnado se ha mostrado muy motivado, interesado e ilusionado por esta propuesta didáctica innovadora desde el principio, al contrario que en otras actividades rutinarias en las que su actitud es totalmente opuesta. Para todos ellos ha sido muy novedoso y, aunque al prin-

cipio se mostraban expectantes ante lo extraño de trabajar Historia en la clase de Educación Física, los resultados han sido muy positivos en todos los aspectos como hemos podido comprobar, de manera objetiva, en el test y en las encuestas que han realizado. Por otro lado, hemos observado que el 100% del alumnado ha participado en todas las actividades prácticas demostrando su nivel de competencia motriz y usando la lengua inglesa durante la mayor parte de la sesión.

4. CONCLUSIÓN

Podemos confirmar que la intervención educativa interdisciplinar llevada a cabo en la asignatura de Educación Física, a través de la metodología AICLE, es una opción didáctica que aporta grandes beneficios: por un lado, al relacionar contenidos de Historia con instrucciones, secuenciación y expresiones propias de actividades cooperativas y deportivas, el alumnado aumenta su competencia lingüística en lengua extranjera. El uso del idioma extranjero ha sido, por tanto, muy beneficioso como indican Moya Guijarro y Ruiz Cordero (2017), aspecto que parece contradecir las investigaciones llevadas a cabo por Ramos y Ruiz Omeñaca (2011), quienes opinan que el idioma puede transformarse involuntariamente en un elemento extraño que afecte negativamente al interés del alumnado por la tarea motriz.

Otra aportación ha sido la innovación educativa y la utilización de nuevos recursos de aprendizaje para tratar el tema de la Historia (Coral 2010; Figueras, Flores y González-Davies 2011; García Jiménez, García Pellicer y Yuste Lucas 2012; Ramos y Ruiz Omeñaca 2011; Rottmann 2007). Hay que destacar que el aprendizaje del contenido ha sido contextualizado y, por tanto, significativo, ya que el alumnado ha encontrado una aplicación práctica a toda la temática relacionada con la Historia. Ahora bien, el gran beneficio que hemos encontrado es la conexión de los ámbitos motor, lingüístico, cognitivo y social, ya que todos los alumnos han mejorado su competencia motriz y han desarrollado los objetivos propuestos de manera integrada.

A la luz de los resultados obtenidos, la propuesta educativa de intervención interdisciplinar que hemos presentado se convierte en un planteamiento susceptible de ser utilizado por otros profesores y, a su vez, en futuros estudios, como herramienta de ayuda para la mejora docente. Coincidimos con Coral (2012) cuando afirma que la Educación Física es un camino excelente para mejorar la lengua extranjera, las habilidades cognitivas y para favorecer el desarrollo personal y social de los estudiantes.

OBRAS CITADAS

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LOCATIVE INVERSION IN SUBORDINATE ADVERBIAL CLAUSES

José Miguel Ruiz Villaécija
Universidad de Sevilla
josemiecija@gmail.com

ABSTRACT

We analyze the differences between English and Spanish with respect to the application of the operation of Locative Inversion to main clauses and its possible extension to subordinate clauses. This task will help us find out the reasons that explain the parametric variation detected in the two languages in light of the different syntactic positions that the languages use for the locative elements. We suggest that discourse movement implies different landing-sites in English and Spanish. Consequently, both languages interact with this syntactic operation in a different way. To be more precise, discourse movement is more constrained in English locative clauses than in Spanish ones. This restriction is due to intervention effects and the distinct syntactic positions used in each language.

KEYWORDS: Locative Inversion, central, peripheral, intervention.

1. INTRODUCTION

In accordance with Bresnan (1994) or Levin and Rappaport (1995), among others, Locative Inversion implies inversion of subject and verb (normally lexical verb, including lexical *be*) plus fronting of the locative complement of the verb (either complement of place or direction):

- (1) Into the room walked John with great care.

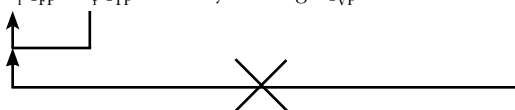
Following Haegeman and Ürögdi (2010), subordinate adverbial clauses are derived by leftward movement of a TP-internal clause-typing operator to the left periphery of the clause. Under this analysis their incompatibility with Locative Inversion will be due to intervention. However, Haegeman (2009) holds that Locative Inversion is allowed in Romance adverbial clauses. The purpose of our study is to find out the reasons that explain this parametric variation in light of the different syntactic positions that the languages use for the locative elements.

2. ENGLISH LOCATIVE INVERSION

In the literature it has often been observed that English Locative Inversion is not compatible with a subset of adverbial clauses ('central adverbial clauses' in Haegeman 2003). In this connection, in English the priority is that the subject receives nominative case in the specifier of TP. Thus, the specifier of this phrase is not an available landing site for topic constituents. Instead, we suggest that topics have to move to CP since topic features are not lowered from C to T. However, on their way to CP, locative constituents would have to move across an operator. Such a movement would cause intervention. Hence, topic movement in English central adverbial clauses is illicit.

- (2) a. *I realized that down the hill rolled the baby carriage.

b. [_{CP} OP_i [_{FP} OP_i [_{TP} the baby carriage [_{VP} rolled ~~down the hill~~_i]]]]].



On the contrary, peripheral adverbial clauses are compatible with Locative Inversion, at least to some extent. More precisely, Haegeman suggests that the two types of adverbial clauses are not merged at the same point at the structure. In other words, peripheral adverbial clauses are less closely related with the associated clause than central adverbial clauses.

- (3) a. I was completely astonished since into the room walked a bunch of gorillas.

(adapted from Maki and Ochi 1999: 3)

b. [_{CP} OP [_{CP} into the room_i walked [_{VP} a bunch of gorillas walked ~~into the room~~_i]]]



3. SPANISH LOCATIVE INVERSION

At the same time, there are crucial contrasts between Spanish and English, and therefore the mechanism we assume for English Locative Inversion cannot simply be transposed to Spanish:

- (4) a. Vi que en el frigorífico dejó Lola un pastel.

See-PAST-3PL that in the fridge put-PAST-3SG Lola a cake

I saw that Lola put a cake in the fridge.

b. [_{CP} OP_i [_{FP} OP_i [_{TP} en el frigorífico_j dejó_k [_{VP} Lola dejó_k ~~en el frigorífico~~_j un pastel]]]]]



As can be seen in (4), Spanish locative inversion does not give rise to the same intervention effects as it does in English one and it is allowed in central adverbial clauses. According to Haegeman and Ürögdi (2010), the reasons why Locative Inversion is allowed in Romance central adverbial clauses and disallowed in English ones are unclear. In line with them, one possible reason could be that Romance locative elements are actually base-generated in their surface position. However, we use some arguments to justify that Romance locative elements also undergo movement in central adverbial clauses. Instead, we propose that Locative Inversion in English and Spanish implies different landing-sites. Consequently, both languages interact with this syntactic operation in a different way. To be more precise, in Spanish since the subject agrees with the verb and does not undergo movement to TP, locative elements can move freely into the specifier of such a projection. In this case, the operator is higher up and locative elements do not have to move across it. For this reason, we claim that Locative Inversion is possible in Spanish central adverbial clauses since these discourse constituents do not create intervention effects and the resulting sentence would be grammatical.

Similar to central adverbial clauses, Locative Inversion is readily available in Spanish peripheral adverbial clauses without restriction. More precisely, in Spanish since the subject agrees with the verb and does not undergo movement to TP, locative elements can move freely into the specifier of such a projection and satisfy the EPP. In this way, we have a straightforward explanation for the fact that Romance locative fronting in central and peripheral adverbial clauses does not result in an intervention effect in the same way as English Locative Inversion does in central ones.

- (5) a. Desafortunadamente me tuve que ir puesto que en la tienda
 Unfortunately CL have to go-PAST-1SG since in the shop
 había mucha gente.
 there be-PAST-3PL a lot of people
Unfortunately, I had to go since there were a lot of people in the shop.
 b. [_{CP} OP [_{TP} en la tienda_i había_j [_{VP} había_j mucha gente ~~en la tienda_i~~]]]]].



In this connection, if the differences between English and Spanish are due to the absence of certain intervention effects, which are in turn due to the possibility for Spanish subjects to remain in post-verbal position, the expectation is that sentences in Spanish in which the subject has moved to Spec,TP should present the same pattern as English. However, we must be aware of the different behaviour of T cross-linguistically. Following Jiménez-Fernández (2009), Spanish may be viewed as instantiating the type of language which allows for multiple satisfaction of T's EPP. This implies that T in Spanish may attract as many categories as necessary. Indeed, Miyagawa (2010), Jiménez-Fernández (2011) and

Jiménez-Fernández and Miyagawa (2014) argue for a three-fold classification of languages based on feature inheritance. In this system, languages are parameterized as to which features of C, agreement-(ϕ) and/or discourse-features (δ), are inherited by T.

By contrast, Jiménez-Fernández (2009) holds that English T is the kind of T whose EPP can be satisfied just once, hence attracting just the closest DP to its specifier, the subject, if present, or the complement. Accordingly, any discourse-related constituent undergoes movement to Spec-CP, an A'-position.

4. EXPERIMENTAL EVIDENCE

In order to guarantee this descriptive analysis, we have selected ten native speakers of English and some others of Spanish in such a way that we can determine the degree of acceptability of the different word orders in both languages. We have used two tests in order to study locative inversion in English and Spanish.

Indeed, in Ruiz (2016) we demonstrated that temporal adverbial clauses resist topic or focus fronting in English while remaining compatible with discourse movement in Spanish. This asymmetry follows from intervention. It implies that discourse elements behave in a different way and have a different location in English and Spanish. Specifically, the first test is concerned with English Locative Inversion in adverbial clauses. For instance, sentence 6 combine a central adverbial clause with a locative constituent. Meanwhile, in 7, it is a peripheral adverbial clause that interacts with a locative.

(6) We could see that on the table were many cookies.

(7) Mary put the chair on her right while on the corner of the table will put Gillian the sofa.

The second test deals with Spanish Locative Inversion in adverbial clauses. More explicitly, in sentence 8, we put together a central adverbial clause and a locative constituent. In the same way, sentence 9 combines a peripheral adverbial clause with a locative.

(8) Parece que en la cantina estuvieron los estudiantes por la mañana.
Seem-PAST-3SG that in the canteen be-PAST-3PL the students in the morning.
It seems that the students were in the canteen in the morning.

(9) Juan tiene que haber salido porque en el garaje no está su coche.
Juan have to-PAST-3SG have leave because in the garage not be his car.
Juan has to have left because his car is not in the garage.

5. THEORETICAL EXPLANATION

As far as English Locative Inversion in central adverbial clauses is concerned, it must be noted that such clauses show a high degree of incompatibility with the operation of Locative Inversion in English. Indeed, this is predicted if we assume Miyagawa's (2010) idea that English is an agreement-prominent language, since in that case discourse is not so frequently reflected in the syntax of the language. Besides, English is considered a fixed word order language. Therefore, locative displacement should be very restricted. In this connection, the ungrammaticality of Locative Inversion in central adverbial clauses arises from intervention. More particularly, English Locative Inversion does give rise to the typical intervention effects of other types of movement to the CP domain. In this respect, tensed complements contain an operator in their left periphery. Such an operator in the left periphery is merged in a TP-related position and moved to the left periphery. The ungrammaticality of locative fronting thus arises from intervention. Specifically, if the operator is hosted by CP, it will block locative fronting, which also involves CP. In this case, the locative constituent would have to move across the operator. Such a result would be deviant. Hence, a movement analysis of central adverbial clauses allows us to analyse this restriction in terms of an intervention effect. This situation corroborates our previous claim that Locative Inversion in English is non-argumental.

TABLE 1: ENGLISH LOCATIVE INVERSION (CENTRAL ADVERBIAL CLAUSES)

ACCEPTABLE	MARGINAL	UNACCEPTABLE
16 (11%)	63 (42%)	71 (47%)

As regards English Locative Inversion in peripheral adverbial clauses, the judgements show that the degree of acceptability of locative fronting in such clauses is very low (see table 2). In this case, notice that Locative Inversion is less degraded in central adverbial clauses than in peripheral ones. However, at the beginning we commented that peripheral adverbial clauses are compatible with Locative Inversion. In this respect, Hooper and Thompson's (1973) account for the restricted distribution of Main Clause Phenomena (MCP) drew essentially on pragmatic/semantic factors, that is, they associated the licensing of MCP with the concept of assertion. As we can see in Hooper and Thompson (1973), those embedded clauses that allow 'root transformations' are endowed with assertive force. Assertion is a property of declarative root clauses; in order to be compatible with MCP, embedded clauses must be asserted, i.e., non-presupposed. In this connection, we could state that the complement of these predicates may be asserted or non-asserted. More concretely, the absence of assertion would explain why peripheral adverbial clauses are incompatible with locative fronting.

TABLE 2: ENGLISH LOCATIVE INVERSION (PERIPHERAL ADVERBIAL CLAUSES)		
ACCEPTABLE	MARGINAL	UNACCEPTABLE
16 (16%)	24 (24%)	60 (60%)

Regarding Spanish, as it can be seen in tables 3 and 4, the situation is quite different. In this case, central adverbial clauses correlate with Locative Inversion in a better way. This circumstance leads us to think that discourse movement is language particular. In other words, we have to say that Spanish is less restrictive than English, as a consequence of its being a discourse-prominent language. Moreover, take into account that Spanish is considered a free word order language. Consequently, Locative Inversion in Romance has a wider distribution than in English. More precisely, locative structures can be embedded quite freely in Spanish in such a way that the range of central adverbial clauses that admit embedded phrases with a locative constituent is very wide. So, it is obvious that Spanish Locative Inversion does not give rise to intervention and is grammatical. If both types of fronting involve the same projection CP, then it is not clear how one can be ruled out while the other is grammatical. In the test, Spanish Locative Inversion is apparently licensed in central adverbial clauses. It cannot be plausibly argued to differ interpretively from their English counterparts. In this case, we will assume, based on the available data, that Locative Inversion is at least more easily available in central adverbial clauses in Spanish than in English, showing it is not subject to the same licensing requirements. These findings confirm our previous claim that Spanish Locative Inversion is of an argumental nature. To be more precise, since locative constituents move to [Spec, T] they don't have to move across the operator. Consequently, the fronted argument in the locative construction does not lead to intervention.

TABLE 3: SPANISH LOCATIVE INVERSION (CENTRAL ADVERBIAL CLAUSES)		
ACCEPTABLE	MARGINAL	UNACCEPTABLE
101 (67%)	30 (20%)	19 (13%)

Regarding Spanish Locative Inversion in peripheral adverbial clauses, it must be noted that for most informants it is at least marginally possible. Thus, we demonstrate that Locative Inversion in such clauses does not give rise to the typical intervention effects of other types of movement to the CP domain.

TABLE 4: SPANISH LOCATIVE INVERSION (PERIPHERAL ADVERBIAL CLAUSES)		
ACCEPTABLE	MARGINAL	UNACCEPTABLE
57 (57%)	22 (22%)	21 (21%)

6. CONCLUSION

To conclude, we have seen that subordinate adverbial clauses resist Locative Inversion in English while remaining compatible with discourse movement in Spanish. This asymmetry follows from intervention. It implies that discourse elements behave in a different way and have a different location in English and Spanish.

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A CROSS-VARIETAL STUDY OF PRONOUN OMISSION IN ENGLISH: SIMPLIFICATION AND SUBSTRATE EFFECTS

Iván Tamaredo

Universidade de Santiago de Compostela

ivan.tamaredo@usc.es

ABSTRACT

This contribution presents a study of pronoun omission in English and assesses the importance of two explanatory factors, namely simplification due to L2 acquisition and use and substrate influence, to account for this grammatical feature. The results suggest that substrate effects are of secondary importance in comparison to simplification as a predictor of pronoun omission in English, but that both factors are necessary to provide a full description of this phenomenon.

KEYWORDS: Pronoun omission, varieties of English, simplification, substrate influence.

1. INTRODUCTION

Pronoun omission, that is, the absence of a pronominal element in the clause, is a phenomenon that has recently caught the attention of several researchers in the field of New Englishes (cf. Bao 2001; Schröter and Kortmann 2016). The present paper further explores this issue by conducting a cross-varietal survey of pronoun omission in English and assessing the explanatory power of two factors that are commonly resorted to in order to account for differences between varieties of English, namely simplification due to L2 acquisition and use and influence from the substrate languages.

The rest of the contribution is structured as follows. Sections 2 and 3 provide a brief literature review on the phenomenon of pronoun omission and the explanatory factors simplification and substrate influence, respectively. Section 4 deals with the data and the methodology of the study, followed, in section 5, by a summary and discussion of the results. Finally, section 6 presents some concluding remarks.

2. PRONOUN OMISSION

Pronoun omission refers to those cases in which there is a gap in a clause that could be filled by an overt pronoun, usually a personal pronoun. In generative approaches to grammar, the gap was claimed to be filled by an empty element with a function from the point of view of syntax but no overt phonetic realization, and researchers mainly focused on the syntactic contexts which licensed the occurrence of these elements, such as the presence of rich subject-verb agreement (Rizzi 1986). However, despite the formulation of syntactic restrictions, a complete account of this phenomenon requires considering issues of a cognitive nature. For instance, even in languages with rich subject-verb agreement, it is ultimately the presence of a highly accessible antecedent in the co-text/context which allows the omission of the subject (Cole 2010).

Present-day standard English is considered a non-pro-drop language, that is, one in which omitted pronouns are not allowed by the grammar, but they do occur in certain contexts. Instances of pronoun omission can be found in casual style in subject position at the beginning of main clauses, and in coordinate clauses, if the omitted pronoun is the subject of the second conjunct and if it is coreferential with that of the first one (Huddleston and Pullum et al. 2002, 1540-1541). However, in non-standard varieties pronoun omission is not so restricted, as attested in the *Electronic World Atlas of Varieties of English* (*eWAVE*; Kortmann and Lunkenheimer 2013), a database containing information about 235 morphosyntactic features in 76 varieties of English. *eWAVE* includes five pro-drop features, exemplified in (1)-(5):

- (1) F42: Object pronoun drop (attested in 37% of the varieties in *eWAVE*)
I told him to get some **pears**_i but he forgot to bring **Ø**_i.
- (2) F43: Subject referential pronoun drop (51%)
So you worked in the fields? Oh yes all the time. **Ø** Picked potatoes.
- (3) F44: Subject dummy pronoun drop (36%)
Ø Must be getting late.
- (4) F46: Deletion of *it* in referential *it is*-constructions (39%)
My grandfather and grandmother speaks **it**_i and that's how I pick **it**_i up and **Ø**_i is still in me.
- (5) F47: Deletion of *it* in non-referential *it is*-constructions (28%)
Here **Ø** is not allowed to stop the car.

3. SIMPLIFICATION AND SUBSTRATE INFLUENCE

A question that remains to be properly answered is why we find pronoun omission features in some varieties of English but not in others. Most varieties included in *eWAVE* have a history of contact between English and other languages,

and, whenever there is language contact, at least two factors must be examined: simplification due to universal mechanisms of L2 acquisition and use, and influence from substrate languages.

Deciding what counts as a simplifying grammatical feature is a complex issue since there is yet no standard metric of complexity. However, two general principles have figured prominently in the specialized literature: *economy* and *transparency*. Economy (cf. Kusters 2003, 22-25) can be defined in terms of the amount of linguistic material that is obligatorily coded in a language. It increases if fewer grammatical elements receive overt marking and decreases if categories that other languages leave unmarked are coded. Transparency (cf. Kusters 2003, 26-30) refers to the relation between meanings and their formal marking. Transparency increases when one grammatical meaning is coded by one form and decreases when there is no one-to-one relation between meanings and forms. Pronoun omission can be characterized as a simplifying feature, since it implies an increase in economy without a decrease in transparency if the omitted pronoun refers to an antecedent that is highly accessible, an intuition that was already captured in earlier studies (cf. Williams 1989).

Substrate effects can be described as the “reinforcing influence of the mother tongue on the second language, resulting in language change” (Davydova 2011, 12). Pronoun omission in varieties of English has traditionally been analysed as the result of transfer from substrate languages (cf. Schneider 2013). However, simplification and substrate influence are highly intertwined processes, and distinguishing their effects is not always an easy task (Davydova 2011, 21): in many cases, the features that are transferred can also be characterized as simple. For instance, the use of a preverbal negator *no* (F160), as in example (6) from *eWAVE*, is characteristic of pidgins and creoles.

(6) Me **no** know (Trinidadian Creole)

Many of the substrate languages of English-based pidgins and creoles have an invariant preverbal negator marker (cf. Schneider 2012, 888), which suggests that its presence in these varieties is due to substrate influence. On the other hand, Szmrecsanyi and Kortmann (2009, 70) argue that the preverbal negator *no* eases L2 acquisition and use, as evidenced by its frequency in learner speech. This example shows that discriminating between simplification and substrate effects is not always straightforward.

4. DATA AND METHODOLOGY

The main goal of the present paper is to measure the importance of simplification and substrate influence as explanatory factors for the occurrence of pronoun omission in varieties of English. To this purpose, a cross-varietal study

was conducted using *eWAVE* as a source of data, which provides information on which features are attested in each of the varieties included and how frequently they occur by means of the following values:

- A: the feature is pervasive or obligatory
- B: the feature is neither pervasive nor rare
- C: the feature exists, but is rare
- D: the feature is absent from the grammar
- X: the feature is not applicable
- ?: no information on the feature is available

Using the values for the five pronoun omission features mentioned in section 2, two indexes were computed. The first one, labelled *pro-drop attestation*, measures if pronoun omission is present in the variety. It is a categorical variable with two levels: attested if at least one of the features is given an A, B, or C value in *eWAVE*, and not attested otherwise. The second index, *pro-drop pervasiveness*, measures how frequent pronoun omission is in those varieties in which it is attested. It is a numeric variable that is calculated by transforming A, B, and C values into numbers (1, 0.6, and 0.3 respectively) and then summing them to obtain a global pervasiveness score for each variety. As an illustrative example, consider Tables 1 and 2, which contain the pro-drop attestation and pervasiveness indexes for White Zimbabwean (WhZimE) and White South African English (WSAfE):

TABLE 1: ATTESTATION AND PERVASIVENESS IN WHITE ZIMBABWEAN ENGLISH		
WhZimE	PRO-DROP ATTESTATION	PRO-DROP PERVASIVENESS
Object drop	D	-
Subject drop (referential)	?	-
Subject drop (dummy)	D	-
Deletion of referential <i>it</i>	D	-
Deletion of non-ref. <i>it</i>	D	-
Pronoun omission	Not Attested	-

TABLE 2: ATTESTATION AND PERVASIVENESS IN WHITE SOUTH AFRICAN ENGLISH		
WhSAfE	PRO-DROP ATTESTATION	PRO-DROP PERVASIVENESS
Object drop	B	0.6
Subject drop (referential)	B	0.6
Subject drop (dummy)	?	-
Deletion of referential <i>it</i>	D	-
Deletion of non-ref. <i>it</i>	D	-
Pronoun omission	Attested	1.2

In WhZimE none of the features have an A, B, or C value, so pronoun omission is not attested and we do not calculate its pervasiveness. In WhSAfE, on the other hand, both object drop and subject drop (referential pronouns) receive B values, which means that pronoun omission is attested in this variety and we can calculate its frequency by transforming the B values into numbers (0.6) and summing them, resulting in a global pervasiveness of 1.2.

Finally, the varieties were classified according to their *type*, functioning as a proxy for L2 simplification effects, and the *geographical area* of the world in which they are spoken, functioning as a proxy for substrate effects (Kortmann 2013). To this purpose, the classification provided in *eWAVE* was followed, which distinguishes between eight regions (British Isles, America, Africa, Asia, Australia, Pacific, Caribbean, and South Atlantic) and five variety types (Traditional low-contact L1s, High-contact L1s, Indigenized L2s, Pidgins, and Creoles). However, the High-contact L1 category had to be further refined, in line with Szmrecsanyi (2012), since it includes both L1 varieties that were or are still affected by contact with other languages and varieties that are the result of dialect contact. Since in the present study it is assumed that pronoun omission is the result of simplification processes due to universal mechanisms of L2 acquisition and use, these two different High-contact L1 categories had to be separated, resulting in six variety types: Traditional L1s, Dialect-contact L1s,¹ Shift L1s,² Indigenized L2s, Pidgins, and Creoles.

5. RESULTS AND DISCUSSION

5.1. ATTESTATION

The first set of results reported on in this section deals with pro-drop attestation, which, as mentioned in section 4, measures whether pronoun omission is attested or not in a variety. Variety type is the only statistically significant factor, as confirmed by the results of Pearson's Chi-squared test ($\chi^2 = 13.38$, d.f. = 5, $p < 0.05$), whereas area does not have a significant effect. Table 3 shows the attestation rates for the six variety types.

¹ Dialect-contact L1s result from the convergence of different dialects of English in the same speech community.

² Shift L1s are varieties that were mostly used as L2s in the past but that have been adopted as L1s by the majority of their speech community.

TABLE 3: PRO-DROP ATTESTATION AS FUNCTION OF VARIETY TYPE

VARIETY TYPE	PRO-DROP ATTESTED	PRO-DROP NOT ATTESTED
Traditional L1	40% (4)	60% (6)
Dialect-contact L1	37.5% (3)	62.5% (5)
Shift L1	85.7% (12)	14.3% (2)
Indigenized L2	88.9% (16)	11.1% (2)
Pidgin	71.4% (5)	28.6% (2)
Creole	73.7% (14)	26.3% (5)

Pronoun omission is much more frequently attested in those varieties which are/were affected by L2 acquisition and use, that is, Shift L1s, Indigenized L2s, Pidgins, and Creoles: their attestation rates range from 71.4% to 88.9%. On the other hand, Traditional and Dialect-contact L1s exhibit a much lower percentage of attestation (40% and 37.5%, respectively). This distribution clearly shows that L2 varieties are more prone to the omission of pronouns than Traditional and Dialect-contact L1s, which suggests that simplification due to L2 acquisition and use is indeed an important explanatory factor for the occurrence of pronoun omission in varieties of English.

This conclusion is further reinforced by random forest and conditional inference tree analyses, with pro-drop attestation as dependent variable and variety type and area as predictors.³ Figure 1 plots the explanatory power of the two predictors, extracted from the results of a random forest analysis, and Figure 2 plots the statistically significant split in the data resulting from a conditional inference tree.

What these two figures show is that, when tested together for their conjoined effect, only variety type emerges as an important explanatory factor of the degree of attestation of pronoun omission in varieties of English, whereas area plays no role at all. Furthermore, as can be seen in Figure 2, the only significant division is that between Traditional and Dialect-Contact L1s (with a predicted

³ Conditional inference trees predict the probability of the values of a dependent variable by means of a series of binary splits in the data. The test takes the predictor that is more strongly correlated with the dependent variable, for instance, variety type, and considers whether dividing the data in two, for instance, with Traditional and Dialect-contact L1s in one branch of the tree and the remaining types in the other, creates two new subsets of cases in which one of the values of the dependent variable is more likely. This process is then repeated for each new partition until no further significant splits are found. Random forests are computed from many trees and assess how important each predictor is to account for the variation found in the dependent variable (cf. Tagliamonte and Baayen 2012).

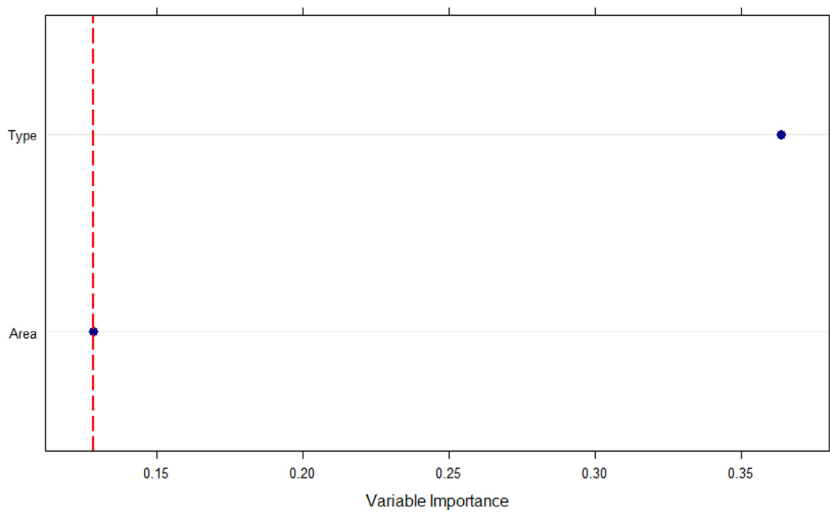


Figure 1: Relative importance of variety type and area as predictors of pro-drop attestation.

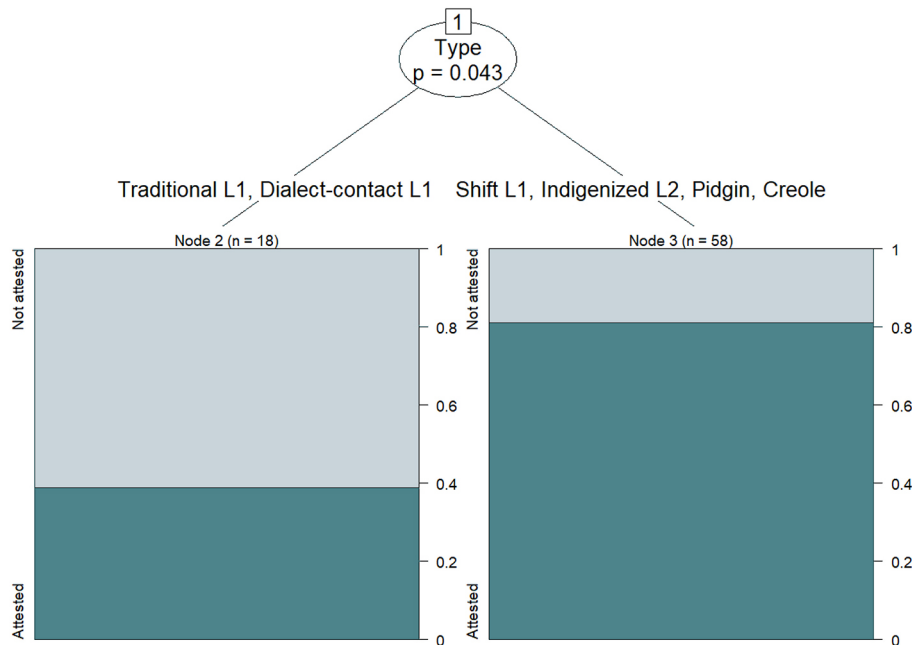


Figure 2: Conditional inference tree with variety type and area as predictors of pro-drop attestation.

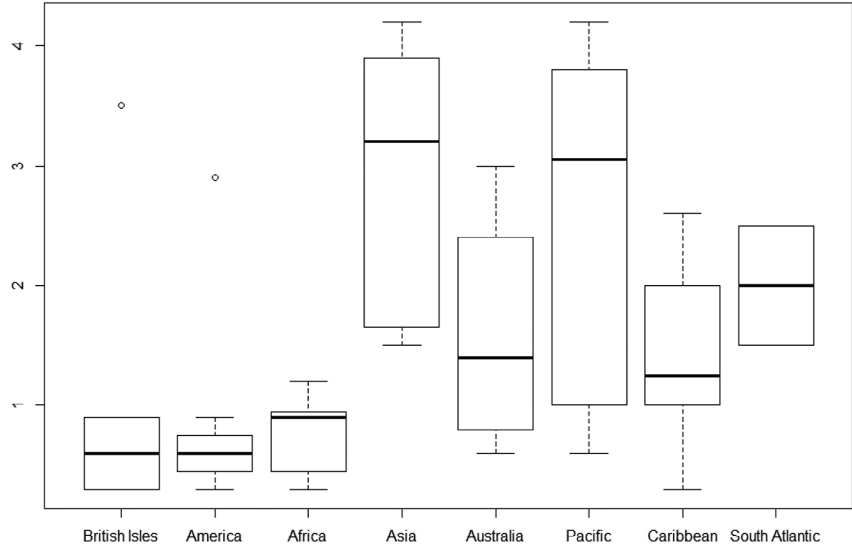


Figure 3: Median pro-drop pervasiveness per geographical area.

probability of pro-drop attestation of almost 40%), on the one hand, and Shift L1s, Indigenized L2s, Pidgins, and Creoles (with a probability of approximately 80%), on the other. This finding suggests that it is not the specific variety type what influences the attestation of pronoun omission features, but rather whether the varieties are/were affected by L2 acquisition and use.

5.2. PERVASIVENESS

Pro-drop pervasiveness quantifies how frequently pronoun omission occurs in those varieties in which it is attested. In this case, only area is significant, as the results of Kruskal-Wallis rank sum test ascertain ($\chi^2 = 25.07$, d.f. = 7, $p < 0.001$), while variety type does not have a significant effect. Table 4 and Figure 3 show the median pervasiveness values for the eight regions.

TABLE 4: MEDIAN PRO-DROP PERVASIVENESS PER GEOGRAPHICAL AREA	
AREA	PRO-DROP PERVASIVENESS
British Isles	0.6
America	0.6
Africa	0.9

continue →

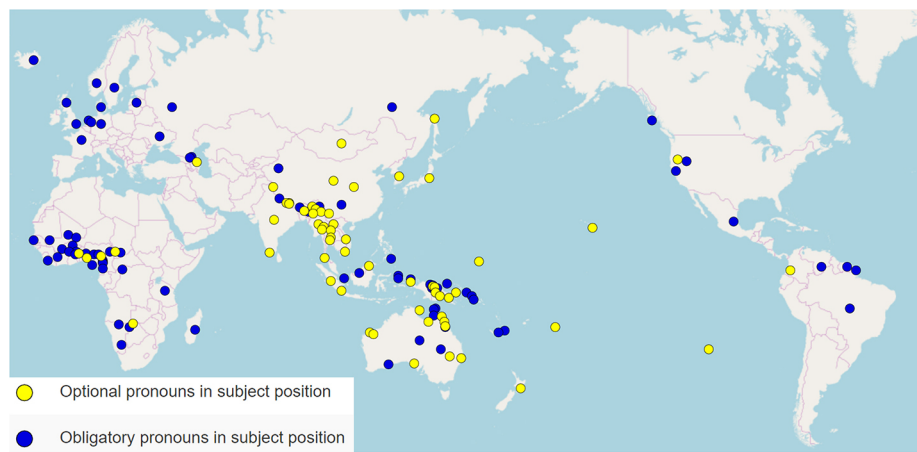


Figure 4: Expression of pronominal subjects in *WALS*.

TABLE 4: MEDIAN PRO-DROP PERVASIVENESS PER GEOGRAPHICAL AREA	
AREA	PRO-DROP PERVASIVENESS
Asia	3.2
Australia	1.4
Pacific	3.05
Caribbean	1.25
South Atlantic	2

Pronoun omission seems to be particularly pervasive in Asia and the Pacific, while it occurs much less frequently in the varieties located in the British Isles, America, and Africa, with Australia and the Caribbean occupying an intermediate position. As mentioned in section 4, area is used in the present paper as a proxy for substrate influence, that is, it is assumed that the high pro-drop pervasiveness exhibited by, for instance, Asian varieties is due to the reinforcing influence of their substrate languages. This claim can be substantiated by examining the *World Atlas of Language Structures Online* (Dryer and Haspelmath 2013), a database mapping 192 grammatical features in up to 2,679 different languages. One of these features provides information on how several languages code pronominal subjects, and, as shown in Figure 4, the resulting distribution closely resembles the one found for the varieties of English in *eWAVE*: while languages with optional expression of pronominal subjects are mostly located in Asia, the Pacific, and Australia, the three areas in *eWAVE* with the highest median pro-drop pervasiveness values, those with obligatory subject pronouns can be found in Africa, America, and the British Isles, the areas with the lowest values.

6. CONCLUSIONS

The aim of the present contribution was to measure the explanatory power of two factors, simplification due to L2 acquisition and use and substrate influence, with respect to pronoun omission and to tease apart their independent effects. To this purpose, two indexes, pro-drop attestation and pro-drop pervasiveness, were computed on the basis of the feature values provided in *eWAVE*, and the varieties in this database were classified according to their type and the geographical area to which they belonged. The results of the study showed that type was the only variable that could predict the presence or absence of pronoun omission features in a variety, with those varieties affected by L2 acquisition/use exhibiting a higher percentage attestation of these features than Traditional and Dialect-contact LIs. Area, on the other hand, accounted for pro-drop pervasiveness, that is, how frequently pronoun omission occurred in those varieties in which it was attested, with varieties spoken in Asia, the Pacific, and Australia, in which most pro-drop languages are found, displaying median higher pervasiveness values than the rest. These findings suggest that substrate influence is only of secondary importance in comparison to simplification, but both factors are needed if we want to reach a fuller understanding of the linguistic phenomenon of pronoun omission in English.

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THE TEACHING OF PRONUNCIATION IN TEXTBOOKS OF ENGLISH AS AN L2: A CASE STUDY WITH 15-YEAR-OLD SPANISH STUDENTS

Celia Veiga-Pérez
Universidade de Vigo
cveiga@uvigo.es

ABSTRACT

The aim of this paper is to analyse the views of students of English as L2 on the presence of pronunciation focus-exercises in manuals used in secondary schools, and how their views can relate to the students' attitudes towards the particular language skill 'Speaking.' Based on a questionnaire distributed to a sample of sixty Spanish-native speakers from Year 4 (15.9 mean age) and three different textbooks, my study shows that most students consider this skill most important when acquiring English as an L2, and, in general, they regard intonation as the most difficult aspect of pronunciation in comparison to the acquisition of consonants or vowels. The participants in this study also acknowledge the need for more practice related to oral skills in the classroom. As for pronunciation exercises in the textbooks, the analysis shows both similarities (number of exercises and type of exercise) as well as differences (content of the exercises).

KEYWORDS: Pronunciation, SLA, textbooks, Secondary Education.

1. INTRODUCTION

Alcaraz and Moody (1984) explain that most of the difficulties in acquiring the pronunciation of English as an L2 by Spanish-native speakers are due to the influence of the speakers' L1. On the one hand, the relationship between the writing and the reading systems in both languages differs; English orthography is less phonological than Spanish, while Spanish shows a greater correspondence between graphemes and phonemes. On the other, the number of phonemes is much greater in English than in Spanish; for example, in English there are twelve vocalic phonemes, while in Spanish there are only five, and those five are different in quality from the English phonemes. Alcaraz and Moody (1984) also argue that, after childhood, the message that the listener receives is filtered by the brain, and if the sound is unknown, the brain looks for a sound that is similar and that has already been learned. Non-native sounds are thus assimilated to the closest native phonetic category (Best and Tyler 2007; Flege 1995), making it especially difficult to differentiate minimal pairs of phonemes. On these grounds, there seems to be a strong need for students to become familiar with the complete Eng-

lish sound system, in the belief that it is not possible to pronounce well if there is no previous knowledge of these differences. For the purposes of this paper, the study of *pronunciation* will focus on aspects of phonetics, always bearing in mind that the acquisition of pronunciation should also consider accent, intelligibility and individual learner's factors.

This naturally makes it important to include the teaching of pronunciation in the classroom. The question is *how*, since there is no solid regulation in the matter: the Common European Framework of Reference offers general guidelines for all languages, and the Spanish *Currículo de la Educación Secundaria* offers similar targets for three different academic years (*1.º ESO*, *4.º ESO*, *1.º Bachillerato*). According to Barrera (2009), one way of improving pronunciation is to introduce phonetics in the classroom, that is: to use descriptions of phonemes in order to help students to learn the phonetic differences between the English and the Spanish systems, so that they gain the ability to filter sounds accordingly, to perceive such differences, and, in turn, this will result in a better pronunciation.

The communicative approach in teaching of pronunciation in the English subject has been an option for over thirty years now, and yet it has not been fully or accurately put into practice (Levis and Sonsaat 2018). Thanks to it, oral production has gradually gained importance in the classroom instruction, which in turn has led to the introduction of pronunciation exercises in textbooks (Derwing et al. 2011). Nevertheless, a second question arises here: who decides which contents will be included in the textbook and how they should be presented? As things stand, with scant regulation, the responsibility lies in those who design the textbooks (*what* is taught) and in the teachers (*whether* and *how* it is taught), who sometimes are not trained to teach pronunciation (Gallardo-del-Puerto and Gómez-Lacabex, 2008).

2. THE STUDY

This is a cross-sectional study based on a sample of sixty Spanish students of English as an L2. The research questions addressed are as follows:

1. How important is for students the skill 'Oral Production' ('Speaking') in comparison with other skills ('Listening', 'Writing', 'Reading')?
2. Which are the main difficulties that students face when learning the pronunciation of English as an L2?
3. What do L2 students of English think about the teaching of pronunciation in the textbooks used in the classroom?
4. Are there differences across groups of learners, in relation to the textbooks employed?

2.1. SUBJECTS

The subjects under study were organised in three groups of native-Spanish students from different schools, enrolled in Year 4 in Secondary Education and who have an intermediate level of English. Group A consisted of twenty-four students (seventeen male, seven female) and used the textbook *English Plus 4*. Group B had twenty-one students (seven male, fourteen female) and used the book *Interface 4*. Group C included eighteen students (ten male, eight female) and used the textbook *Build Up 4*. The mean age of the students is 15.9.

2.2. MATERIALS

Participants were asked to complete a questionnaire individually with two parts: (I) eighteen questions with a focus on the teaching of the pronunciation of English and on the 'Speaking' skill, (II) questions about their personal and academic background (age, textbook used, native language, etc.). The survey was divided into three sections, which aimed to answer the first three research questions: Questions 1-4 dealt with the students' knowledge and interest in pronunciation/speaking; Questions 5-9 focused on the students' own assessment of their competence; Questions 10-18 dealt with the students' degree of satisfaction with the textbook used in the classroom. The data were collected in February 2016, and the surveys were distributed and collected in the class of the English subject over the course of one day.

3. DATA ANALYSIS AND DISCUSSION

The first research question addresses the importance that students give to 'Speaking' in comparison with the other language skills. The answers to the corresponding survey questions 1-4 are plotted in Table 1, where we can consistently see high percentages pointing to oral production as the most important aspect of the English language in the three groups (SQ1). Group C in particular is the set that calls for more improvement in this skill (SQ3), and a third of the students in Group A also see the need for it. Concerning the aspect that brings more difficulties to students (SQ2), Speaking does not score highest in any group, but it is the second most difficult skill for Group C and for a quarter of students in Group A. More than eighty percent of all learners have had contact with notions of pronunciation (SQ4). It should be noted that there seem to be differences in the group's opinion of language skills. Group A considers 'Writing' the most difficult skill and the skill that needs more improvement, while Groups B and C find more difficulties in the 'Listening' skill (SQ1-SQ3). This may be due to the fact that the participants came from different schools, and it is not unlikely that

one of the teachers would have been stricter in written production, or another would not focus on oral production.

TABLE 1. ANSWERS TO SURVEY QUESTIONS 1-4

GROUPS	% ANSWERS			
1. Which skill do you think is the most important in learning English? Rank them in order, from 1 to 4, being 1 the most important and 4 the least important.				
	LISTENING	SPEAKING	READING	WRITING
Group A	16%	59%	4%	21%
Group B	34%	52%	14%	-
Group C	28%	61%	11%	-
2. Which skill do you think is the most difficult in learning English? Rank them in order, from 1 to 4, being 1 the most difficult and 4 the least difficult.				
	LISTENING	SPEAKING	READING	WRITING
Group A	21%	25%	4%	50%
Group B	52%	19%	-	29%
Group C	39%	33%	11%	17%
3. Which skill do you think you should improve the most? Rank them in order, from 1 to 4, being 1 the most urgent to improve and 4 the least urgent to improve.				
	LISTENING	SPEAKING	READING	WRITING
Group A	16%	34%	-	50%
Group B	38%	28%	-	34%
Group C	22%	56%	11%	11%
4. Have you been introduced to any notion of pronunciation/phonetics?				
	YES		No	
Group A	84%		16%	
Group B	80%		20%	
Group C	83%		17%	

The second research question in this study deals with the students' difficulties when learning the pronunciation of English; Table 2 displays the corresponding survey questions 5-9. Overall, the answers are quite consistent across the three groups: the majority of the participants acknowledge that they experience problems with pronunciation (SQ5) and that these are mostly related to intonation (SQ6). At the same time, they have a strong interest in the subject (SQ9) and mostly find their contact with this skill 'Acceptable' or 'Satisfactory', which is very positive (SQ7). SQ5 in particular is quite revealing. Although, as said, most students admit to having *some* difficulties, only twenty-seven percent of the students in Group C admit having *many* difficulties; Group B favour the 'Sometimes' answer; and half of the students in Group A answered 'No'. The

answers to SQ8 about their own knowledge of pronunciation seem to correlate with SQ5: most participants in Groups A and B qualify their knowledge as 'Good' (71% and 57%), and more than a quarter in each group as 'Medium', while only in group C there is a higher amount of students that consider it 'Bad' (27%) than students that consider their knowledge to be 'Good' (17%). The finding in SQ6 may seem to counter-argue Alcaraz and Moody's (1984) view that the greatest difficulties for Spanish students in pronouncing the English language would be related to foreign phonemes, but it could be the case that these students are not aware of their own competence in English, or their limitations.

TABLE 2. ANSWERS TO SURVEY QUESTIONS 5-9

GROUPS	% ANSWERS				
5. Do you have any problem pronouncing English?					
	YES, MANY		SOMETIMES		NO
Group A	-		50%		50%
Group B	-		62%		38%
Group C	27%		56%		17%
6. Which area do you think is more troublesome for you?					
	VOWELS		CONSONANTS		INTONATION
Group A	4%		32%		64%
Group B	5%		43%		52%
Group C	22%		22%		56%
7. How do you feel about the degree of contact you've had with pronunciation so far? (Answer only in case of having had contact with notions of pronunciation)					
	STRONGLY SATISFACTORY	SATISFACTORY	ACCEPTABLE	LITTLE SATISFACTORY	UNSATISFACTORY
Group A	4%	34%	54%	4%	4%
Group B	5%	24%	62%	9%	-
Group C	-	17%	66%	17%	-
8. How would you rate your knowledge of pronunciation?					
	EXCELLENT		GOOD	MEDIUM	BAD
Group A	8%		71%	29%	-
Group B	5%		57%	33%	5%
Group C	-		17%	56%	27%
9. Are you interested in English phonetics/phonology?					
	VERY INTERESTED		INTERESTED	HARDLY INTERESTED	NOT INTERESTED
Group A	4%		71%	25%	-
Group B	19%		52%	29%	-
Group C	11%		72%	17%	-

The third research question addresses the students' opinion about the teaching of pronunciation in their textbooks (see Table 3 for survey questions 10-17). The first observation to make is that the three textbooks contain pronunciation exercises (SQ10), and students are aware of that. The general trend (SQ16) is that Group C is mostly satisfied with the content and the use of the book; Group B finds the textbook satisfactory overall, but is critical with certain aspects of it; while Group A is poorly satisfied and is very critical of their textbook. This correlates well with the attention that students pay to pronunciation (SQ17), in that, although the vast majority of students in the three groups care about it, Groups A and B do so a little more. For SQ11, most students consider the content of their textbook 'Just Useful', especially Group B, with six percent of Group C opting for 'Very Useful'; at the other end, the opinion 'Not Very Useful' ranks second in all three groups. The positive answers in Group C are consistent with the other related questions and point to a general satisfaction with the textbook in terms of helpfulness (SQ12, SQ14) and motivation (SQ13); not so, however, in terms of boosting the students' confidence (SQ15). As said, participants in Groups A and B are critical about how helpful the book is for improving their skill and find it mostly 'Not Helpful' (SQ12); besides, only a few students in Group A agree that it is beneficial for them (SQ14), and many indicate that it neither motivates them (SQ13) nor boosts their confidence (SQ15). As a final remark, it should be noted that for SQ12 to SQ16 the most frequent answer is 'I don't know', implying that the judgemental answers are provided by a minority of the students; this might mean that the students, or maybe the teachers, do not use the resources of the book in the classroom.

TABLE 3. ANSWERS FOR SURVEY QUESTIONS 10-17

GROUPS	% ANSWERS			
10. Are there any pronunciation exercises in your textbook?				
	YES	No		
Group A	100%	-		
Group B	100%	-		
Group C	100%	-		
11. What do you think about content on pronunciation present in the textbook, in terms of usefulness?				
	VERY USEFUL	JUST USEFUL	NOT VERY USEFUL	NOT USEFUL
Group A	-	50%	34%	16%
Group B	-	82%	18%	-
Group C	6%	61%	33%	-
12. Does the book help you to improve your pronunciation?				
	IT'S REALLY HELPFUL	IT'S HELPFUL	I DON'T KNOW	IT'S NOT HELPFUL
Group A	-	8%	71%	21%
Group B	-	9%	64%	27%
Group C	11%	38%	50%	11%

13. The exercises motivate you to learn pronunciation					
	STRONGLY AGREE	AGREE	I DON'T KNOW	DISAGREE	STRONGLY DISAGREE
Group A	-	16%	56%	16%	12%
Group B	-	18%	64%	18%	-
Group C	-	56%	27%	11%	6%
14. The textbook exercises are beneficial for your study of pronunciation					
	STRONGLY AGREE	AGREE	I DON'T KNOW	DISAGREE	STRONGLY DISAGREE
Group A	8%	21%	50%	13%	8%
Group B	18%	46%	27%	9%	-
Group C	11%	56%	22%	11%	-
15. The textbook helps you to boost your self-confidence to learn about pronunciation					
	STRONGLY AGREE	AGREE	I DON'T KNOW	DISAGREE	STRONGLY DISAGREE
Group A	-	16%	37%	34%	13%
Group B	-	56%	27%	18%	9%
Group C	-	28%	28%	44%	-
16. In general, What is your degree of satisfaction with the textbook regarding the teaching of pronunciation?					
	STRONGLY SATISFACTORY	SATISFACTORY	I DON'T KNOW	LITTLE SATISFACTORY	UNSATISFACTORY
Group A	-	13%	45%	42%	-
Group B	-	46%	27%	27%	-
Group C	-	39%	28%	33%	-
17. In general, do you pay attention to your pronunciation in English?					
	YES		NO	I DON'T CARE	
Group A	88%		4%	8%	
Group B	90%		5%	5%	
Group C	78%		6%	16%	

Regarding SQ18, it was not included in the tables because it was an open question: *What would you suggest to improve the learning of pronunciation using the book?* Students in the three groups agree that the pronunciation exercises they currently do in the classroom are insufficient. This suggests that, despite the recent increase in the number of pronunciation exercises included in textbooks, students feel the need for more.

Moving now to the fourth research question in my study, it concerned differences across the three groups of learners in relation to their textbooks.

Differences were found across the textbooks in relation to the description and presentation of the pronunciation exercises, and the contents of those exercises (based on my own analysis of the materials). Group A used the textbook *English Plus 4*, which presents a section titled 'Speaking and Pronunciation', and includes four intonation exercises and five exercises about phonetics. The

exercises are not present in the student's book, but, rather, in the activity book. This could be one of the reasons why the students of this group are not satisfied with it. Group B used the textbook *Interface 4*, which contains one specific section on pronunciation, five intonation exercises, and four on phonetics. There are two exercises per unit, and they are presented in a square box in a corner of the book. Group C made use of the book *Build Up 4*. The exercises can be found in the "Speaking" section: seven about intonation and two about phonetics; there are two exercises in each lesson and these are located in random parts of the book, as the rest of the exercises. These exercises are, in general, of the 'Listen and Repeat' type, but if students filter unknown sounds and transform them into sounds already acquired, this type of exercises would not be helpful.

CONCLUSION

The results obtained in this study show that the majority of the participants regard oral production ('Speaking') as the most important skill in learning English as an L2, and that many of them find it necessary both to practise more oral production in the target language and to increase the number of pronunciation exercises in the textbook. The communicative approach places the emphasis on oral communication as the backbone of learning a foreign language; however, it seems that these students do not have the opportunity to *talk* as much as they would like.

The data also show that all groups find the textbooks useful, but at the same time students are not fully satisfied. We should note, however, that there are signs of students' lack of awareness, as most of their answers to the survey questions related to the textbook were 'I don't know'. The textbooks under scrutiny share some features, such as the number of exercises in each lesson (two) and the type of exercises ('Listen and Repeat'); the latter would not be useful for them in cases in which the students filter foreign sounds and transform them into already assimilated ones). Differences across textbooks have been noticed, too, regarding the content of the exercises; this is not surprising given the scant regulation of the teaching of pronunciation for native-Spanish students.

It should be recalled that the present study has focused on students' views of the teaching of phonetics in their particular textbooks, but phonetics is one of various aspects to consider when studying the acquisition of pronunciation. Further, more comprehensive studies should take into account accent, intelligibility and/or the learner's individual factors.

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PART III: ROUND TABLES

BODIES IN TRANSIT: FURTHER RESEARCH AND OPPORTUNITIES

Rocío Carrasco Carrasco and Beatriz Domínguez García

Universidad de Huelva

rocio.carrasco@dfing.uhu.es, beat@dfing.uhu.es

María Elena Jaime de Pablos and María Isabel Romero Ruiz

Universidad de Almería and Universidad de Málaga

mjaime@ual.es, mirr@uma.es

ABSTRACT

This round table aims at offering a revision of current critiques to the concept of the body from a posthuman and post-identitarian perspective. For this purpose, we will deal with the notion of “body in transit” and its multiple perspectives and/or implications concerning gender, sexuality and subjectivity. For the last four years, we have been dealing with these concerns as participants of the coordinated research project “Bodies in Transit/ Cuerpos en Tránsito” (refs. FFI2013-47789-C2-1-P and FFI2013-47789-C2-2-P) funded by the Spanish Ministry of Economy and Competitiveness. It is precisely within the frame of this project that we have had the opportunity to analyze contemporary cultural productions in a number of different formats (literature, film, visual arts), and from different angles and perspectives. Hence, we intend to present here our main conclusions and the problematics we have faced as researchers when dealing with the materiality of the body and the issue of difference.

KEYWORDS: Body, gender, sexuality, postidentity, posthumanism.

1. INTRODUCTION

The aim of this round table has been to analyze the notion of “body in transit” and its multiple perspectives and/or implications concerning gender, sexuality and subjectivity. With this purpose in mind, we have attempted to answer, among others, the following research questions: which are the effects that the neoliberal premises characteristic of our current times have on our conceptualization of bodies as repositories of difference? How is difference constructed onto specific bodies? How is difference represented in cultural products that circulate in globalized cultures, such as literature, cinema or the visual arts? How are issues like gender, sexuality or subjectivity affected by this idea of the “body in transit”?

The answers to these questions have worked as a starting point for a discussion on the very processes that construct difference onto the body, considering on the one hand the material experience of the body and, on the other, its rep-

resentation in popular discourses. For the last four years, we have been dealing with these concerns as participants of the coordinated research project “Bodies in Transit/ Cuerpos en Tránsito” (refs. FFI2013-47789-C2-1-P and FFI2013-47789-C2-2-P), funded by the Spanish Ministry of Economy and Competitiveness, and that has just reached its end. It is precisely within the frame of this project that we have had the opportunity to analyze contemporary cultural productions in a number of different formats (literature, film, visual arts), and from different angles and perspectives.

Our common theoretical framework is provided by theories of difference (sexual, gender) at the intersection of feminist and queer studies, with especial emphasis on Rossi Braidotti’s and Donna Haraway’s pathbreaking lines of thought, theories of trauma and healing, Julia Kristeva’s concept of “the abject,” the notions of corporeal inscriptions of identity, mourning and violence by Judith Butler, Michel Foucault’s definition of “docile body,” and Luce Irigaray’s view of “sexual difference,” among others.

2. APPROACHES TO BODIES IN TRANSIT

A fundamental approach to our project has been provided by violence or sexual abuse exerted against the body. Dr. Romero’s research has focused on two main points: violence and sexual abuse in the world of prostitution, pornography and human trafficking on the one hand, and sexually transmitted diseases and their medical and social treatment on the other. The Victorian past has been the starting point to analyze the same issues in our current societies, as Neo-Victorianism as historical fiction believes that history is not something static but can be interpreted and rewritten with its consequences for the present. Dr. Romero’s research has been focused on the following literary and visual neo-Victorian historical fictions: *The Last Pleasure Garden* (2006) by Lee Jackson, *The Pleasures of Men* (2012) by Kate Williams, *The Journal of Dora Damage* (2007) by Belinda Starling, *The Crimson Petal and the White* (2002) by Michel Faber and *The Whores’ Asylum* (2012) by Katy Darby; also the TV series *The Crimson Petal and the White*, and *Ripper Street*. Some of the texts belong to the genre of detective fiction and the figure of the serial killer can be found. All of them belong to the genre of the Gothic, the city (London) becoming the scenario of violence and sexual exploitation. Similarly, bodies in transit (both dead and alive) become the center of the narrative. In postmodern societies we still feel under the obligation to bear witness to violence exerted against the body, to brutality, physical pain, and sexploitation. Victims of sex crimes do not “automatically” achieve agency despite our postmodernity and, what is worse, they do not always receive appropriate public mourning and restoration. However, the display of abuse does not necessarily lead to women victims’ healing or give them rights as human beings either on the page/screen or in a contemporary feminist context.

Following this line of thought, Dr. Domínguez's contribution to the project has dealt with the representation of gender violence in Kate Atkinson's latest novels. The female victims present in her stories seem to embody a fluidity that aims at transforming contemporary ascriptions to the physical body. However, the never-ending violence seems to create a mirror image of vulnerability and loss that may find its counterpart in strong peripheral figures which attempt to restore justice in a very broad sense. Thus, her representation of the female bodies, even when they are corpses, entails an understanding of the necessary process of transformation which has been denied by social and historical standards of what the body should be. In Atkinson's reworking of the genre of detection, the body stands as a strong signifier in which different and colluding meanings converge. Taking Atkinson's playfulness with different genres, it seems that these (female) bodies rely heavily on the possibilities of physical transformation—and, at times, transgression—to build a strong case of how violence entails a movement towards fluidity which does not necessarily entail the mind but also the physical body. By reading together Atkinson's work and the Kristevan concept of the abject, theories of memory and the intersection of the feminist concept of the body, it has been contended that what appeared as unchanging victimized female bodies in the genre of detection has been transformed in a mythical body which enables rebirth as a mode of transformation.

On her part, Dr. Jaime has contributed to the project "Bodies in Transit" by analyzing four Irish contemporary novels whose protagonists have been sexually abused by their fathers and emotionally neglected by their powerless mothers: In *Night's City* (1982) by Dorothy Nelson, *The Invisible Worm* (1991) by Jennifer Johnston, *Down by the River* (1996) by Edna O'Brien and *Another Alice* (1996) by Lia Mills. These novels have been examined with four goals in mind: first, to reveal the way the bodies of the protagonists, locus of sexual exploitation, are perceived by the perpetrators of incest—as inert, insensitive and worthless matter—, by the victims themselves—as defiled and alien matter—and by Irish society—as abject matter; second, to study how these female bodies are assaulted, colonised, controlled and silenced by dehumanised fathers; third, to observe in what manner these "confiscated" bodies are attacked, both consciously and unconsciously, by the girls themselves through self-destructive behaviour; and four, to analyse the strategies the protagonists implement to "reappropriate" their own bodies and re-enter the symbolic order. From a theoretical point of view, Kristeva's concept of "the abject," Judith Butler's notion of gender as a "construct," Michel Foucault's definition of "docile body," and Luce Irigaray's view of "sexual difference" have been consistently applied to shed light upon the objects the investigation.

Finally, Dr. Carrasco's contribution to the project has been the exploration of the meanings of the "posthuman" body as conveyed in contemporary US cinema, focusing on how visual texts articulate the idea of fluid or hybrid corporeality, and how this connects with contemporary anxieties concerning sex, gender and the fluctuating borders of community and nation. One of the main

concerns within this research topic has been the analysis of the so-called “mediated,” “technologized” or hybrid body, which resonates with the concept of the posthuman as described by Donna Haraway, Katherine Hayles or Rosi Braidotti among others, whereby the “link between the flesh and the machine is symbiotic. These theorists on the posthuman put forward a hybrid, fluid and complex body that incorporates media technologies by proposing an embodied subjectivity, against the tendency to erase the materiality of the body in contemporary contexts. For this purpose, Dr. Carrasco has dealt with contemporary Sci-Fi films that represent the problematic of the body in transit as represented by US popular culture. Films like *Tron*, *Hunger Games*, *Never Let Me Go*, *The Island*, *Inception* or *Surrogates*, among others, have been analyzed through the lens of materialist feminist theory. It has been argued that Sci-Fi coalesces with forms of feminist criticism (Butler, Hayles, Haraway, Braidotti) that propose a new way of being multiple, hybrid, and bodily since it is vital to “reconfigure” rather than negate the materiality of our bodies in technologically-mediated societies.

3. FURTHER RESEARCH

We have presented our main conclusions and the problematics we have faced as researchers when dealing with the materiality of the body and the issue of difference. Our final goal with this round table has been to go a step further and reflect upon future possibilities of work and research, in order to find opportunities to expand on these ideas and contribute to create a more inclusive society where difference is not taken as a negative but as a positive force. Our overall purpose has not been to provide with conclusive remarks, since we consider this to be a still developing field with a lot of future projection, but to present in a clear manner a number of conceptual tools and theories useful for the analysis of our contemporary culture, and to share the difficulties we have encountered when dealing with the concept of “the body in transit.” We have aimed at encouraging reflection, discussion and critical application for future collaborative work.

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FORGOTTEN CHRONICLES OF THE SPANISH CIVIL WAR

Alberto Lázaro, Fernando Galván,
Jonathan P.A. Sell and Juan Manuel Camacho
Universidad de Alcalá
alberto.lazaro@uah.es, fernando.galvan@uah.es,
jonathan.sell@uah.es, juan.camacho@uah.es

ABSTRACT

The content of this contribution is the result of a roundtable that discussed the results of a research done and the books published or forthcoming on some forgotten texts written by English-speaking intellectuals about the Spanish Civil War. They were written by very different writers: three Britons, Katharine Atholl, Sylvia Townsend Warner and Peter Elstob, one Italo-Australian, Eleonora Tennant, one Canadian, Ted Allan, and two Irishmen, Peadar O'Donnell and Eoin O'Duffy. Their narratives of the Spanish conflict offer different views of the Spanish Civil War from the Republican and the National sides, mix journalism and literature, employ various rhetorical strategies, and are open to different interpretations.

KEYWORDS: Spanish Civil War, Katharine Atholl, Sylvia Townsend Warner, Eleonora Tennant, Ted Allan, Peter Elstob, Peadar O'Donnell, Eoin O'Duffy.

1. INTRODUCTION

Ernest Hemingway, George Orwell or John Dos Passos are some of the many renowned authors who came to Spain and wrote critically acclaimed texts about the Spanish Civil War. However, this conflict aroused the interest of many other writers and intellectuals from different countries but whose books have since been forgotten and never introduced to the Spanish reader. At the 2015 AEDEAN conference in Deusto, a round table was held by the same participants of this contribution to discuss the work in progress of a research project that was designed to recover those forgotten chronicles written by English-speaking intellectuals about the Spanish Civil War. Two years later, the same group presented the results of the research done at the University of Alcalá¹ and the books pub-

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lished or forthcoming on several writers: three Britons, Katharine Atholl, Sylvia Townsend Warner and Peter Elstob, one Italo-Australian, Eleonora Tennant, one Canadian, Ted Allan, and two Irishmen, Peadar O'Donnell and Eoin O'Duffy. Their narratives of the Spanish conflict offer different views of the Spanish Civil War from the Republican and the National sides, mix journalism and literature, employ various rhetorical strategies, and are open to different interpretations.

2. FERNANDO GALVÁN: RECOVERING THE MEMORY OF TWO BRITISH WOMEN WRITERS

A presentation of Katharine Atholl (1874-1960) and her book *Searchlight on Spain* (1938), which was translated and edited as *Con los reflectores sobre una España en guerra* (Salamanca: Amarú Ediciones, 2016, 396 pp.) was already made at the Deusto AEDEAN Conference (2015). The other British woman writer studied for this project is Sylvia Townsend Warner (1893-1978), the author of 7 novels, 15 collections of short stories and 11 books of poetry. Only her first novel (*Lolly Willows*, 1926) and a few short stories and poems have been translated into Spanish, although she wrote a novel entitled *After the Death of Don Juan* (1938), which developed the myth of Don Juan following Mozart's *Don Giovanni*, as well as 10 narratives and 5 poems inspired by the Spanish Civil War. She visited Spain, accompanied by her partner and fellow poet Valentine Ackland (1906-1969) in the autumn of 1936 and in July 1937, attending on this second occasion the 2nd International Congress of Writers in Defence of Culture ("Congreso de Escritores Antifascistas"), which was held in Barcelona, Valencia and Madrid.

Her Communist ideas about politics and art are shown both in the novel and in the stories dealing with *the Spanish Civil War*, even though *After the Death of Don Juan* is set in late 18th-century Spain and is not a direct reflection of the Spanish war. However, the Spanish edition and translation of the novel, the stories and the poems –which is to be published in 2018 by Cátedra in the collection "Biblioteca del Siglo XX"– will present a detailed discussion of the historical, personal and literary circumstances of this author and her Spanish works.

3. JONATHAN P.A. SELL: ELEONORA TENNANT, SPANISH JOURNEY (1936)

Eleonora Fiaschi Tennant was born (Sydney, Australia, 1893) into the family of Italian immigrant Thomas Fiaschi, a renowned surgeon, army medical officer and wine entrepreneur. The Tennant family, into which Eleonora married in 1912, was a dynasty of prosperous Scottish industrialists with influence in the corridors of power. One of the dynasty's business interests was the Tharsis Sulphur and Copper Company, and it was partly to gather information about

how that company was faring in the early stages of the Spanish Civil War that Eleonora arrived in Spain on October 20/21? 1936. After ensuring that all was well at Tharsis, Eleonora hired car and driver in Seville and spent nine days in the Nationalist zone, travelling up through Merida and Talavera de la Reina to Toledo and back.

Her book, thanks to this project now available in Spanish for the first time (Tennant 2017), is an account of that journey, together with reports on Republican atrocities, interviews with British ex-pats and newspaper clipping. Three weeks after returning to England, the manuscript was ready and before year-end *Spanish Journey* was published by Eyre & Spottiswoode. This speed is to be explained by the propaganda war being waged by Britain's print media and publishing houses; it is the insight afforded by the publication history of works like Eleonora's into the complex of relations between British and Spanish economic, political and cultural agents is one reason why they deserve rescuing from oblivion. Despite Eleonora's stated intention "to form an impartial opinion as between the opposing factions" (1936, 1), *Spanish Journey* is openly propagandistic. Yet it stands witness to the emergence of a new breed of woman, unafraid to penetrate traditionally male spheres, and, more broadly, to how anxiety to defend one way of life, in this case, Christian patriarchalism, may find champions in the unlikeliest of places.

4. JUAN MANUEL CAMACHO: TED ALLAN AND PETER ELSTOB, WARRIORS WITHOUT GUNS

Among the thousands of young foreign volunteers that came to Spain to fight for the Republicans against fascism were Peter Elstob (London, 1915-2002) and Ted Allan (Montreal, 1916-1995). The strange peculiarity that was to be the common denominator of these two youths was that they never got to fire a single shot at the enemy. Elstob, a writer at heart but who came as a fighter pilot, was prematurely mistaken for a fascist spy and sent to prison. Allan, a news reporter in his homeland city of Montreal, was injured in an air raid at the International Brigades' training camp in Albacete no sooner had he clad himself in his army uniform and briefly held his new rifle; he was later commissioned as a reporter for the International Brigades far from the front lines where he had intended to be.

Elstob and Allan are the main subjects of my research for this project. Both men wrote autobiographical accounts of their wartime experiences in Spain: Elstob's *The Spanish Prisoner*, unlike Allan's *This Time a Better Earth*, has very little fiction in it if any; nevertheless, both offer very real, chilling and gruesome stories of what war is like. To mention but a few further interesting coincidences: both texts were published in 1939; both were the very first novels of the authors; both tell of the frustrated ambitions of the protagonists to fight in the front lines; despite the unexpected hardships encountered, both accounts offer a positive portrait of the Republicans; neither text made any relevant impact when published and

have remained somewhat obscure worldwide and practically unknown in Spain; both authors later enjoyed literary success unrelated to their first novels.

5. ALBERTO LÁZARO: A CIVIL WAR WITHIN A CIVIL WAR

The Spanish Civil War sparked a heated debate in Ireland, a country divided between those who supported the left-wing democratic Spanish Republican government and those who favoured Franco's "crusade" against atheists and Marxists. In fact, some Irish volunteers joined the International Brigades to confront Fascism together with the Spanish Republican forces, while other more conservative Irish Catholics were mobilised to fight with Franco's army against those Reds that the media claimed to be responsible for killing priests and burning churches. Both sections were often moved by the news, accounts and interpretations of the Spanish war that emerged at that time. The research done for this project focused on the war reportage of two Irish writers who described the Spanish conflict from the two opposed sides: Peadar O'Donnell (1893-1986), a prominent Irish socialist activist and novelist who wrote *Salud! An Irishman in Spain* (1937), and Eoin O'Duffy (1892-1944), a soldier, anti-communist activist and police commissioner who raised the Irish Brigade to fight with Franco's army and wrote *The Crusade in Spain* (1938).

Both texts, written from a very different perspective, serve to show the complex mix of reality and fiction existing in this type of reportage books. Although they are written in a precise style, with detailed and realistic descriptions, creating an impression of objectivity and plausibility, the authors also introduce personal interpretation, critical thinking and creative language. The eyewitness protagonists of these first-person narratives appear convincing and factual, but they colour and shape the presentation of events. In this way, the door is opened to a discourse with strategies and devices commonly used in literature, particularly in novels, thus confirming Albert Chillon's argument about the relationship between journalism and literature, put forward in *Literatura y periodismo: una tradición de relaciones promiscuas* (1999), where he denies the existence of any "truth" or "objective reality" and, instead, emphasises the degree to which fiction dominates all kinds of texts, from the highest degree of referentiality to the highest degree of fabulation.

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THE AMERICAN WEST OF MINORITIES: IDENTITY AND PRACTICES OF BELONGING

Monika Madinabeitia*, Ángel Chaparro**, Antoni Monserrat**

* Universidad de Mondragon/HUHEZI,

** Universidad del País Vasco/Heuskal Herriko Unibertsitatea

mmadinabeitia@mondragon.edu, angel.chaparro@ehu.eus,

toni_monserrat@hotmail.com

ABSTRACT

In the American imagination, the rugged, vast landscapes of the West are dotted with solitary, white, courageous and fearless men on horseback. Cowboys, outlaws, and lawmen are the body of tales, fables, and fantasies. These fantasies have certainly helped not only a people in the West, but also Americans themselves, make sense of their history. However, the frontier and the West itself are also home to minorities whose stories do not fit into the standard Hollywood Western films. Though they rarely make it to history books or mainstream screens, these minority groups have played a key role in the shaping of the American West. Basques, Mormon women, and rock music characters form part of these minority groups. This round table explored, from a multidisciplinary scope, the migrant experience of Basques in the American West, gender and Mormonism through the work of Phyllis Barber and Bruce Springsteen's, questioning national identities of the American West.

KEYWORDS: Identity, minorities, myth, otherness, belonging.

SUMMARY

Although the American West has captured both popular imagination and academic interest for over a century, many stories have not yet been told; in fact, the West has received only selective consideration. Basques, Mormon women and new Western identities embody the neglected West. The methodology followed in the round table combined literary, social, cultural and historical views and disciplines.

Monika Madinabeitia considered how migrants made themselves at home in unfamiliar surroundings and how that shaped their individual and collective identity. Basque emigration into the American West, their construction of civic and ethnic identity and their old and current home-practices were explored. The analysis contemplated literary works as well as music, dance, and family attachments as a means to map out intellectual debates.

Basques, as did many other Europeans, emigrated to the New World throughout centuries. They became part of a minority group that could not speak English or spoke it with a funny accent. They were compressed within the voiceless

ethnic landscape. Push and pull factors were indeed pivotal in this Basque mass migration to America that culminated in the 1970s. Nowadays, Basques constitute an integrated community within the American mainstream and they have adopted the ways of the country that hosted them and their parents/grandparents. Some have fully assimilated, whereas others, although fully adapted and acculturated within the dominant culture, have adopted a hybrid identity. A large population of the Basques in the American West has voluntarily become part of the Basque diaspora and they proudly manifest it. But it was not always so. Stories of distress and anguish are also part of the Basque emigration and settlement in the US West. Basques struggled to become a visible ethnic minority within mainstream America, within a West that neglected and despised them for over decades. For years they arduously tried to become solely American and erase all traces of their ethnic heritage.

Although Basques did not make it to the big screen and were not part of the myth of the West, they eventually earned a reputation as hard-working and honest people and got the chance to become American and be acknowledged as such. Both glory and pain have no doubt fashioned Basque identity in the diaspora and their relationships with the Old and the New World.

Madinabeitia displayed different representations of Basque-American identity in the American West of the United States, since there is not just one way of being American, Western, or Basque. Similarly, there is not just one way of being Basque-American. Literature, digital diaspora, social, cultural and family attachments—as in the case of the Boise accordionist Jimmy Jausoro—were the hub of this examination; likewise, vertical and horizontal identity constructions were borne in mind. Madinabeitia raised questions such as whether there are core and periphery identities, or whether homeland identity and emigrant/diaspora identity play a specific role in the construction and definition of the identity of Basques in the American West (Totoricagüena 2004).

Another vital element in the intellectual discourse of the American West is the connection between faith, gender, and identity construction, as in the case of Mormons. Ángel Chaparro examined Phyllis Barber's autobiographies as the main source to dig into Mormon identity, literature, faith and womanhood, as well as national identity/ies of the American West.

Certainly, Mormons have played a significant and peculiar, sometimes overlooked, role in the construction of the United States national identity. History is important for the creation of Mormon identity, both as a group and in the individual/personal design of one's place in the world. Mormons, in fact, have been going through a complex process of identity challenge and ethnic derivative simplification. Culture and literature have played a fundamental role in the solidification of Mormon identity. Joanna Brooks defines Mormon identity as "[a] historically contingent, highly contested, and perpetually tenuous construct" (2003, 293).

Phyllis Barber was raised in a Mormon household, but gave up being an active member of The Church of Jesus Christ of Latter-day Saints, popularly known as the Mormon Church. Her autobiographies can be interpreted as a candid attempt to understand her own identity as a woman, a Mormon, mother and wife. In that identity shaping, space and landscape play key roles, as does her membership as a faithful Mormon. Her first two autobiographies, *How I Got Cultured: A Nevada Memoir* (1994) and *Raw Edges: A Memoir* (2009) conceive her rendition of Mormonism and Mormon culture to reveal how her faith influences her own concept of self; specifically, how roles and expectations can be strategically used to imply complex readings of these memoirs. These two memoirs, published within a gap of fifteen years, cover different and specific periods in her life, which, combined, offer a complex overview of her upbringing and her maturity in connection to concepts, such as personal and communal identity.

Antoni Monserrat posed questions on the national identities of the American West through rock music. The examination of Bruce Springsteen's songs added up to the debate of how his lyrics have contributed to a new Western identity and how identity construction in the West remains unresolved. Springsteen's work was the primary departure point deconstruct stereotypes that have clung to the 19th-century western spaces and people for too long a time. David Wrobel states that "rock music deserves more recognition in our studies of the West in popular culture" (2000, 85) and highlights that Western themes and imagery in popular music has been overlooked by scholars and critics alike.

The works of Bruce Springsteen sketch the West and demythologize the classic and conventional cowboy conception, recurrently found in the traditional and commercial country and western songs. The West is a land of hope in his early works, a space to forge a new alternative identity. Characters move through the landscape, looking for their own version of an American Dream that shapes into a Promised Land of sorts. This evocative West is celebrated as the place where lives are rebuilt, in continuous motion, a territory of self-discovery. The West becomes darker in later albums. Springsteen revisits the contemporary American West and examines what has gone wrong along the way. The young of the West is long gone and the consequences of the failure of Ronald Reagan's conservative economic order seem to be here to stay. This new, more dramatic and isolated West is populated by black cowboys, meth dealers, Mexican immigrants or serial killers, for whom space does not necessarily mean freedom, but a one-way road to the electric chair—as pictured in songs such as "Independence Day" (1980).

In conclusion, Basques, Mormon women and rock music characters became the core protagonists of this polyhedral debate on the American West. We have offered a decentered perspective of the American West, in an attempt to debunk and deconstruct mainstream staples and images of the iconic West.

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FROM MILLS AND BOON TO THE POST-MILLENNIAL BOOM: THE PRODUCTION, RECEPTION AND MARKETING OF POPULAR ROMANCE¹

Carmen Pérez Ríu, Irene Pérez Fernández
Universidad de Oviedo
perezcarmen@uniovi.es, perezirene@uniovi.es

Paloma Fresno Calleja
Universitat de les Illes Balears
paloma.fresno@uib.es

Aurora García Fernández
Universidad de Oviedo
aurora@uniovi.es

ABSTRACT

In a post-Millennial literary scenario marked by a book-selling crisis and the struggling adaptation of writers and publishers to the demands of the digital era, the romantic genre is thriving, not only as regards record sales, but also with its ever-expanding and committed readership that is aggressively targeted and cajoled into the reading—and even writing—business with all sorts of on and off-line merchandizing. It can be argued that the global expansion of the genre and the post-Millennial boom of romance industry are based on a marked tendency to blur conventional limits, not only between genres, but also between the traditional roles of writers, readers and publishers. This round table discussion presented some of these “blurring” strategies deployed by the industry, taking into account issues of production, reception and marketing and paid particular attention to the globalization of romance through the Internet and social networks.

KEYWORDS: Popular romance, literary marketing, authorship, reception, readership.

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1. INTRODUCTION

For all its prevailing academic disrepute, in the Age of the Internet romance fiction is demonstrating that it is more flexible and varied than its allegedly formulaic aura would suggest. Indeed, the proliferation and expansion of the romantic genre is to be understood as resulting from a complex combination of factors: a crafty transition to the new digital formats, a creative coinage of new subgenres (action, paranormal, historical, etc.), blending romance with other popular genres such as science fiction, horror or suspense, and the recycling of well-known formulae to cater, more specifically, to the diverse profiles and tastes of romance readers (young-adult, urban, African-American, LGBT, Christian, etc.). This surge of multiple formats and subcategories evinces the genre's substantial evolution from the "Romance wars" of the 1970s and 1980s and accounts for the consolidation of the best-known publishing houses, Harlequin and Mills and Boon, even in the context of a phase also characterized by the appearance of specialist digital imprints and innovative authorial and reception practices. In view of this convoluted panorama, it seems necessary to reconsider the implications of the term "romance", for, as Kamblé argues, it is this "romantic" strand that, to a great extent, has enabled the genre to adapt itself to the new environment, "acquiring versions of traits that are favourable to its survival and discarding ones that are not, aided by the way authors code for them in a new socio-political environment" (2014: 15). Traditional publishing houses, such as Harlequin, Mills and Boon, Random House, HarperCollins and Penguin have adapted to the times to develop and secure a global market. Harlequin Mills and Boon (HMB) currently publishes in 31 languages, in eighteen countries (Tapper, 2014: 252) and is expanding in India and China where it "tailor[s] its books to the local culture" (Tapper, 2014: 252). The Internet has been essential in the expansion of the market and translations of romance fiction have become crucial to ensure a surge in sales. Significantly, the ever-expanding distribution runs parallel with the above-mentioned increase in the list and types of subcategories that publishing houses are making available in order to "meet the need of an increasingly global readership that encompasses an ever-growing multiplicity of cultures and contexts" (Tapper, 2014: 253). This increasingly complex scenario has plunged publishers of romance into what might arguably be defined as the "post-Millennium wars", a struggle to secure readers, increase sales and create new sub-genres. In the light of such developments in marketing strategies it seems fair to state that "the popular romance novel is a dynamic cultural form, and publishers and writers respond to readers' interests and cultural changes in a way that is unmatched by most other types of publishing and popular media" (Lee, 2008: 54). In this context, the text has become more than a text, and the relationship between readers and authors has been profoundly transformed.

2. MARKETING AND CONSUMING THE ROMANCE

Following Bourdieu's formulation of the features of low cultural production as implicated in the logics of the market and "the field of large-scale production" (1993: 125), there is a close relationship between romance and commodity marketing, as evidenced by the fact that romance readers are often forced into an experience of consumption that goes beyond its own parameters. The book itself, as well as the popular author, become commodified and submitted to marketing practices that exploit the perpetuation, or alternatively, the adaptation of its generic features to market demands. This includes the all-too-familiar para- and extra-literary material (book covers, logos, merchandising), and the complementary elements of the reading experience (communities of readers, reading guides, and some recent developments such as book trailers). These practices have become enhanced, as well as more pervasive and accessible than ever, with the advent of online participatory culture and organised fandom. The identification of romance with ideas of leisure, exoticism and female community building has resulted also in ventures such as literary workshops, conventions and romantic retreats, and continues to be an unflagging advertising asset for travel and tourism. In these saleable "experiences" the customer is encouraged to "live" the fantasy and engage in active romanticism; e.g. over a St. Valentine dinner, dressing up as the characters of favourite historical fiction in a historical romance convention or enjoying a "romantic holiday break." Consuming the romance takes the shape not merely of reading but also of participating in the market of by-products the industry contributes to making available, blurring the boundaries between fiction and reality. Thus, the romance-fiction reader becomes immersed in a comprehensive romantic experience, eventually directed to achieve what Illouz defines as the "romantic utopia" (1997). However, as Modleski (2008) and Radway (1984) have proved, the active and conscious participation of readers in fantasies brought about by romance and consumerism, cannot be dismissed as mere mindless entertainment and should be considered in their many levels of complexity.

3. POPULAR ROMANCE AND POST-MILLENNIAL AUTHORSHIP

Part of that complexity derives from the changing notion of authorship associated with the genre. The role and initiative of early romance writers was largely limited to the market demands imposed during the period of mass production (Radway 1984: 43) so that most of the authors writing for Mills and Boon and Harlequin were forced to conform to specific editorial lines and write at a speed which left little room for uniqueness or originality. The standardization of the textual and para-textual material, evident in the use of similar book covers (Radway 1984: 40), contributed to establishing the reputation of the genre

as formulaic, while the mass production context required authors to conform to certain writing guidelines even though they were also paradoxically encouraged to find their own voice (Goris 2012: 80). From the mid-1980s, the industry evolved to promote specific names (Markert 2016: 98), as many readers gradually turned to single-authored novels and some of these authors reached celebrity status.

Romance writers have often survived by cultivating a “public romantic persona,” but the transformation of the industry in the digital age has intensified the need of authors to establish and sell their brand names as “an increasingly important marker of differentiation, a way of concealing mass production in individuation” (Brouillette 2007: 66). There are a number of aspects to this practice, which go well beyond the adoption of a pen-name. Illustrating Ken Gelder’s point that authors of popular fiction cannot afford to appear “remote [...], disdainful [...] or indifferent” to their readers’ needs (2004: 24), authors attend their demands by acting as marketing agents of their own work in personal websites and social platforms like Facebook or Twitter, but most notably by nurturing the connection and proximity with their fans in a way that transcends the author-reader divide. This is evident in the very personal and even confessional tone of many authors’ bionotes or the blogs and forums they update regularly. The FAQ section of their personal websites often includes advice to prospective authors so that the reader-writer interaction crystalizes in the possibility of the former becoming a writer through post-Millennial forms of self- and online publishing, the most evident way in which the boundaries between production, reception and marketing have become blurred.

4. THE INDUSTRY’S FULL CIRCLE: THE READERS AS MULTI-FACETED AGENTS

Apart from record sales and new writing and marketing strategies, the postmillennial romance boom cannot be understood without the defying and self-empowering attitude of its enthusiastic readership. Far from hiding their “trash books,” romance readers have now turned to public and communal reading and are increasingly re-targeting the interpretative paradigm of the genre. If—as becomes a consumer-oriented genre—romance writers and publishers had always been receptive to reader feedback, the industry has now made consumer research and reader interaction through the social media key strategies to determine their publishing policies. In so doing, they have proved quick to understand the new ways of reading and interacting with the text in the digital age and to get on the band wagon of Internet social networking, launching dynamic and highly-committed reading communities such as Harlequin.com or Historical Novel Society, where romance readers are invited to assume the role of temporary critics and writers. Ever since Harlequin took the lead at the turn of the century, publisher-sponsored and fan-authored websites and blogs have played a major part in the

transformation and diversification of romance its readers/writers. Indeed, the web of fan-readers has turned into a mine for new writers or specifically-targeted stories within a long-standing category, such as gay Regency romance.

Apart from expanding the romance reading community, the digital age has also favoured the empowerment of readers as competent critics. Websites like Goodreads or Amazon's review pages give readers the power to select, label, and review works as semi-professional critics, while publishers like Choc Lit explicitly call on readers to act as "experts" judging whether manuscripts deserve publication. Romance criticism also thrives in the blogosphere, where blogs such as Dear Author and Smart Bitches evince the new power of romance readers/critics not only to sway readers' tastes and corporate decisions, but also to prompt new trends and political attitudes within the genre. Furthermore, readers are now invited to engage in the reading/writing by means of new interactive applications such as Read My Lips© which allow them to choose between different character's perspectives and to become key players onto how the plot unfolds, by means of texts sent to and from their smartphones. Romance apps are now at the forefront of writing and reading experimentation; however, if we are to judge by the likes of After Dark or Crave, the mobile phone may well turn romance back into the private reading closet or into a passive experience. The thing with romance is that the decision remains with the reader.

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