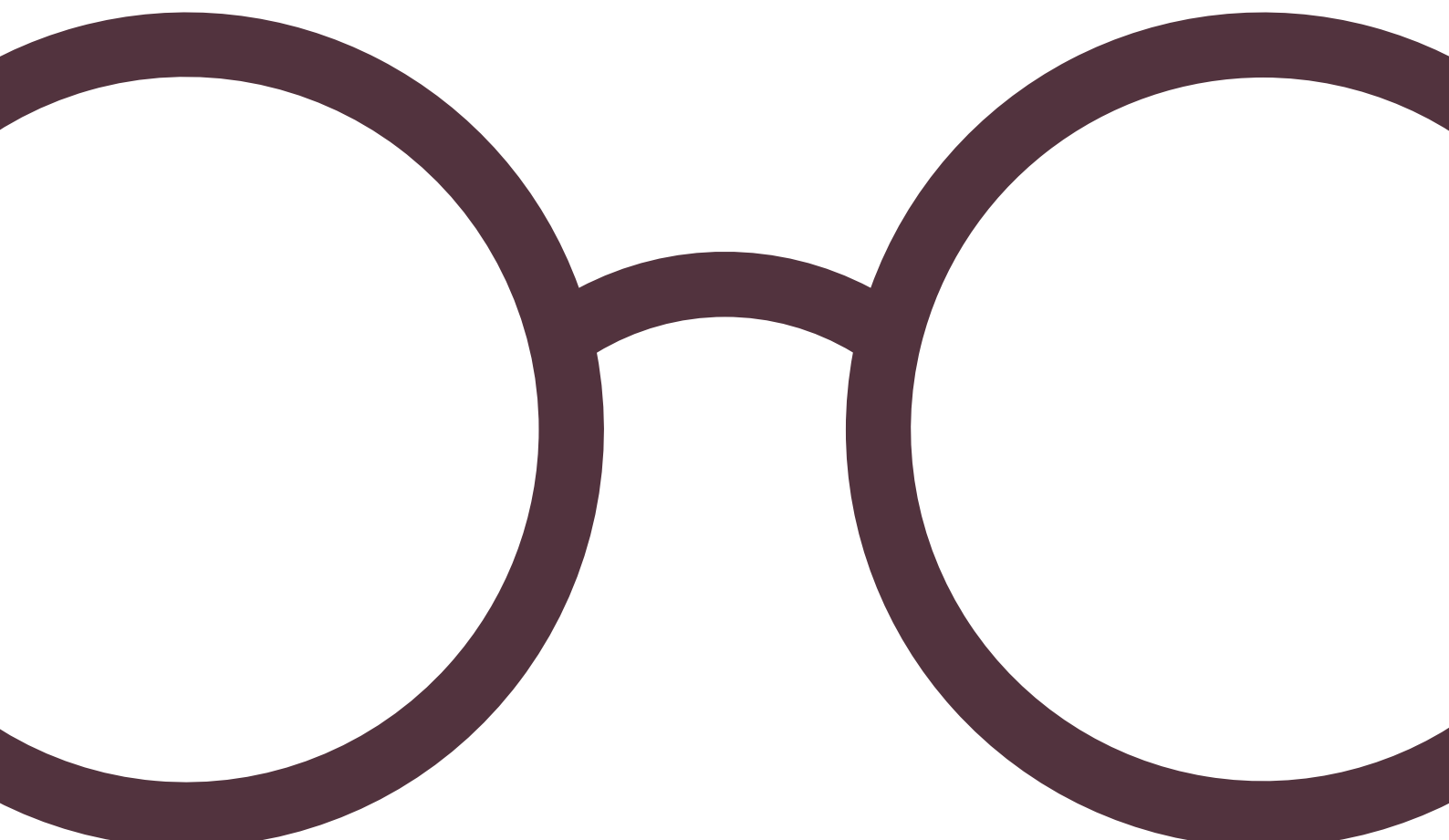


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2022. 01

ASOCIACIÓN ESPAÑOLA DE ESTUDIOS
ÁNGLO-NORTEAMERICANOS
aedean
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TRIBUTES

One Hundred Years
of James Joyce's
Ulysses in the World
and in Spain

Historical Intimations.
Abdulrazak Gurnah's
Cosmopolitanism of
the Exiled

RESEARCH

A Realistic Bilingual
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ANGLO-NORTEAMERICANOS

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2022. 01

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El líder discreto.

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Carmelo Medina Casado

MARGARITA ESTÉVEZ-SAÁ

UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

*One
Hundred
Years of
James
Joyce's
Ulysses in
the World
and in Spain*

We are celebrating one hundred years since the publication of James Joyce's *Ulysses* in book form by the American intellectual and entrepreneur Sylvia Beach, the woman who went as far as to endanger her finances for the benefit of a work which had been the object of censorship, undergone a trial, was banned for more than a decade and circulated in an unauthorized edition in the United States. Two other women had already risked their reputation in North America, precisely for their attempts at publishing *Ulysses* in installments. We are referring to Margaret Anderson and Jane Heap, editors of *The Little Review*, who serialized the first chapters of the novel from 1918 till 1920. It would be finally the day of James Joyce's fortieth birthday, on February 2nd 1922, when the famous "blue book of Eccles Street" saw the light in the meticulous edition published by Shakespeare and Company.

We should add to the names of Sylvia Beach and Margaret Anderson those of Harriet Shaw Weaver and Helen Fleishman, patrons of the Irish writer, women who put their fortunes at the service of Joyce's literary project. The contribution of Nora Barnacle, Joyce's wife, and even of his daughter Lucia should not be underestimated since they respectively devoted their lives and sacrificed their aspirations for the benefit of Joyce's literary enterprise.

This year celebrations are paying due homage to the literary masterpiece and to its author, but also to the women who made it possible, being the publication of *The Paris Bookseller* (2022), a fictionalised biography of Sylvia Beach by American writer Kerri Maher, a timely and welcome title. And this makes a significant difference, since it seems that, at last, Joyce's women are being fairly and appropriately acknowledged after decades of mere references in passing when not condemned to general oblivion.

***Ulysses*: 1922-2022**

Ulysses is nowadays considered as much more than an experimental novel or an unprecedented artistic achievement, it could be said that it has become a sort of cultural phenomenon, a landmark in the literary marketplace, an emblem for Ireland and a signpost of modernity. Joyce's masterpiece was first despised, censored, banned and circulated illegally till the 1930s. Afterwards, it became an object of cult reserved for the intelligentsia, studied initially by a reduced elite of American scholars who inaugurated what is nowadays known as the James Joyce industry that spreads around the world. Many academic societies, research centres, international foundations, scholarly journals and newsletters are intent on debating and deciphering every single aspect of the Irish author's works, and with *Ulysses* and *Finnegans Wake* they still have a long running task ahead, since as Joyce himself had declared to his friend Valery Larbaud, "I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality" (Ellmann 1982: 521).

Therefore, professors continue to study, argue and debate the multiple meanings of Joyce's literary masterpiece, to identify the numberless allusions hidden in the text, to consider or discard Homeric parallels, and to look for the most tiny detail about the three main protagonists and the multiple secondary characters that crowd *Ulysses*. The influence of Joyce's figure and of *Ulysses* in other writers is similarly a recurrent and inexhaustible topic of analysis.

Notwithstanding, in the twenty-first century *Ulysses* has been retrieved from the ivory tower of the academia and recuperated for the world of the masses, for the people. John McCourt has only recently acknowledged the increasingly consumerist approach to the book that can be easily appreciated, and he has shrewdly described the book's trajectory as "a long and tortuous journey from oddity to commodity" (4). In fact, we can already detect a sort of reluctance or prejudice voiced by some members of the Joycean community of scholars who seem to lament the popularisation and commodification of the Irish genius and of its masterpiece, symbolised by the famous photo of Marilyn Monroe with *Ulysses* in her hands. *Ulysses* features recurrently in the lists of sales by booksellers, it appears on display in bookshops as well as on the shelves of private home libraries; passages and quotes are voiced by artists and politicians as well as inscribed on T-shirts and posters.

The novel's current partaking in both the world of scholarship and the marketplace is not seen obligingly by all. Two books published this very same year of the anniversary represent respectively a vindication of the rigorous study of a literary signpost and the necessity of making Joyce accessible to a general public (not even readership). I am referring to, on the one hand, John McCourt, who has stated in *Consuming Joyce* that "genuine Joyce scholars and enthusiasts would have to fight to retain and reinstate the integrity of *Ulysses* in the face of an increasingly consumerist approach to the book" (5). On the other hand, more popular readings of Joyce's novel, such as Irish Ambassador Daniel Mulhall's *Ulysses: A Reader's Odyssey* (2022), intend to make it readable and enjoyable, and to present it as a further Irish brand.

This could be considered as the most recent controversy about *Ulysses*, a work that, since its conception, always arouse the most diverse debates related to its aesthetic relevance and moral appropriateness. An early confrontation was voiced by

well-known authors such as T. S. Eliot and Ford Madox Ford on the one hand, and Virginia Woolf and E. M. Foster on the other. Therefore, T. S. Eliot considered *Ulysses* as “the most important expression which the present age has found: it is a book to which we are all indebted, and from which none of us can escape [...] It is, I seriously believe, a step towards making the modern world possible for art” (“*Ulysses, Order and Myth*”, *Dial* 1923), and Ford Maddox Ford, already in 1922, praised the universality of the Joycean portrayal of the human condition: “The literary interest of this work, then, arises from the fact that, for the first time in literature on an extended scale, a writer has attempted to treat man as the *complex creature* that man—every man!— is” (“*Ulysses and the Handling of Indecencies*”, *English Review*, emphasis mine). Meanwhile, Virginia Woolf, who had praised *A Portrait of the Artist as a Young Man*, alluded to the difficulty and obscenity of *Ulysses*: “Never did I read such a tosh. As for the first two chapters we will let them pass, but the 3rd, 4th, 5th, 6th—merely the scratching of pimples on the body of the bootboy at Claridges” (letter from April 24, 1922, to Lytton Strachey, *Letters II*, 551). E. M. Forster similarly rejected what he considered the sordidness of the text, “a dogged attempt to cover the universe with mud, an inverted Victorianism, an attempt to make crossness and dirt succeed where sweetness and light failed, a simplification of the human character in the interests of hell” (113).

One cannot cease to wonder why there has always been such a fuss about this novel, although reasons abound if we have time and occasion for considering them. We are speaking about a novel of, at least, eight hundred pages (depending on the edition), separated in 18 episodes or chapters, written in different styles, and with a most diverse degree of difficulty.

Joyce, who had a playful personality, sent a couple of schemes or drafts to his friends Stuart Gilbert and Carlo Linati, in which he established parallelisms between his novel and Homer’s *Odyssey*, and even titled his masterpiece with the Latinised name of the Greek hero. Nevertheless, he retracted in his own steps and removed any reference to Homer’s classic other than the title.

Academics seem to have followed Joyce’s incongruous attitude, so that after initial readings of *Ulysses* in light of the *Odyssey*, it became out of fashion (even non-scholarly) to perpetuate interpretations of the novel and of its protagonists based on the classic epic. More recently, however, we can detect how more and more scholars have opted for, if not highlighting, certainly referring to the work and the protagonist that, to say the least, had inspired Joyce. In fact, despite Joyce’s inconsistencies, he had unambiguously explained what he found so inspiring in Homer’s text, which was no other thing than its protagonist, about whom the Irish author used to say that it was the only complete round character in literature. Joyce declared that Homer’s protagonist had always been his hero” (Power 1974: 37), and he even explained to one of his students in Zurich, George Borach, that “The most beautiful, most human traits are contained in the *Odyssey*” (Potts 69). Joyce specified that he admired Homer’s protagonist because of his rejection of war and violence, his condition as an exile, his musical interests and his generosity; qualities that made him “the most human in the world” and the only “complete all-round character” in literature, since he was represented as a son, a father, a husband and a lover, among many other things (Budgen 1972: 15-16).

James Joyce was certainly intent on depicting the complexity of the human condition and most of the authors that he admired were precisely distinguished by their prowess at characterisation as was the case of Shakespeare, Ibsen or Proust, certainly among Joyce’s favorites. Emulating these literary referents, *Ulysses* features three main protagonists who are faithful representatives of the complexity, multidimensionality, incommensurability and also inscrutability of human beings.

The novel begins focusing on the not very appealing figure of Stephen Dedalus, whom Joyce’s readers recognise from *A Portrait of the Artist as a Young Man*. Stephen is undergoing a most troublesome critical moment after the recent death of his mother, he is dissatisfied with his poorly-paid job as a teacher at a private school, and despite his artistic aspirations, he is disregarded when not ignored by the Dublin intelligentsia. Alienated from family and friends, the young man cannot even find solace in his literary musings. Stephen, who has been described as a “hyper literary mind”, as an astonishing erudite, represents that stage in life when many young men and women are still deciding the course of their lives. His anguish can be compared to that of Gerty MacDowell, the protagonist of the famous episode 13 or Nausicaa chapter, also young, similarly belonging to a dysfunctional family, and equally preoccupied about her future which, in the case of this uneducated young woman, is no other than marriage. Joyce deploys the tragic circumstances of both Stephen and Gerty, despite the differences that separate them and that can be simply discerned by paying attention to their different cultural references and reading tastes.

These young protagonists contrast with Leopold and Molly Bloom, the middle aged couple with whom readers tend to sympathise and whom they get to know much better. Not in vain Joyce himself used to say that he preferred his middle-aged protagonist, that he had tried to feature Leopold Bloom from all sides, and that “therefore he is all-round in the sense of your sculptor’s figure. But he is a complete man as well—a good man. At any rate, that is what I intend that he shall be” (Budgen 1972: 17-18).

And he certainly succeeded, offering us one of the most complex, complete and multidimensional characters in the history of literature. Bloom is seen in his condition as son, husband, lover, father, friend, neighbor, workman, citizen

and foreigner. And the attentive reader gathers infinite details about his appearance, his frustrations, his obsessions or his biases. This protagonist stands for everything that we could learn about an acquaintance; and any limitations, inconsistencies, even the contradictions we detect in his portrait, are not that different from the ones we usually perceive in our most intimate friends.

Something similar occurs with Molly Bloom, object of endless controversy among critics and scholars, the woman whom Joyce gave the last word in his literary masterpiece, again a most complex and nuanced representation of the female condition in early-twentieth-century Ireland. Her multidimensionality explains the debates that separate readers and scholars who interpret her as the image of a patriarchal conservative woman and those who consider that Molly is the portrait of a rebellious proto-feminist who makes her own voice sound loud and clear at the end of the day, the famous June 16, 1904.

Albeit *Ulysses* offers much more than one day in the life of Stephen Dedalus, Leopold Bloom and Molly Bloom. The novel is a homage to the city of Dublin that represents many other cities in transit to modernity at the time, an urban space that few women traverse unless in purposeful errands but where many male *badauds* can be found wandering leisurely. It is the portrait of a city that includes images and scenes of premodern times coexisting with the noisiness and quickness of incipient modernity.

Furthermore, *Ulysses* is a text that deals with universal topics such as love, death, art, politics, religion, sexuality and the passing of time. And the complexity of Joyce's treatment of these topics has precisely divided scholars who still nowadays debate about Joyce's religious stance, his political preferences, his consideration of women, even his view of art and literature.

Similarly, there is no consensus as to the adscription of the novel from an aesthetic point of view. The diversity and continuous changing of styles in the different episodes have encouraged experts to consider *Ulysses* as an emblem of Modernist literature, although Postmodernist episodes and features are not difficult to identify, the same as instances of classic Realism or clearly Romantic passages. Joyce deployed in this work his vast and encyclopedic knowledge of literature and of the arts in general, as well as his mastery of the history of the English language. This modern epic includes tragic moments as well as others in which the Irish humor prevails, without ever forgetting the lyricism and even musicality of Joyce's linguistic prowess.

James Joyce and *Ulysses* in Spain

The Spanish intellectual community deployed an early interest in Joyce's oeuvre in general and in his *Ulysses* in particular. In fact, there has been a certain controversy involving the vindication of the earliest attempts at the translation of the emblematic novel in the Peninsula, a honour disputed between the Catalan and the Galician communities who, respectively, vindicate their intellectuals Antonio Marichalar and Otero Pedrayo as the first translators. Controversies apart, Galician and Catalan artists, intellectuals and academics were soon interested in the figure and in the work of the Irish writer, and even identified themselves and their cultural vindications with those voiced by artists such as Yeats, Synge and Joyce from the Green Eire. In this sense they did not contemplate any alleged Joycean disinterest in his native Ireland. The reception of Joyce among the Spanish intelligentsia and in the academic community has been also appropriately documented in the two volumes edited by Antonio Raúl de Toro Santos and Francisco García Tortosa *Joyce en España I* (1994) and *Joyce en España II* (1997), the recurrent and frequent appearance of the Irish writer in the Spanish press has been also studied by Carlos García Santa Cecilia in *La recepción de Joyce en la prensa Española (1921-1976)*, and a most useful critical bibliography was compiled by Alberto Lázaro Lafuente and Antonio Raúl de Toro Santos in their volume *James Joyce in Spain: A Critical Bibliography (1972-2002)*.

These volumes prove that many Spanish scholars distinguished themselves as rigorous Joyceans, being the University of Seville the pioneer institution that gave prestige to the academic study of Joyce's works in the Peninsula. This is not the most appropriate place to include a list of names that would more than probably include inevitable and unforgivable omissions, but we must certainly and proudly acknowledge the existence in our country of a significant number of Spanish scholars who initially contributed to the establishment of a community of Joyceans, and then gave sense and purpose to the Spanish James Joyce Society, that has just celebrated its XXXII Annual Meeting at the University of La Laguna. These Spanish Joyceans have encouraged many young students from different generations to appreciate the genius of the Irish writer, they have promoted the reading and study of Joyce's *Ulysses* at Spanish universities, and they have even represented the name of Spain in the many international forums devoted to the study of the Irish author.

The enduring interest in Joyce's masterpiece is also illustrated by the publication of different translations and numerous reeditions of *Ulysses* into Spanish by Lumen and Cátedra, followed some years afterwards by the Galician (Galaxia 2013) and Basque (Igela 2015) translations, as well as by the publication of a new one in Catalan (Laie 2018).

Ulysses, One Hundred Years Afterwards

We might wonder what *Ulysses* can represent in current times, one hundred years after its debut in the world of literature. The novel's multiple functions and meanings seem to be as pertinent now as they were in the moment of its publication. It continues to be an inexhaustible source of research for the academy, still intent on deciphering its multiple allusions, references, puns and conundrums. It will always be a honest reflection on the human condition, Joyce's cracked rather than polished looking-glass that projects the complexities, nuances, virtues, foibles and weaknesses of the ordinary man and woman.

The novel can be also approached as a mere instrument for a tour through the city of Dublin, accompanying the tourist in a visit that begins contemplating the beautiful landscape of Dublin Bay from Sandymount and Dalkey and ends on Howth promontory, after traversing the streets of the North District, including sights of Glasnevin Cemetery, the General Post Office, Ireland's National Library and the National Museum, and that even encourages the reader to enjoy a mental journey to Gibraltar and to the South of Spain.

And, it can be simply, why not?, a further addition to our home libraries, a commodity on display side by side Jane Austen's collected novels, Shakespeare's plays, Cervantes's *Quixote* and Homer's *Odyssey*. And that is precisely the essence of the greatest works of art, the multiple opportunities and choices they have bequeathed to future generations.



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FELICITY HAND

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Historical Intimations. Abdulrazak Gurnah's Cosmopolitanism of the Exiled

The announcement of Abdulrazak Gurnah as the recipient of the 2021 Literature Nobel Prize came as a surprise. His name was not on the list of favourites; the author himself confessed that when Mats Malm, permanent Secretary of the Swedish Academy called him to give him the news, he thought it was a prank¹. To those of us who have for long vindicated the excellence of Gurnah's Indoceanic storytelling, 2021 will be engraved in our minds as the year in which literary justice was somehow delivered. Abdulrazak Gurnah's Literature Nobel Prize was indeed a motive for celebration. As far as we were concerned, there was not a shadow of a doubt that he deserved it. But why did he deserve this recognition? Ours is not an attempt to replicate the very valid words pronounced by the Swedish Academy about Gurnah's uncompromising views on the terrible effects of colonialism, but rather we would like to delve into and meditate on his craft, that is to say, the manner whereby he weaves a narration constructed upon memory, history and desire. This article is the result of answering one very simple question: what is there in Gurnah's writing that makes his oeuvre special, memorable and unique, that is to say, worthy of the most important literary prize in the world?

Born in Zanzibar (also known as Unguja) in 1948, then a British colony, Abdulrazak Gurnah experienced colonialism at first hand and, like most African writers of the time, lived through the process of gaining independence of their nations, in his case Zanzibar in 1963. However, Zanzibar's independence lasted only eleven months, after which one of the most traumatic events of contemporary African history took place: the violent Zanzibari uprising of April 1964 which M.G. Vassanji regards as "the bloodiest revolution on the continent" (Vassanji 2014: 271). The Zanzibari Revolution came to an end with the annexation of Zanzibar to Tanganika to form the present-day nation of Tanzania. It was barely four years after the formation of Tanzania, in 1968, that Gurnah and his brother decided to leave their native island and move to Britain on tourist visas hoping that they would be able to support themselves and further their education. The Britain of 1968 could not, by any means, be classified as ethnically diversified and Gurnah was constantly confronted with the racist abuse that came from total strangers on the streets of England as he relates in his interviews with Claire Chambers, Susheila Nasta and Nisha Jones (Chambers 2011, Nasta 2004, Jones 2005). It was a particularly tense moment to enter Britain as a foreigner since in the same year, the Tory member of Parliament Enoch Powell gave his famously vitriolic anti-immigration "Rivers of Blood" speech. The pervasive racism that permeated the "English" experience of Gurnah was decisive in his determination to write in order to address his sense of being and re-address historical discourse. The "new, simpler history" that was being perilously constructed, "obliterating what had happened [...] to suit the verities of the moment" (Gurnah 2021) demanded a response that could only be articulated in the language of the historically dispossessed, a language configured inside the tension that is forged in the conflation of memory and desire. History is thus conceived within a storytelling network of fated meetings, family feuds, East African coastal adventures, traumatised characters, nostalgic exiles and unfulfilled desires. These historical intimations which the reader is invited to participate in generate a peculiar cosmopolitanism that we have termed "cosmopolitanism of the exiled" and which is characterised by laying forward the act of storytelling as survival. And thus, we claim that it is Abdulrazak Gurnah's stature as survivor that imbues the writer Abdulrazak Gurnah with a capacity to fabricate a narrative canvas that balances, in an exquisite manner, the personal with the political. In short, the uniqueness of Abdulrazak Gurnah as a writer and that which makes him worthy of a Literature Nobel Prize resides in his unflinching narration. Abdulrazak Gurnah is an exceptional narrator, starting with the exhibition of uprootedness that his first novels deploy, continuing with the exploration of an East African coastal historicity that his middle novels delineate and finally flourishing in the assuredness of re-telling former stories that his latest novels expose. What follows is an outline of Abdulrazak Gurnah's oeuvre that envisions storytelling as the common denominator that connects and complicates a literary biography strategically punctuated by an Indian Ocean imaginary.

Of Displacement and Related Matters: Hassan, Daud and Dottie. [*Memory of Departure; Pilgrim's Way; Dottie*]

We contend that in his first three novels, *Memory of Departure* (1987), *Pilgrim's Way* (1988) and *Dottie* (1990), Gurnah lays out the script for what will later on evolve into innovative ways of using memory as a tool for deconstructing historical narratives. Hassan in *Memory of Departure*, Daud, in *Pilgrim's Way* and Dottie in the novel that bears the same title, must all struggle in a hostile environment that increasingly suffocates them as human beings. *Memory of Departure* (1987) narrates a young man's growth to maturity in a small East African town around the time of the Zanzibari Revolution. Hassan Omar's memoir commences when he reaches the age of 15, traces his school years, his frustrated attempts to study abroad, his visit to his mother's affluent brother in Nairobi in search of financial support, his budding romance with his cousin Salma, the betrayal of his uncle's trust and his return home. The narrative ends

¹ <https://www.nobelprize.org/prizes/literature/2021/gurnah/interview/>

with the letter he writes to his cousin Salma, on board ship en route to Madras, where he has found work as a medical orderly – the profession of the protagonist of Gurnah’s second novel, *Pilgrim’s Way*, revealing hence what we identify as a Gurnahian aspect, namely the recurring presence of one novel in a later one. In this debut novel, Gurnah introduces many of the issues he will return to in his later work. Two of the concerns that resonate throughout his novels are the heterogeneity of the East African coastal cultures and the excesses of Afrocentricity – illustrated by the immense hatred that the rest of Zanzibar felt towards the people of Arab descent, unleashed by the removal of the common enemy, the British. This critique of the irrational despotism of African nationalist discourses and in particular the post-revolutionary madness of Zanzibar is a constant feature that Gurnah will develop in his later fiction (Gurnah 2001). Moreover, this novel, like most of Gurnah’s oeuvre, is underpinned by Muslim cultural codes as his characters are influenced by the customs, behaviour and worldviews of the part of East Africa where Islam is the dominant religion (Hand 2010 & 2015).

Gurnah’s second novel, *Pilgrim’s Way* (1988) may well have been inspired by the author’s own experience as a youthful Tanzanian student in late sixties Britain. Daud, who works as a hospital orderly in a thinly disguised Canterbury, home of Gurnah’s own university and great heritage site, incarnates the misrepresented black man, forced to live up to the stereotypes decades of imperial historiography have burdened him with. He takes his literary vengeance in the endless letters he writes to Catherine, a white student nurse. Gurnah has endowed Daud, as he does many of his subsequent characters, with his own quandary as a writer, as suggested in an essay published in *World Literature Today*, “I was aware that I would be representing myself to readers who perhaps saw themselves as the normative, free from culture or ethnicity, free from difference” (2004: 28).

Similar racial tensions, questions of belonging, and the making of identity are addressed in *Dottie* (1990), the story of a young black British girl. After a long, painful struggle to bring her family together, find herself a home and a niche in society, Dottie will feel able to trace her own roots. Early in the novel, an elderly black man Dottie frequently saw in the library and had unconsciously idealized as a kind of grandfather figure, dies. The absence of an obituary in the newspaper despite the fact that the man had been an eminent doctor proves that the past histories of Britain’s black population will only be unearthed and retrieved by black people themselves. In *Dottie* Gurnah has created a determined young woman – to date this is the only novel to feature a sole female protagonist – who, like Daud, has to come to terms with the distrust and resentment of the white British population of the 1960s.

Constructing an East African Coastal Archive: Storytelling as Survival. [*Paradise; Admiring Silence; By the Sea; Desertion*]

Published in 1994, *Paradise*, shortlisted for the Booker Prize, is to be understood as Gurnah’s authoritative inscription in contemporary literature in English. This is the novel that presents Gurnah as an author who is perfectly in command of the narration and manages successfully to enthrall readers in yet another story about the coming to maturity of a young boy, Yusuf. This time the novel is set at the turn of the twentieth century with Europeans just beginning to encroach on the East African coast. This is a novel that does not shy from telling the truth about Swahili involvement in the slave trade. *Paradise* shows pre-independence Zanzibar, with its internal strifes and contradictions, to be a far cry from a harmonious, egalitarian Eden. The twelve-year-old boy Yusuf is sold into slavery by his father as payment to the rich merchant Aziz and thus he becomes a *rehani* (slave). Yusuf comes to understand his position in the hybrid Swahili society where myth, storytelling and religious identities jostle together. Gurnah has argued that post-colonial writing often falls into the trap of glossing over the fragmentations within indigenous cultures, in its concern to denounce European colonization and extol native resistance (2002). The ironically titled *Paradise* portrays Africa as a harsh place, both past and present. At a narrative level, the story of Yusuf unveils a textual heritage that takes us back to that most often written-back-to text, Joseph Conrad’s *Heart of Darkness* (Deandrea 2009) alongside the Koranic –and Biblical– tale of Yusuf/Joseph, which also depicts the life of a young boy sold to slavery, this time by his own brothers (Malak 2005). The narrative of the nineteenth-century Swahili-Zanzibari trader Tippu Tip together with the British exploration narratives of John Manning Speke – *Journal of the Discovery of the Source of the Nile* (1863) and Sir Richard F. Burton – *Lake Regions of Central Africa* (1860) – also surface the narration of *Paradise*, engaging in the colonizer/colonized dialogue that is a distinguishing feature of postcolonial writing.

Admiring Silence (1996), a novel set in both Britain and Tanzania in the 1960s, focuses on an unnamed immigrant from Zanzibar. He becomes a schoolteacher, marries an English woman, and seems to have integrated successfully into his new home and culture. Nevertheless, his success is contingent upon his severing all ties with his family in Zanzibar, a personal hole which he fills up by telling his wife and in-laws an idealized version of his past. Experiencing an intense feeling of being stranded after arriving in England, the narrator is thrown into an atmosphere of distrust for fear of suffering

a new abandonment (Galván 2011). When he finally returns to his former home for a visit, the protagonist finds that this village and house are in poor condition and that his friends are involved in a corrupt regime, and he is forced to face the reality of Zanzibari culture. Depressed by these truths, traumatized by the discovery that his mother was forced to marry his father, and under pressure to accept an arranged marriage, he returns to England, only to discover that his wife has left him. In the end, he lives as though he belongs to neither culture. The romantic tales about Zanzibar that the unnamed narrator of *Admiring Silence* creates are strategic manoeuvres to combat the harrowing feeling of loss and disappointment that defines his life. These stories, deceptive as they might be, are the only means of survival available to him. This reinvention of the past is what links *Admiring Silence*'s unnamed narrator with Saleh Omar, one of the main protagonists of Gurnah's next novel, *By the Sea*.

By the Sea (2001) begins in 1960 when Saleh Omar, aged thirty-one and the owner of a prosperous furniture business, is befriended by an unscrupulous Persian merchant, Hussein. Omar agrees to loan him a large sum of money, for which he is given a surprising document as security: the deeds to the house of Rajab Shaaban Mahmud, Hussein's landlord. The merchant had himself loaned a similar sum of money to his landlord the previous year and had received the latter's house as his security. As Omar suspects, Hussein never returns and in due course he is obliged to claim repayment of the loan. Rajab Shaaban is enraged by what he sees as Omar's double dealing. Shaaban's wife, who is involved in an affair with a minister, orchestrates a campaign to discredit Omar and have him put into prison. He is sent to various detention camps and finally is released in 1979, eleven years later, following an amnesty. He manages to eke out a living in relative peace until Rajab Shaaban's elder son, Hassan, who had run away with Hussein the merchant thirty years previously, returns determined to claim his father's house from Omar. The thought of another prison sentence proves too much for the latter, who sees flight from Zanzibar as his only hope. He uses Rajab Shaaban's birth certificate in order to obtain a passport as his own had been confiscated. Omar, masquerading as Rajab Shaaban Mahmud, obtains political asylum in Britain and receives a visit from Latif Mahmud, curious about the man who has borrowed his father's name. Through the conflicting memories of the two protagonists the social and political strife of the years following the Zanzibar Revolution are narrated (Cooper 2008). Deeply steeped in Islamic cultural modes, *By the Sea* foregrounds a Muslim heritage wherein stories are constantly being told and re-told (Hand 2010). Just like nineteenth-century British travel writing blended with the accounts of East Africans in *Paradise*, so does Islamic storytelling fuse with Western literary works. Upon his arrival at Gatwick airport, Saleh Omar recognizes himself in the alienated Bartleby, the main character of Melville's "Bartleby, the Scrivener". In one of the most moving scenes of the whole novel, Latif Mahmud, who is in East Germany, remembers Homer's *Odyssey* when his bleeding foot is washed by a German woman whom he corresponded with back in Zanzibar. This episode offers a great opportunity to English professors, Latif Mahmud and Gurnah himself, to plunge into the brilliant analysis that the critic Eric Auerbach displays in one of the most iconic works of literary criticism, *Mimesis: The Representation of Reality in Western Literature*. To both Saleh Omar and Latif Mahmud –and, we could infer Gurnah himself –storytelling becomes the basis for survival.

Desertion (2005) opens with the sensational arrival of the *mzungu*, Martin Pearce, in a small East African town in 1899, having been abandoned by his Somali guides on the way to the coast. Fate has it that he is found by a *dukawallah*, Hassanali, who takes him in as common humanity requires. Pearce, who is an amateur historian and linguist returns to the shop to thank his benefactors for their kindness. The Englishman is captivated by Hassanali's sister, Rehana, and the first part of the novel ends with a socially frowned upon love affair, that of a European and a 'native woman'. Part II leaps forward to the momentous events leading up to Zanzibar's independence and is centred on the ambitions and frustrations of Amin, Rashid and Farida, the children of two former radical school-teachers. Rashid, who turns out to be the narrator of the novel, busily swots for the entrance examination which will allow him to leave the island and study in a British university. Amin, the perfect son who excels in everything, opts to stay in Zanzibar and trains to be a teacher. Fate, in the shape of his dressmaker sister, Farida, brings him in contact with Jamila, the granddaughter of Pearce and Rehana. Parental pressure acts as ruthlessly on Amin as social approval had on Pearce as both men desert their lovers. Part III focuses on Rashid's life in England far away from the violence and mass slaughters following the overthrow of the new government in Zanzibar. He carves out a new, successful niche for himself, having completed his studies and settled down to academic life with an English wife. It is only when Grace, his wife, finally leaves him that he is drawn to confide in his older brother. Amin, in turn, makes Rashid repository of his most guarded secret, the unravelling of his love affair with Jamila. In the epilogue of the novel, entitled "A Continuation", Rashid is able to piece all the jigsaw together and confront his own demons on a long overdue return to Zanzibar. This is a novel plagued with interruptions and continuations, with a historical novel wanting to be framed but relegated to the category of shadow genre (Pujolràs-Noguer 2015). Counteracting colonial visions of blackness as the polluting element, *Desertion* presents whiteness as the marker of contamination. It is Pearce's whiteness that condemns his and Rehana's granddaughter's romance with Amin. But *Desertion* is, above all, a novel where women are licensed to desire (Pujolràs-Noguer 2018) thus complementing the construction of new masculinities that Gurnah's previous novels engage with. Rashid, the narrator, continues the storytelling-as-survival strategy of his narrative forbears, *By the Sea*'s Saleh Omar and Latif Mahmud, *Admiring Silence*'s unnamed narrator and all the 'minor' narrators that inhabit the textual space of *Paradise*.

The three novels that constitute the third –to date last –phase of Gurnah’s literary journey are nurtured by the connections that establish with the former novels. Henceforth, *The Last Gift* is connected with *Admiring Silence* whereas the protagonist of *Gravel Heart*, Salim, is a reconfiguration of Latif Mahmud and Rashid from *By the Sea* and *Desertion*, respectively. Finally, *Afterlives* resurrects Yusuf from *Paradise* and literally continues his life story. The survival of storytelling is guaranteed.

Continuing Connections: The Survival of Storytelling. [*The Last Gift*; *Gravel Heart*; *Afterlives*]

The Last Gift (2011) reveals the failure of the main male character, Abbas, an elderly migrant Zanzibari now resident in England, to come to terms with a changing sociopolitical landscape together with newly acquired adult responsibilities which leads him to voluntary exile. Now in his sixties, Abbas is suddenly taken ill and the novel unravels his past life and the unexpected family cohesion that his illness and death bring about. In the opening section of the novel, which describes Abbas’s collapse in detail, the reader gradually discovers that he was formerly a merchant navy sailor and that he comes from the Indian Ocean coast of East Africa. As Abbas slowly wastes away in physical terms, he comes to terms with his own murky past and the East African coast is narrowed down to Zanzibar. The degeneration of his physical body – what starts as a diabetic crisis develops into a series of strokes –urges him to “come clean” and tell the truth that he has spent years hiding. As Gurnah has stated in an interview, “Places don’t live just where they are, they live within you” (Nair 2005). On his deathbed, Abbas, who turns out to be the errant father of the narrator of Gurnah’s fifth novel *Admiring Silence*, discloses his shameful secret of the wife, Sharifa, and unborn child he had abandoned forty-four years previously. Curiously, his wife, Maryam’s attainment of personal agency comes about at the demise of her husband while his disclosure opens up the possibility of his children reclaiming their lost heritage, Zanzibar.

Gravel Heart, Gurnah’s ninth novel published in 2017, to a certain degree rewrites Shakespeare’s *Measure for Measure*, albeit with a less happy ending, showing, once again, an indebtedness to a hybrid textual heritage that stems from Indoceanic storytelling and the Western literary tradition. The title of the novel is a direct quotation from Act IV Scene iii, in which Duke Vicentio says to the convicted prisoner Bernadine “Unfit to live or die: O gravel heart!”. The reader is invited to decide who Bernadine’s Indoceanic counterpart is. The postcolonial reworking in a Muslim context of the exploitation of women underscores another of Gurnah’s projects, that is to shed light on the plight of women in certain Islamic societies where patriarchy subjects them not only to discursive but also to systematic physical violence.

The theme of displacement lies behind the quest of Salim, a young Zanzibari boy haunted by a family secret, that ironically, he is only able to unravel while living the life of a migrant in England. The author’s own experience and that of his many fictional characters thus resurfaces in this more complex but gripping narrative that, like many of Gurnah’s previous works, revisits the colonial past of East Africa. The mystery of his parents’ separation is revealed only when Salim is able to talk through the trauma with his father, again underlining the power of storytelling –or revealing unspeakable truths –as therapy. As Salim’s Indian girlfriend Billie says: “You have to talk about the things that cause you pain” (144). *Gravel Heart* is the author’s earnest plea to understand and forgive human failings by disclosing the corrupt intricacies of public and private life.

Afterlives (2020) continues the narrative of *Paradise* at the point when Yusuf runs away to join the Schutztruppe as a native soldier, an askari. The lives of four major characters are intertwined in this novel. Khalifa, a Gujerati Muslim becomes a clerk for the merchant Amur Biashara on the East African coast. Ilyas, kidnapped by an askari and finally sent to a German mission school, befriends Khalifa. Afiya, a young girl, brought up by a family that exploit her as a slave, is the sister of Ilyas, with whom she is finally reunited. The fourth character is Hamza, a young boy who we are told “had volunteered on impulse, fleeing what had seemed intolerable” (52) turns out to be a thinly disguised Yusuf from *Paradise* who, after undergoing a harsh time with the German army, ends up working for Nassor Biashara, the merchant’s son, and marries Afiya. Despite the neat linking up of the characters, they all undergo individual trials and tribulations, which highlight the changes that occur in their lives – the British replace the German colonial rulers after World War I and finally Tanzania becomes independent. The novelty of this novel is the engagement with the working through of various traumatic experiences and the characters’ resignation to their own ageing process, hence the title. In accordance with most of his previous novels, Gurnah provides the reader with an accurate timeline –in some cases it is the brief mention of a particular year –in others like *By the Sea* and *Afterlives* a more elaborate historical chronology is carefully woven through the narrative. The history of the East African coastal societies is thus relived and vitalized.

Gurnah’s poised, reflexive prose steadily but unrelentingly unfolds tales of cruelty and betrayals, failed hopes and disappointments. As he noted in his Nobel Prize Lecture, writing is a task that involves “regrets and grievances [that need] to be drawn out and considered” (2021). His works add more colourful threads to the tapestry of East African history and

explore the power of memory and the role it plays in the construction of ourselves and our identities with brushstrokes of humour, pathos and sympathy. Gurnah's rewriting of East African history "entails [...] an acknowledgment of empire as Europe's expanding shadow and, consequently, a postcolonial reconstruction of the past has to be formulated as a historical narrative embedded in dis-harmony" (Pujolràs-Noguer 2015: 47). It is safe to say that the havoc wrought by colonialism –German as well as British –forms the backbone of many if not all of the novels. Gurnah uses the western secularized space to imagine Muslim identity on his own terms as, despite the focus on transnational human values such as kindness and generosity, his work needs to be read with its Muslim heritage in view. His narratives focus on Muslim men and their search for a new kind of masculinity while his women characters create for themselves new and highly contingent subject positions. Gurnah is thus a writer concerned with the evolution of gender categories and calls for new configurations of spaces in multiethnic, multicultural societies such as his native East Africa and contemporary Britain. In "Reflections on Exile", Edward Said stated that exile "is strangely compelling to think about but terrible to experience" (Said 2001: 171). Gurnah's characters transmit, in a transparent and beautiful manner, "the essential sadness" (Said 2001: 171) embedded in their specific stories of displacement. Exile is, to them, following Said, terrible to experience but it is also inside the essential sadness of their exile that Gurnah's characters create a cosmopolitan way of being in the world. Through the narration of their stories, the Gurnahian character bridges geographies, histories, cultures and languages to posit a world conceived transnationally. Elsewhere becomes, as it is, the very here.



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RESEARCH PAPER | LANGUAGE AND LINGUISTICS

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A Realistic Bilingual Factory

Strange that theory and practice so seldom should accord.

—Mary J. Holmes, *Maggie Miller*

Traditionally, linguists and language experts alike have repeatedly denounced the disconnect between theory and practice. The (theoretical) linguist is commonly seen as an ivory-tower-oriented individual who plays with data and seeks explanations about the working mechanisms of language. Many of these theoretical explanations are in fact of limited direct application in real practice, they may not be communicated to language teachers effectively, or it may take ages to see and measure the impact of such findings on the outcome of teaching and learning in the classroom. By contrast, the language teacher tends to be regarded as a professional who employs English textbooks and workbooks and who keeps abreast of developments in teaching methodologies, but who is unaware of and impervious to advances in theoretical research, regarding, for instance, new data or empirical generalizations. Luckily, in recent years, many have tried to bridge the existing gap between linguistic research and pedagogical practice in the foreign-language classroom, and this contribution aims to be a step forward in that direction. At present, nobody would deny that theoretical research should inform pedagogy and vice versa. One approach that I like to pursue is to ask myself what linguistics can offer beyond the world of research: How can we apply these linguistic discoveries and generalizations in the language classroom? How can all this be helpful beyond academia? To what extent can linguistic knowledge come in handy in the real world, outside of the research lab? How can we get rid of the excessive prescriptive norms inculcated into all of us for years? My focus in this short contribution is the topic of bilingualism, as well as what linguistics can teach us about the issue of bilingualism and multilingualism more generally, together with how we can make the most of bilingualism in the context of foreign-language teaching and learning.

Bilingualism is a key concept, and certainly one whose relevance goes well beyond some superficial mention in introductory linguistics courses or in debates concerning language policies in territories where more than one language is spoken (e.g., Switzerland or Galicia, in Spain). Bilingualism is typically associated with travelling possibilities, with becoming multicultural, and with a delay in the onset of Alzheimer's disease. And those are just very welcome consequences of the phenomenon, but to us language experts, bilingualism –or, for that matter, multilingualism– is indeed our goal.

Let us first reflect upon the role played by prescriptive precepts (or how to modify the way people are naturally inclined to speak or write) in our approach to language more generally. Many are probably familiar with the emphasis on R(eceived) P(ronunciation) –the Queen's English accent– that has traditionally prevailed in English language alongside English Phonetics and Phonology courses as part of our degrees in English Studies in Spain. Hints like “you should not roll your rs,” “make sure that you lengthen your vowels when you drop postvocalic rs,” and “use the little hut - /ʌ/ in words like *culture* properly” probably ring a bell. There is nothing wrong with this: we must choose a standard –a model–, and RP is usually the winner, at least in Europe. It is also true, however, that in the last few decades, the idea of English for International Communication has gained more and more relevance. Using accent X or accent Y consistently is secondary to successful global communication across the world. As a result, at present there are even books by prestigious publishing companies devoted to the teaching of aspects of English as a lingua franca. Whatever the case may be, prescriptive grammar can be a tool: if we are going to write a cover letter or do a job interview, using ‘proper’ language is the way to go, still in this day and age. So again, there is nothing wrong with that. But prescriptive grammar is something that even we language teachers (or *us* language teachers, if we do not want to come across as orthodox prescriptivists) must take with a grain of salt: many prescriptive grammar rules are plainly wrong, absurd, or at best inaccurate. Who ever says things like *For whom are you looking?* in the English-speaking world or who on earth finds the expression *less people* ungrammatical (as opposed to the ‘more proper’ phrase *fewer people*)? A simple Google search gives us 3,930,000,000 results with *less*, and 318,000,000 with the more canonical form *fewer*. Some will also remember Winston Churchill's famous and ingenious reply when a journalist once criticized him for stranding prepositions (e.g., *Who are you looking for?*), a phenomenon frowned upon by prescriptivists: “this is the sort of nonsense up with which I won't put,” an ungrammatical but prescription-compliant sentence where no preposition appears at the end.

Besides, I am pretty sure that we have all heard –or even uttered– something along the lines of “Sorry, we only speak English here.” Once more, there is nothing wrong with using English (or any target language) not only as a goal, but also as a means. However, there is one fact that cannot be ignored or denied anymore: as language teachers, we are creating bilinguals, *not* monolinguals; our learners will not forget their native language(s) in order to learn the language being taught to them. Instead, they will have a richer linguistic system that contains more than one language. Research into bilingualism has shown that a bilingual is not the sum of two monolinguals in one individual, contrary to received wisdom. In this connection, preconceived ideas regarding bilingualism include two different personalities (one in language X and one in language Y); incomplete or imperfect acquisition of the languages (in the spirit of the expression *Jack of all trades...*, or to make productive use of our bilingual character, *el que mucho abarca...*); and constant mutual interference, challenging effective communication, to name but a few. As linguists, we have the social responsibility to

debunk such myths, even within the field and among our students, and seek ways in which knowledge of the working mechanisms of linguistic phenomena, including bilingualism, can be profitable.

Let us then delve into the issue of what it really means to be bilingual. First, many definitions or rather types of bilinguals have been proposed. In the United States, for instance, anybody who can speak two languages is considered bilingual, regardless of their level of proficiency, whereas in Europe the standards to determine whether somebody should be deemed to be a bilingual are much higher: for some, genuine bilinguals are only those who acquire the two languages simultaneously from birth (what we technically call early bilinguals or native bilinguals). Linguists tend to align more with the US understanding of bilingualism: a bilingual is an individual who can speak or function in two languages.

Why do we say that a bilingual does not equal two monolinguals, then? The answer to this question can be found in the linguistic behavior displayed by bilinguals. First, it is impossible to keep different languages or linguistic systems apart (to put it slightly more technically, one of the languages cannot be fully inhibited while the other is being used). The different languages will always influence one another to some extent. Unstoppable and virtually unavoidable reflexes of the influence that languages exert on each other include calques, both in terms of sentence structure (syntactic calques) and vocabulary (recall the much-feared false cognates, also known as ‘false friends’); borrowings or loan words; sound interference; body language, and crucially code-switching or code-mixing. What is wrong with those manifestations of language contact? Do they trigger (undesirable) language change in the long run (in that the vocabulary, for instance, changes, in much the same way as the English lexicon did due to the Norman influence after 1066)? Do these examples of language contact damage the ‘purity’ that tends to be attributed to language? They may or may not, depending on whether or not you adopt a prescriptivist approach. What is clear is that all those properties are merely a natural consequence of being bilingual, an inevitability of the bilingual and multilingual conduct.

Code-switching, which is often looked down upon in places such as the USA, is widely regarded as the hallmark of bilingualism. To some, it is just a sign of lack of mastery in the languages involved, or even a linguistic aberration indicative of cognitive deficiencies or simply lack of formal education. However, who does not code-switch, at least informally, with other bilinguals? I never used to code-switch when talking with my grandmother, as she did not speak the very first word of English, but I do code-switch between English and Spanish all the time with my Oviedo colleagues who speak English and Spanish and with other English-Spanish bilinguals as well. Code-mixing can be used as a creative cryptic code that only bilinguals can decipher, so why not code-switch? In any case, whether code-switching is something good or bad depends, once again, on opinion, not on fact. In New Guinea, for instance, switching between the three main languages spoken in the area (Buang, Tok Pisin, and Yuben) is considered to be a sign of prestige, and is thus used in formal speeches by, say, politicians. Such facts show us that there is nothing intrinsically wrong with code-mixing; indeed, this is a natural and universal phenomenon found in any bilingual context. Children provide further evidence that code-switching comes for free with bilingualism. Not long ago, at the Instituto Cervantes of Manchester, a trilingual three-year old skillfully asked his also trilingual Spanish teacher the following question: *Ugo, dobbiamo*_{Italian} *comer*_{Spanish} *now*_{English}. No reader will bat an eyelash after reading that sentence (even if they do not speak any Italian); it is a perfectly acceptable code-switched sentence, spontaneously and creatively generated by a young language-acquirer and consonant with the natural rules that govern human language.

That code-switching is not a random, unconstrained phenomenon is also shown by the fact that not everything goes: we can generate a multiplicity of sentences that mix different languages, but there are tacit rules that we all follow, and which determine what is possible or not. To illustrate what I mean, take two made-up words such as *eatlo* and *cómeit*. What do they mean? I am confident that many readers have not managed to assign a meaning to either of these two fabricated words at first reading. *Eatlo* and *cómeit* are in principle potential code-switched forms of *eat it* and *cómelo*, respectively. Nevertheless, English-Spanish bilinguals claim that such expressions are bad (and thus, for us linguists, they are preceded by an asterisk in writing: **eatlo* and **cómeit*). Why we cannot say *eatlo* and *cómeit* is a question that research in bilingualism has tried to address for a relatively long time now, but what matters for our current purposes is that not every switch is legitimate: there are subconscious constraints that regulate what is possible and impossible in code-mixing. Moreover, research has demonstrated that code-switching occurs at high levels of proficiency. *En realidad*, it is not that easy to go back and forth *de una lengua a otra con éxito en conversaciones espontáneas* at any given time. This calls into question the generally held assumption that code-switching is symptomatic of linguistic deficits. This myth may in part result from the existence of pathological code-switching, which is a disorder caused by brain damage. But this condition should not be confused with code-switching in everyday language use.

In light of the different ways mentioned above in which language contact surfaces, the question arises as to where the bilingual or multilingual individual stands. The bilingual or multilingual individual lives at the crossroads or intersection between two or more languages (as well as their associated cultures), and linguistics teaches us that this wealth should by all means be embraced. It is a blessing to speak more than one language, and we should make the most of it.

But it is important to bear in mind that even the very concept of language is rather ‘alinguistic’: because the concept of language has a strong sociopolitical flavor, much like the imaginary lines that artificially separate countries on a political

map, linguists prefer to talk about varieties, linguistic manifestations, or repertoires of linguistic systems, rather than about languages as such. Indeed, many readers will be familiar with the following saying, which summarizes this issue quite accurately: “a language is a dialect with an army and a navy”.

Where do we stand as language teachers considering all the above, then? We should not throw away our prescriptive grammars or pronunciation dictionaries; we should not start code-switching in class like there is no tomorrow (although many instructors naturally do on occasion), but we should be aware of the nature of bilingualism, and keep in mind that we are *creating bilinguals*, not monolinguals. We should also inculcate this into our learners, who can in turn help us spread the gospel as they grow into language experts and, more generally, into responsible citizens. We should not forget that in some parts of the world, monolingualism continues to be the norm, the ‘standard’ against which to assess bilingual performance. However, the number of bilinguals across the world surpasses that of monolinguals. Some estimates even point to more than two thirds of the world population. Put another way, 66.6% of the world’s population speaks more than one language. So bilingualism is truly a very natural phenomenon.

If we are language teachers that want to add, rather than subtract, we should view the students’ native language as a tool or an ally, rather than as an impediment. In fact, as many have argued, the first language of our students is the foundation that they start from when learning a second language. Children may possess innate mechanisms that guide them in the process of acquiring their first language or languages, as argued extensively in the work of Noam Chomsky and his followers, but adults who try to learn a second language rely mostly on the architecture provided by their first language, which now, in adult age, acts as a surrogate of those innate mechanisms available to the child. Put simply, many of the expectations that learners have of the language being learned are based on their first language. For instance, a Spanish speaker who has just begun learning English will be taken aback by the obligatoriness of overt preverbal subjects in this language. Actually, many of the errors made by our learners stem from language interference, in such a way that a Spanish learner of English is likely to say things like **is raining* or **is cool*, because their first language, Spanish, permits unpronounced subjects (*está lloviendollueve; es guay*).

As a result, comparisons are a good way of linking the two languages in the classroom. We can then easily integrate and benefit from the presence of another language or other languages (the students’ native language(s)) in the classroom. Again, there is no problem with that: we should not be ashamed to acknowledge the in-class ‘presence’ of a first language, despite pressure on the part of higher-ups at different institutions insisting on rather unnatural and restrictive English-only (i.e., target-language-only) policies. How can we do that? Well, first, we should acknowledge the existence and importance of the first language(s) of the learner. The students themselves should be made aware of the fact that they are on the cusp of becoming bilinguals; their monolingualism will fade away as they learn a new language – there is no turning back. As noted, contrasts will inevitably be established in class (e.g., “in English *want* takes an infinitival clause, whereas in Spanish the clause is finite and features the subjunctive mood”). We can use the first language in our favor: for instance, regarding pronunciation, when teaching the US English flap in words such as *butter* [ˈbʌtə], a parallel can be drawn with the Spanish tap in *parada* or *ahora*, which is in reality the same sound: [r]. Why not? If you can recycle knowledge that you already possess (albeit tacitly) by virtue of being a (native) speaker of a language, do it! After all, it is not just knowledge of bilingualism, but also knowledge of linguistics, that we can make use of. Are we scared of metalanguage, in the sense of feeling the need to introduce too much specialized linguistic vocabulary, or in the sense that our students lack such knowledge from previous educational stages, such as secondary school? Fortunately, and contrary to popular belief, many aspects of grammar can be presented without making reference to the fancy names that linguists give to them, and in fact examples (rather than concepts) can always be of help (*y para muestra, un botón*): “*want* in English takes a clause introduced by *to*, as in *I want you to go*, while in Spanish, the equivalent of English *want*, *querer*, typically takes a subjunctive clause starting with *que*, as in *Quiero que vayas*.”

Even if we are training future language teachers, let us never forget the bilingual reality that our learners will end up confronting in the actual world. What is the point in giving them an *in-vitro* version of the target language? Will this be a realistic reflection of their future bilingual experience throughout their lifespan? We should definitely keep an open mind that takes into account what we know about the linguistic behavior of bilingual individuals.

Embracing bilingualism in the classroom is not something new, though perhaps relatively alien to the environments we work in, particularly in Europe and in the USA: the notion of translanguaging, coined by Cen Williams in the 1980s in the context of Welsh-English bilingualism, and later popularized mainly by Ofelia García, is an attempt in this direction. Translanguaging’s fundamental premise is that we should enhance mobilization of the full inventory of linguistic resources available to our students, instead of concentrating on one single language only. If five first languages are represented in the classroom (e.g., student X speaks Russian, student Y speaks Italian, student Z speaks Spanish, and so on), we could think of different ways of exploiting that powerful linguistic arsenal to everybody’s benefit –we can all learn about some cool property of one of our students’ or peers’ first language.

To illustrate how translanguaging may work in practice, imagine that we are discussing art history in the language class. Suppose then that there is a beautiful text about Goya in Spanish, for which there is no English translation available.

What would be wrong with reading the text in the first language (e.g., Spanish) and then doing the discussion in the language being taught (e.g., English)? This is real life for most bilinguals/multilinguals, so we may as well start preparing our students for the real world that awaits them as soon as possible.

Bilinguals live at the intersection of two languages, and their behavior actually mirrors this linguistic junction. As professionals working in a bilingual factory (that is, as language teachers), we must be aware of the features that characterize bilingualism. Creating monolinguals cannot be a realistic goal: our learners will instead be about to give up their monolingualism for good. As the famous statement attributed to Anthony Mollica reads, “monolingualism can be cured”. Linguistic research has demonstrated that bilingualism is a natural phenomenon as well as a blessing, and there are interesting ways in which we can profitably exploit the powerful linguistic repertoire available to our students in the classroom. The native language(s) of our learners and the target language do not stand in complementary distribution; they do co-exist in harmony in the bilingual brain, and they too can be present in different ways in the language classroom –the more the merrier.



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BOOK REVIEWS

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On Invisible Language in Modern English: A Corpus-based Approach to Ellipsis

Evelyn Gandón-Chapela

London, Oxford, New York, New Delhi & Sydney: Bloomsbury Academic, 2020, xvi+ 312 pp. ISBN: 9781350064515(hbk), 9781350064522 (pbk), 9781350064539 (ebk)

The book reviewed here, *On Invisible Language in Modern English: A Corpus-based Approach to Ellipsis*, henceforth *On Invisible Language*, written by Evelyn Gandón-Chapela and published in 2020, represents the culmination of Gandón-Chapela's analysis of the case of "ellipsis." Ellipsis analysis is also present in several of her research papers, such as "A Corpus-based Analysis of Post-Auxiliary Ellipsis Voice Mismatches in Late Modern English" (2020) or "A Corpus-Based Analysis of Predicate Ellipsis in Late Modern English" (2014).

Gandón-Chapela's research on ellipsis addresses its linguistic usage and pragmatic implications as well as its historical evolution, besides its allocation with respect to auxiliary constructions. For the case of the book under analysis here, *On Invisible Language*, she pays special attention to both ellipsis in auxiliary constructions and ellipsis historical evolution within corpora. Besides, she develops an algorithm capable of successfully identifying ellipsis in a wide range of parsed corpora, undergoing a complex procedure of text segmentation.

On Invisible Language consists of 312 pages. Chapter one is an introduction where Gandón-Chapela highlights the fact that ellipsis is not something unintentional, but that its usage has a purpose within a speech act (Austin 1962). In other words, there is a pragmatic purpose underlying the use of ellipsis. Moreover, Gandón-Chapela states how ellipsis falls out of the common semiotic definition of reference and referent (Saussure 1983), as there is reference but not referent,

this last one is omitted or blurred. In plain words, ellipsis consists of the omission or elusion of an element (within discourse or speech) with a meaningful-intentional purpose.

Following the previous thesis, Gandón-Chapela moves towards the precise criteria she used in order to identify ellipsis in corpus. That is to say, illustrating the method used to do so and scientific procedure followed in her analysis of ellipsis occurrence. In this sense, the two first pages of this book analyse several linguistic cases where ellipsis can occur, which go from syntax incompleteness to extralinguistic elements. To the latter she adds an explanation on how discourse/speech antecedents are necessary for the proper understanding of ellipsis.

In the introduction, Gandón-Chapela emphasises both the importance of ellipsis and its complexity, justifying the need for undergoing an in-depth study. Besides, she refutes the idea that ellipsis is not a linguistic resource, as stated by Bilbúe (2011), and defines ellipsis as a complex pragmatic resource with a deep meaningful sphere, following Grice's (1975) quantity maximum principle. Gandón-Chapela subdivides the introduction into several sections, stating the scope and aims of the study and the state of the art.

The scope and aims of the study are sustained in the principles of post-auxiliary ellipsis, henceforth PAE, in the specific case of Late Modern English as compared with Present-Day English, gathering her data from the Penn Parsed Corpus of Modern British English (1700-1914), henceforth Penn's corpus. The main goal of her paper is clearly stated at the beginning of this subsection, trying to identify whether ellipsis in English has not undergone relevant changes from Late Modern English to Present-Day English. Gandón-Chapela wants to confirm or refute the Null Hypothesis stated by Chomsky and Lasnik (1993). In this section, she thoroughly defines what ellipsis should be understood as, identifies ellipsis licensors and the phrases which may be omitted in post-auxiliary position (8).

Gandón-Chapela justifies the motivation of her study on the grounds that ellipsis has mainly been analysed in general terms, rather than for specific cases. Finally, the target of her research is explicitly stated: "a methodological pillar of this study has been the implementation of an algorithm which can automatically detect and retrieve examples of PAE in a parsed corpus. [...] which relies on the parsing conventions followed by the compilers of the Penn Parsed Corpus of Modern British English (PPCMBE) (1700–1914)" (8-9).

Chapter 2 introduces her methodology, which is subdivided into 2 sections, the former entitled Corpus-based studies on ellipsis and the latter labelled as "The data". The subsection Corpus-based studies gives an overview on research studies which have dealt with the analysis of ellipsis in corpora. While the data subsection identifies three main groups of linguistic elements specifically analysed in this study and which are connected with the occurrence of ellipsis.

Within section 2.1 Gandón-Chapela identifies several controversial cases of ellipsis. The first one is the VP, where ellipsis occurs in both post-auxiliary position and after the infinitive marker "to", affecting verbal, nominal, appositional, prepositional, and adverbial phrases (64-65). Following the explanation of VP case, Gandón-Chapela adds "Pseudogapping", henceforth PG, an ellipsis case where a complement is omitted from the sentence in post-auxiliary position, she calls this complement "remnant".

In section 2.2.2, she determines the different genres covered by the corpora which she is using to identify ellipsis cases, giving special relevance to the annotated form of such corpora. Gandón-Chapela also provides a clear understanding of the purpose of certain punctuation markers appearing in Late-Modern corpus (70), and which are meant to identify certain types of tokens or sentence chunks.

In Appendix 2 (273-275) she explains the usage and coding of the application CorpusSearch 2. This application was used to extract the necessary information from Penn's corpus, essential for the elaboration of the algorithm Gandón-Chapela uses to trace ellipsis occurrence. In order to understand such algorithm, she includes, as well, a list of made-up labels and their purpose regarding her algorithmic formula in Appendix 1 (267-272).

In section 2.2.3, named "The Query", Gandón-Chapela studies CorpusSearch2 (71), explaining the whereabouts of this application and its usefulness for her analysis. This application can find and count lexical and syntactic patterns as well as identifying pitfalls in discourse and classifying corpus characteristics.

In section 2.2.3.2, "The retrieval algorithm: Precision and recall", Gandón-Chapela points out the fact that, after proceeding in a mechanical annotation of 12 texts from different genres and stages drawn from the PPCMBE, there was no uniformity for the precise cases of PAE. In order to sort out this problem, Gandón-Chapela develops the following strategy: "look for contexts where auxiliary *have* would be immediately followed by any kind of punctuation mark as with those cases of PAE whose licensor was auxiliary *have* and non-verbal material was omitted". (74-76)

Gandón-Chapela complements the information commented above using a manual annotational process of ellipsis cases in PPCMBE. Then she moves into explaining her algorithm as follows: "the programme should look for examples of PAE in every

possible node by making use of the asterisk*, any kind of verb, focus on auxiliaries and for instances of PAE that are licensed by a modal auxiliary, with no verbal material or auxiliaries *be, have* and *do* as its sister” (76-77).

The algorithm’s final formula reads as follows: “ $F1 = [2 \times \frac{\text{No}(\text{correct ellipses found})}{\text{No}(\text{of answers given by the algorithm})}] \times \frac{\text{No}(\text{correct ellipses found})}{\text{No}(\text{all ellipses in text} = \text{all ellipses found manually})}] / [\frac{\text{No}(\text{correct ellipses found})}{\text{No}(\text{of answers given by the algorithm})}] + \frac{\text{No}(\text{correct ellipses found})}{\text{No}(\text{all ellipses in text} = \text{all ellipses found manually})}]$ ” (p. 81). To simplify: “ $F1 = (2 \times \text{Precision} \times \text{recall}) / (\text{Precision} + \text{Recall})$ ”. As for the variables and data these are defined as follows: “genre, period and a number of co-textual and structural variables, type of anaphora, mismatches in polarity, aspect, voice, modality and tense between the antecedent and the ellipsis site” (85).

Gandón-Chapela establishes a ground-breaking analysis of post-auxiliary ellipsis in a diachronic analysis between Late-Modern English and Present-Day English, bearing in mind the constraints of “null hypothesis” (Chomsky and Lasnik 1993) and aiming to prove that there is, indeed, intentionality in the usage of ellipsis, in terms of both force of the utterance or discourse and its effect. In a professional and straightforward analysis, Gandón-Chapela combines machine analysis with human corpus annotation and establishes an algorithm as a result of this combination. Such algorithm is capable of producing reliable output regarding the identification of ellipsis within corpus.

In section 3, Gandón-Chapela adds a detailed analysis of the diachronic distribution of PAE and distinguishes between meaning and discourse, this is, between semantic and discursive variables, as well as establishing a genre distribution as for whether ellipsis is also determined by the type of text (113-254).

The study though, is still a preliminary one, as there are very few instances of this type of analysis and, thus, she admits that her results cannot be considered conclusive. Having said this, I find the study promising, as it is a clear and punctilious analysis of a linguistic case that does not hold a visible referent. Moreover, she proves a significant degree of accuracy in defining an algorithm which identifies ellipsis within genre, grammar, syntax and pragmatics; and sets the basis for further application in any kind of corpus.



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BOOK REVIEWS

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From Subordination to Insubordination: A Functional-Pragmatic Approach to if/si-Constructs in English, French and Spanish Spoken Discourse

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Linguistic Insights 280. Bern: Peter Lang AG, 2021, International Academic Publishers Bern, 2021, 254 pp. ISBN: 9783034342209

Cristina Lastres-López, PhD in Advanced English Studies (Linguistics) from the University of Santiago de Compostela, authors this monograph based on her PhD dissertation, completed at the same institution. This work's main purpose is to analyse conditional constructions in depth, and their numerous discursive functions in a conversation, avoiding solely focusing on their conditional aim. To that end, as its title implies, this book targets conditional subordination and insubordination in spoken discourse and provides a novel analysis perspective, since only a few studies have examined at conditional constructs in more than one language from a cross-linguistic, cross-register, and corpus-based evaluation point of view. Furthermore, this constitutes the first research to date to look explicitly at conditionals in English, French, and Spanish at the same time. From its very introduction this work provides arguments that indicate that it is worth to put forth the time and effort to a thorough reading. Not only does this book yield an innovative study perspective by encompassing previously uncombined approaches for this research purpose (see the aforementioned analysis perspectives), but it also presents the information in a clear structure that facilitates reading and allows the readers to focus on the points that are most interesting to them (even though the complete reading of this work offers a harmonious whole that is worth enjoying).

This monograph is divided into six chapters and follows a very thesis-like structure: (1) Introduction, (2) Literature review and theoretical framework (3) Corpora and methodology, (4) Case Studies, (5) General discussion and conclusions, and (6) Suggestions for further research, hereunder explained in a little bit more detail:

The first chapter (page 17) serves as an introduction, outlining the topic of research (conditional subordination and insubordination in spoken discourse), detailing the methodology used (a semasiological functional-pragmatic point of view, in addition to a contrastive and corpus-based approach), and establishing the book's goals and main hypothesis, “that conditional constructions can serve to encode a wide range of functions in interaction, in addition to conveying conditional meaning proper” (20).

Given the substantial body of literature devoted to the study of conditionals from many viewpoints, in the theoretical chapter (Chapter 2, 23) Lastres-López presents a cleverly picked diversity of studies and approaches of leading experts and professionals in the field and focuses on the three methodologies integrated in her work. She first addresses the existing literature on the topic of study in Section 2.1, which in turn is divided into subsections targeting works that look at conditionals from (i) a functional-pragmatic standpoint, (ii) a contrastive point of view, and (iii) a corpus-based perspective, and previous literature on insubordination. Then, Section 2.2 offers a proposed theoretical basis for the study of conditional constructions in the three languages selected for this research: English, French, and Spanish. Lastres-López combines Sweetser (1990) and Dancygier and Sweetser (2000, 2005) cognitive-oriented perspective on conditionals with Halliday and Matthiessen (2014) metafunctions and proposes “a classification of *iffsi*-constructions that distinguishes them in terms of the ideational, interpersonal and textual levels” (47).

The corpora subject of research in this work is presented in Chapter 3 (51), which also includes the methodology. The author opts for comparable spoken corpora in English, French, and Spanish including both parliamentary discourse and conversations. These two modalities of spoken discourse aim at providing a wider range of orality by encapsulating two perspectives: the spontaneity and casualness of direct interactions (conversations) as opposed to the premeditation and ceremony of parliamentary discourse.

The various hypotheses stated in Chapter 1 are addressed in Chapter 4 (69) by means of three case studies: two focusing on conditional subordination (in parliamentary discourse and conversation) and one on conditional insubordination. This constitutes the lengthiest chapter in the book, as each case study follows a detailed and similar structure.

The fifth chapter (145) comprises this work's findings and conclusions, while in the closing chapter, Chapter 6 (163), Lastres-López details seven key research gaps within corpus-based studies on *iffsi*-constructions both in subordination and insubordination to be addressed in future research and posits possible impacts of this work's research on other areas of linguistics.

After a thorough analysis, I can assure beyond the shadow of a doubt that this is a highly recommendable reading, as it provides answers to many research gaps that were pending to be analysed: (i) it presents case studies subsuming both conditional subordination and insubordination, (ii) it balances the fulcrum between the amount of research on conditionals from a functional-pragmatic perspective instead of a non-empirical approach, (iii) it offers a more holistic viewpoint by including three languages of study in this research, (iv) it provides a new corpus-based study, in contrast to the abundance of previous quantitative studies. Moreover, the author suggests quite a few avenues for further research. I believe this book would be advisable for inclusion in the syllabus of graduate and postgraduate studies to familiarize students with the various conditional structures from a semasiological approach, that is, considering their different meanings in spoken discourse, as well as a source of inspiration for future research (whether it is conducted by PhD students or seasoned scholars).

In addition to the already mentioned suggestions for future research, given the dynamic and living nature of its core topics—linguistics and spoken discourse—it could be a promising idea (and certainly worth reading) for a future edition of this monograph to reflect any changes (if any) that may come from a new oral use of the conditional structures.



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BOOK REVIEWS

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Anglicismos en los nuevos medios de comunicación. Tendencias actuales

Carmen Luján-García (ed.)

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En tanto que intercambio de elementos lingüísticos, el fenómeno del préstamo ha de entenderse como una manifestación “natural” (García Morales *et al.* 2016: 33) y “omnipresente” (Gómez Capuz 2004: 9) en cualquier situación de contacto entre lenguas. Al ser su nivel léxico el más susceptible de cambio por experimentar frecuentemente tanto la aparición de nuevos vocablos como el desuso o desaparición de otros, los préstamos lingüísticos más comunes suelen tener carácter léxico (Görlach 2003; Novotná 2007; Siemund 2008; Muñoz-Basols y Salazar 2016; Sanou 2018).

La lengua española, en concreto, ha contado desde siempre con voces extranjeras: “en otras épocas, como reflejo de una encrucijada de pueblos y culturas; en los dos últimos siglos, como reflejo de una dependencia técnica y científica de otras culturas occidentales más avanzadas, en especial la angloamericana” (Gómez Capuz 2004: 9). La enorme influencia que actualmente ejerce la lengua inglesa en el léxico español, como en el de muchas otras, responde, principalmente, al estatus de lingua franca contemporánea que el inglés ha adquirido debido al proceso de globalización en el que nos encontramos inmersos (Edwards 1994; Brennan 1997; Pennycook 2001; Cronin 2003; Hjarvard 2004; Novotná 2007; Kowner y Rosenhouse 2008; Pulcini et al. 2012; Vettorel 2014).

El inmenso poder de los medios de comunicación tradicionales y los nuevos medios digitales en dicho proceso los convierte también, en gran medida, en responsables del estatus privilegiado del que actualmente goza la lengua inglesa y, como tal, en un terreno muy fértil para el estudio del fenómeno denominado “anglicización” (Robertson 1992; Rantanen 2005; Silverstone 1999; Gripsrud 2002; Yus 2003).

Es aquí donde se encuadra el volumen *Anglicismos en los nuevos medios de comunicación. Tendencias actuales*, editado por Luján-García y realizado dentro del proyecto de investigación *España y América: Intercambio lingüístico y cultural. El impacto de la cultura anglo-norteamericana en la identidad de los españoles a través de los medios de comunicación* (ACIS, COB-ES-2019-18) por especialistas con una consolidada trayectoria en el estudio de los llamados “anglicismos hispánicos” (Lorenzo 1996).

El trabajo consta de una introducción y seis capítulos “descriptivos y empíricos” (8), organizados en dos secciones diferentes, que analizan la presencia de anglicismos léxicos de temática muy diversa en los nuevos medios de comunicación. Los periódicos y las revistas digitales constituyen, en concreto, el foco de los cuatro capítulos de la sección primera, titulada *Anglicismos en periódicos y revistas digitales*; la sección segunda, titulada, *Anglicismos en redes sociales: Facebook y foros de Internet*, se centra, por su parte, en ciertas redes sociales y foros de Internet.

Tras incidir en los tres aspectos antes mencionados, —globalización, poder de los medios de comunicación e inglés como lingua franca—, en la introducción al trabajo Luján-García aporta datos objetivos extraídos de diferentes fuentes para mostrar la indiscutible presencia de numerosos anglicismos, considerados un claro enriquecimiento lingüístico, en distintos registros del español contemporáneo. Posteriormente, Luján-García explica los objetivos, la estructura del volumen y los contenidos de los capítulos que lo conforman. La introducción concluye con una serie de interrogantes, a los que el volumen pretende dar respuesta, que, al plantear la posible aparición de un léxico nuevo y una nueva forma de comunicarse en los medios digitales, refuerzan la hipótesis de Crystal (2001) sobre la revolución socio-lingüística que ha supuesto el nacimiento de Internet.

En el primer capítulo, titulado “El inglés y el español ante la globalización: una muestra de anglicismos en el ámbito de la economía”, Medina López describe el fenómeno de la globalización, enfatizando, por una parte, las dificultades que entraña su definición, y por otra, el papel indiscutible que en él desempeña la lengua inglesa y el hueco, cada vez más notable, que en él se está haciendo la lengua española. Tras el análisis de 584 anglicismos extraídos de fuentes periodísticas, tanto de índole general como de carácter específicamente económico, Medina López demuestra que el lenguaje económico es muy propenso a la adopción de anglicismos, generalmente no adaptados. Debido, no obstante, a su comportamiento tan dispar en cuanto a productividad y adaptación a la lengua, el autor concluye que estos constituyen un rasgo dinámico, a la vez que cambiante, del léxico español.

En el segundo capítulo, titulado “*El look de las celebrities* o la imagen de los famosos. La influencia del inglés analizada a través de las secciones sobre gente y estilo en la prensa”, Tejedor Martínez analiza el grado de adaptación al español de 154 anglicismos directos empleados para describir la imagen de famosos en las secciones dedicadas a gente y estilo de las versiones digitales del *ABC* y de *El Mundo*. Tras explicar el concepto del préstamo lingüístico y la metodología empleada en la recopilación del corpus, Tejedor Martínez expone los resultados obtenidos en su análisis. Destaca, en concreto, la pertenencia de la mayoría de los anglicismos analizados a la categoría de los llamados “loanwords”, el predominio de los no adaptados, su frecuente ausencia en el *Diccionario de la lengua española (DLE)*, la escasa relevancia de los datos que comparan su inclusión en el *Gran diccionario de anglicismos* y en la variedad peninsular del español del *CORPES XXI* y su todavía incompleta incorporación a la lengua española.

En el tercer capítulo, titulado “Anglicismos en los titulares del periódico digital *Canarias 7*. Categorías, usos y funciones,” González Cruz presenta los resultados del análisis cuantitativo y cualitativo realizado sobre un corpus de 646 anglicismos tomados de 1.618 titulares y subtítulos del diario regional *Canarias 7*. Además de ciertas consideraciones semánticas de interés sobre algunos anglicismos del corpus —los registrados en el *DLE*, los nuevos y los nombres propios—, González Cruz observa su heterogeneidad formal, su tendencia a poseer carácter nominal y, como consecuencia, su función referencial, la frecuente falta de concordancia de los anglicismos en plural y, por último, una común lexicalización de los nombres propios analizados mediante metonimias y metáforas.

En el capítulo cuarto, titulado “‘Tips de tu *bff* sobre *make-up*’. El uso de anglicismos en revistas digitales en español para jóvenes adolescentes,” Sánchez Fajardo analiza la tipología morfo-sintáctica y semántica de 128 anglicismos directos extraídos de las revistas mexicanas para adolescentes *Tú y Seventeen*. Tras introducir el lenguaje juvenil y los conceptos de anglicismo y préstamo directo, Sánchez Fajardo describe la metodología empleada en la recopilación del corpus y expone los resultados obtenidos; en concreto, el predominio de los anglicismos no adaptados sobre los adaptados, híbridos y pseudoanglicismos, la preponderancia de los anglicismos nominales y de su función referencial, su frecuente ausencia en el *Diccionario de la lengua española*, el *Diccionario panhispánico de dudas* y el *Gran diccionario de anglicismos* y, finalmente, la tendencia del argot juvenil a utilizar anglicismos del campo semántico de la moda.

El capítulo titulado “Este jugador está en el *top* de los *cracks*: Anglicismos en la prensa deportiva en las redes”, abre la segunda sección del volumen. En él Rodríguez-Medina analiza un total de 1.152 anglicismos deportivos, en el que se identifican 173 diferentes, procedentes de noticias del diario *Marca* en la red social *Facebook* y de los comentarios emitidos sobre ellas por los usuarios. Por ser los de mayor índice de frecuencia (85,15%), el estudio se centra fundamentalmente en los anglicismos puros del corpus, de entre los que destacan por su numerosidad los relativos al fútbol. Rodríguez-Medina resalta, por una parte, la preferencia de los periodistas y de los usuarios por las formas adaptadas al español sobre las no adaptadas, cuando ambas coexisten en la lengua, y por otra, su uso entre comillas, como señal de su origen extranjero, solo por parte de los periodistas. Finalmente, Rodríguez-Medina destaca, por una parte, la escasa presencia de los anglicismos semiadaptados y los pseudoanglicismos en el corpus y, por otra, la vinculación que con el léxico deportivo únicamente mantienen los primeros.

En el último capítulo, titulado “Anglicismo léxico, eufemismo y tabú sexual en foros de Internet,” Crespo-Fernández analiza, dentro del marco de la interdicción lingüística, los valores expresivos y comunicativos de un total de 59 anglicismos con referente sexual no adaptados, extraídos de los foros de internet de acceso libre *Foro en pareja* y *Foro sexualidad*. Crespo-Fernández demuestra su frecuente función cuasi-eufemística para atraer la atención de la audiencia o mostrar adhesión a un colectivo determinado y su valor eufemístico, bastante menos recurrente, para suavizar la terminología sexual tabú referida.

En definitiva, el volumen editado por Luján-García posee un gran valor para el estudio de la anglicización del léxico español, en tanto que presenta resultados enormemente útiles desde un punto socio-lingüístico, a la vez que novedosos. Al abordar su presencia en diversos de los registros lingüísticos (noticias, titulares periodísticos, sección de sociedad) que tienen cabida en los nuevos medios de comunicación mediada por ordenador (periódicos, revistas, redes sociales, foros de Internet), el trabajo constituye un buen punto de partida para futuras investigaciones sobre los anglicismos hispánicos del mundo telemático, ya que, debido a su contemporaneidad, se trata de un terreno poco investigado hasta la fecha. Además de su originalidad, cabe destacar que, pese a la diversidad temática de los campos semánticos analizados (economía, moda, deporte, sexualidad), el carácter digital de los medios de comunicación que se examinan, junto con los resultados derivados de los diferentes análisis expuestos, le otorgan al volumen una gran cohesión y coherencia interna que pone en valor el sólido trabajo de equipo que sus autores vienen desarrollando desde hace tiempo en el estudio de los anglicismos hispánicos.



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BOOK REVIEWS

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El análisis crítico del discurso y la pedagogía crítica. Explorando sus relaciones y sus aplicaciones didácticas

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Conceder importancia a la adquisición de competencias emocionales en la enseñanza superior implica el uso de pedagogías activas para que el alumnado asuma protagonismo durante el proceso de enseñanza-aprendizaje y se sienta libre para comunicar sus ideas y sentimientos en la clase. (Martínez Lirola 2022: 145)

El volumen *El análisis crítico del discurso y la pedagogía crítica. Explorando sus relaciones y sus aplicaciones prácticas* que la autora María Martínez Lirola publica con la editorial Comares (2022) participa en la construcción de una sociedad que celebre la pluralidad de voces que la forman y les otorgue un espacio discursivo digno. Para ello, se propone el Análisis Crítico del Discurso (ACD), la pedagogía crítica, y una serie de propuestas pedagógicas sustentadas en las dos áreas anteriores.

El volumen está dividido en dos bloques principales, el primero, de carácter más teórico, presenta las bases del ACD y la pedagogía crítica; el segundo, de naturaleza teórico-práctica, hace un recorrido por sus aplicaciones pedagógicas y cierra con una propuesta didáctica significativa en el marco de la enseñanza superior. En cada capítulo, que relaciono a continuación, cabe destacar la riqueza de la citación y de referencias bibliográficas que aportan al lector un mapa de conexiones y argumentaciones en relación a las dos áreas de estudio y su implementación didáctica.

El capítulo 1 (25-43) da inicio a la primera parte del volumen y ofrece una definición exhaustiva del análisis del discurso y de los Estudios Críticos del Discurso en particular. Este último, que nace con la publicación seminal de *Lenguaje y Control* de Roger Fowler (1979), queda definido por su carácter social y por urgir a la acción en aras de transformar áreas marcadas por la desigualdad. El capítulo hace un recorrido por cuatro pilares conceptuales en la disciplina del análisis crítico del discurso (ACD): el poder, que se aprende y se ejerce; la ideología, que determina la finalidad del comunicador y por ende sus usos semióticos; la hegemonía, o postura comúnmente aceptada por una parte significativa de la población, que direcciona los discursos; y el texto, unidad semántica que responde a una función comunicativa y a un contexto situacional y cultural concreto.

Especial relevancia tiene un segundo apartado dentro del mismo capítulo que atiende al *Ánalysis Crítico del Discurso Multimodal (ACDM)*, ya que la comunicación resulta de manera principal del uso individual o integrado de una pluralidad de modos y recursos semióticos. El marco teórico de Kress y Van Leeuwen (2021) es utilizado en este sentido para el análisis crítico de los textos multimodales, y este se explica igualmente al alumnado en la propuesta didáctica posterior para surtirlo de herramientas con las que acercarse a los textos de manera analítica y crítica. La comunicación a partir de discursos multimodales es un hecho que, como la autora destaca, amplía las destrezas que implican una apta (multi)alfabetización y que del mismo modo surten a alumnado y profesorado con una amplia gama de vehículos de enseñanza y aprendizaje, y el consiguiente reto para ponerlos en práctica. Por tanto, nuestra misma enseñanza debe ser espejo de la sociedad multimodal en la que vivimos.

La propuesta pedagógica de Paulo Freire (1976) y su relación con el análisis crítico del discurso centran los capítulos 2 (45-51) y 3 (53-61). Así, como destaca Martínez Lirola, Paulo Freire plantea una enseñanza y aprendizaje basado en la libertad, la ética, y el amor que visibiliza al otro. La educación es así el camino hacia la madurez crítica, que posibilita una representación de la realidad al igual que su transformación acorde a unos valores. La aproximación de Freire está por tanto en comunión con los principios del ACD: ambos de naturaleza política y sustentados en la justicia social o la dignidad global y en otorgar el papel activo del cambio a la sociedad; los dos igualmente conscientes de la relación entre la realidad que muestra el texto y los acontecimientos sociales.

Seis aplicaciones didácticas del ACD y de la Pedagogía Crítica, y su manifestación en una propuesta didáctica concreta, configuran la segunda parte del volumen:

El capítulo 4 (69-76) presenta la Educación para la Ciudadanía Global (ECG), que nos alerta sobre los motivos de la desigualdad y denuncia la exclusión y la organización capitalista y de consumo con el objeto de aumentar la conciencia social y el compromiso comunitario, así como acercarnos a las transformaciones sociales que siguen imperando para alcanzar una justicia social. Esta tiene como brújula la interculturalidad, la diversidad de situaciones sociales y temas que puedan estar lejos del contexto inmediato del alumnado y/o de su realidad social.

La Educación Intercultural (EI), capítulo 5 (77-82), por su parte, fomenta el diálogo y el respeto a la pluralidad de razas y culturas, hallando en ellas una fuente de enriquecimiento, y acercándose a vías que deshagan los conflictos, perjuicios y estereotipos.

En el capítulo 6 (83-92) conocemos la Educación con Perspectiva de Género (EPG) que atiende a la igualdad entre mujeres y hombres como derecho humano fundamental, reflejado igualmente en los *Objetivos de Desarrollo Sostenible (ODS)* 4 y 5, en relación respectivamente a la educación global, inclusiva e igualitaria, la igualdad de géneros, y el empoderamiento de mujeres y niñas. Aquí son significativos aspectos del currículum explícitos y ocultos, así como la identificación de un camino que supere el patriarcado y el sexismo aún latentes en la sociedad.

En el capítulo 7 (93-99) se expone la Educación Basada en los Derechos Humanos (EBDH), que, de origen en el nacimiento de las Naciones Unidas (1945), conforman la Declaración de los Derechos Humanos (1948) y, por tanto, aquello que define nuestra esencia como seres humanos. En este sentido, la EBDH promueve en el alumnado un papel receptivo y productivo; este último de gran valor.

La enseñanza y la didáctica ambiental son la base de la Educación para el Desarrollo Sostenible (EDS), capítulo 8 (101-108). Esta está dedicada al compromiso y a la acción a partir de “soluciones sostenibles y creativas” (Martínez Lirola, 2022: 101) que mejoren la calidad de vida y permitan una sostenibilidad que abarque también lo socio-cultural. Este bloque, que está igualmente relacionado con la planificación de los ODS, forma a su vez parte de las cuestiones sociocientíficas (CSC) que tratan temas objeto de conflicto y debate.

Finalmente, el capítulo 9 (pp. 109-121) introduce la Educación para la Paz (EP) para erradicar la violencia, que a veces puede incluso pasar inadvertida ya sea por la frecuencia con la que somos testigos de ella, ya sea por lo sutil, e igualmente hirientes, de algunas de sus formas. En todo caso, y en todos sus tipos: directa, estructural, o simbólica—siguiendo la taxonomía de González (2012) elegida por la autora, la violencia genera una asimetría social que queda igualmente perpetuada en los medios de comunicación y en la publicidad.

El volumen recoge en el capítulo 10 (123-147) la experiencia personal de implementación de las aplicaciones didácticas expuestas en los capítulos anteriores en el contexto del Grado de Estudios Ingleses de la Universidad de Alicante y la asignatura 'Lengua Inglesa V', cuya finalidad es alcanzar un nivel C1 de la lengua inglesa. Para ello, la autora propone la selección de textos reales que favorezcan el desarrollo de las competencias emocionales y sociales del alumnado, que, como subraya, suelen quedar veladas en el proceso de enseñanza superior si bien son fundamentales para su formación. Los objetivos aquí son por tanto usar textos y contenidos de carácter social, priorizar la adquisición de competencias, más allá de los contenidos en sí mismos, e implementar en el aula actividades que respondan a las seis aplicaciones educativas presentadas anteriormente siguiendo una metodología cualitativa-descriptiva y de descubrimiento, a la vez que una metodología cooperativa que permita trabajar con los noventa y cuatro estudiantes matriculados a partir de un sistema de grupos y portavoces. Cabe destacar aquí la iniciativa de la autora de asignar al alumnado el uso de un diario reflexivo que hiciera así de unión entre sus experiencias en el aula y aquellas otras vivencias externas.

Incluyo aquí a modo de ejemplo algunas de las sugerencias que Martínez Lirola nos propone; en todas ellas queda igualmente reflejada la integración de las destrezas receptivas y productivas: presentaciones orales cooperativas con temática social y decoración de los espacios del aula con materiales significativos en ECG; asignación de un continente a cada grupo con la indicación de señalar fortalezas de dicho continente así como prejuicios y estereotipos asociados al resto de continentes, que serán más tarde planteados en un debate para EI; análisis crítico multimodal de textos publicitarios que representan a mujeres como antesala a la búsqueda de noticias en prensa inglesa en relación a la situación de las mujeres o de manuales de enseñanza de idiomas y análisis crítico de los mismos, unido a presentaciones, redacción de ensayos académicos y construcción de glosarios, como ilustración de EPG; preguntas sobre los derechos humanos a contestar en grupos con portavoz, reflexión sobre la situación en distintos países y organizaciones dedicadas a la defensa de los DDHH seguida de una apreciación de la situación en el contexto cercano, o identificación de vocabulario relevante y diseño de posters en EBDH; diseño de esquemas por grupos sobre acciones concretas para mejorar el medio ambiente, o cartas al editor/a de un periódico reclamando la participación activa de la sociedad en EDS; y propuesta de letras de canciones que giren en torno al concepto de paz y análisis contrastivo, o análisis en tutorías grupales de los propios conflictos que han surgido en el trabajo de equipo para EP.

Recientemente pregunté a mis estudiantes de tercero y cuarto de Estudios Ingleses por el dilema que nos plantean Sapir y Whorf (Whorf, 1957) acerca de la determinación del lenguaje: ¿Es la lengua el producto de una sociedad, o somos nosotros el resultado de la misma? ¿Quién hace a quién? Ante esta cuestión, y en una fase inicial del debate, parecía haber consenso sobre la soberanía del ser humano sobre su herramienta de comunicación; sin embargo, reflexionando sobre dichos y expresiones de contenido excluyente, que posiblemente reproducimos casi de manera automática, etiquetas que más que definir limitan, o el discurso que gira en torno a conceptos como el de 'familia' o la 'soltería' y cómo este pretende reflejar nuestro pensamiento y sentir acerca de los mismos, poco a poco la balanza se inclinó a favor del poder del lenguaje y su capacidad de hacer y de modularnos, y por tanto sobre la importancia de conocer de manera crítica el potencial de nuestros recursos semióticos, qué significados recibimos y qué significados queremos producir. El hecho de que la primera postura del estudiantado fuera la confianza en la preponderancia del ser humano ante cualquier instrumento semiótico señala, por una parte, la necesidad de crear consciencia entre las nuevas generaciones sobre los discursos opresivos existentes y su papel determinante en el crecimiento humano; y, por otra, y de manera más positiva, que efectivamente cada uno de nosotros/as podemos crear y hacer un uso responsable de estos recursos semióticos para construir una sociedad inclusiva y de bienestar. Finalmente, subraya la necesidad de manuales y materiales como el que nos ofrece Martínez Lirola para hacer realidad una enseñanza crítica, productiva y significativa, que sienta las bases de la transformación social necesaria para una sociedad en paz, de crecimiento personal y colectivo y de riqueza en su diversidad.

Al igual que el artista pinta su lienzo en cada elección de pincelada y color, nuestro pincel y gama cromática recae en nuestras palabras, en nuestras imágenes, en nuestra música, en cualquiera de los recursos semióticos que construyen nuestro discurso y conforman nuestro pensamiento de manera más o menos determinante, y que requieren un uso consciente y crítico.



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BOOK REVIEWS

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A Vertical Art

Simon Armitage

Faber & Faber, 2021, 359 pp.
ISBN: 9780571357376

Simon Armitage grew up in West Yorkshire and held a number of university positions around Yorkshire before being appointed Professor of Poetry at the University of Oxford, during his rise to becoming a public figure and Poet Laureate within the poetry scene in the United Kingdom. The Contemporary poet's repute was undoubtedly built on the success of his poems, after being shortlisted several times for the T. S. Eliot Prize and being awarded with the Queen's Gold Medal for Poetry in 2018. At the University of Oxford, Armitage replaced Geoffrey Hill as Oxford Professor of Poetry, which brought about an impressive change in perspective for the institution. In fact, Simon Armitage's poetic style vastly differs from the poetic standards historically held for this appointment. The poet's subtly dissident style has normally raised eyebrows among academics, especially as he held other positions in academia previous to this appointment, such as the Professor of Poetry at the University of Leeds since 2011.

The book discussed in the following pages is Simon Armitage's last Faber & Faber publication, *A Vertical Art*, (Armitage 2021), where we can revisit the public Oxford lectures he gave while he held the position of Professor of Poetry 2015-2019, prior to becoming Poet Laureate in 2019. Such lectures were released via several podcast series (University of Oxford 2020), however this book gives the reader the chance to analyse an ambitious collection of the lecture transcripts. The author opens his inaugural lecture "The Parable of the Solicitor and the Poet" (Armitage 2021b, 1-27), where a poet seeks expensive legal advice from a solicitor, who asks the poet to review his amateur written poems for free. Armitage captivates the public with this down-to-earth paradoxical anecdote that he uses to explain the position of poetry in contemporary society and what it means to be a poet nowadays. Armitage is an expert at mixing his tongue-in-cheek humour with real-life problems. However, he takes the approach of basing his lectures on ideas that use examples of poems. In the first lecture, he immediately quotes an eclectic mixture of poems from differing periods and styles, such as an elegiac sonnet by John Milton, Douglass Dunn and even Kae Tempest, a young ground-breaking spoken word poet. He uses these examples to prove that even if the styles change in radical ways overtime, the poems include the same core topics.

Similarly, in the same lecture, he compares the position of the narrator in different poems by abruptly "breaking the fourth wall" versus a more traditional narrator, and adds even a witty comparison between old books versus their electronic counterpart of book readers. Comparing such different poems is one of the aims of these lectures, since as Armitage seems to imply, "it is precisely through acknowledgement of the past that something new and vibrant can be created, reworking what came before it" (Armitage 2021b).

There is a substantial focus devoted to evidencing Armitage's interest in the topic of translations from Middle English to Contemporary English. The author expresses his personal opinions on other established poet's works in the lecture called "Damned if He Does and Damned if He Doesn't? Dilemmas and Decisions in *Sir Gawain and the Green Knight*" (Armitage 2007), where he features his translations of *Sir Gawain and the Green Knight* (Armitage 2007) and compares his translation with W. S. Merwin's more traditional translation. Middle English poetry translation is a field where Armitage feels comfortable and experienced, and is an area of later exploration with the translation of *Pearl* (Armitage 2016) and more recently, *The Owl and the Nightingale* (Armitage 2021a).

The poet's tone shifts from entertaining the audience into scrutinizing poetry as an art form. For instance, a lecture that I found particularly interesting is "On Lists" (Armitage, 2021d: 56-85), an essay based on lists turned into poetry, a writing resource that Armitage frequently uses in his own poems since, as he argues "We like our lists, don't we?" (Armitage 2021d: 56-85). It transpires that there is a fantastic array of poets that have used this poetic practice, from Walt Whitman to Sylvia Plath and even Bob Dylan and Umberto Eco. In order to engage with his student audience, Armitage compares the image of a tea towel at the start of his lecture with the image of a dishwasher later on in the lecture in order to compare himself to his younger audience, in what he ends up referring to as the "those people of the dishwasher generation" referring to the tea towel as a time where "things were made of actual stuff" (Armitage 2021d: 56-85).

Another clear example of Armitage's keen observation of the poetry genre is given in his lecture called "Undisfigured by False or Vicious Ornaments: Clarity and Obscurity in the Age of Formlessness" (Armitage 2021f: 247-77). The following quote gives name to the book of this review, and it proves a momentum the poet builds up in order to show the accomplishment of his arguments surrounding what poetry is for him:

To summarise by way of a recap: poetry is a vertical art, its verticality extending from orchestrated line endings and managed intervals. In dispensing with form and formulae, and without any meaningful frameworks or scaffolding to support its structures, poetry has - in spirit, at least - tended more recently towards the horizontality of prose. [...] Language is the greatest tool ever devised by the human brain; obscurity is a betrayal of its expert and exquisite functionality - and to be opaque in poetry, either deliberately or unconsciously, is to take this most precious and precise of instruments and use it as a delivery mechanism for white noise or pepper spray. (Armitage 2021f: 272-73)

However, it is ironic that the latest mentioned lecture mentions the clarity and obscurity of poetry, since despite Armitage being himself clear in his writing, his lectures can come across obscure at times. This is arguable as most of the references he makes into poems are not explicitly quoted in the book, perhaps due to their copyright. Therefore, the fact that he makes clever comparisons with several authors from different centuries with varying styles by shifting to the next author's verses, make the contents for analysis rather obscure. Often, Armitage seems to under-develop the many technical terms he uses and therefore some ideas are not clearly defined or explained by the end of his arguments. Having said this, the lectures overall tend to be sophisticated and challenging at times, and this keeps the reader's interest. Sometimes, a good understanding of Middle-Ages literature and poetry is needed in order to access all the contents in this area of knowledge, therefore these lectures might become rather inaccessible for an inexperienced reader.

A Vertical Art is an appealingly personal book that reflects Armitage's modern, witty, perhaps even dissident lectures in an attempt to democratise the poetry genre. Some lectures can seem opaque, and difficult to follow, but Armitage uses an engaging humorous style that makes his lectures interesting for a well-read audience, without disengaging the students attending the lectures or the reader. Armitage's poetic world is very particular and inclusive, a fact that somewhat challenges the Oxford Professor of Poetry position, that has traditionally been represented by a well-established Academia of Arts background.



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BOOK REVIEWS

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Mr. Turbulent. A Critical Edition and William Mountfort's Greenwich Park. A Critical Edition

Jorge Blanco Vacas (ed.)
Jesús Correa Sánchez (ed.)

Blanco Vacas, Jorge, ed. Bern: Peter Lang, 2020. ISBN: 978-3-0343-3841-7 (paperback).

Correa Sánchez, Jesús, ed. Bern: Peter Lang, 2021. ISBN: 9783034341776 (paperback).

Peter Lang, one of the most renowned academic publishers, has recently launched a series entitled “Restoration drama: texts and contents” (ISSN: 2673-172X), which starts with the two titles to be reviewed in this paper: Jorge Blanco Vaca’s edition of the 1682 anonymous comedy *Mr. Turbulent* and Jesús Correa Sánchez’s edition of William Mountfort’s 1691 comedy *Greenwich Park*. The general editors of this collection, Manuel J. Gómez-Lara and María José Mora, are well known specialists in the field, having both coordinated, together with Prof. Juan Antonio Prieto Pablos, different research and innovation projects on Restoration comedy (the Restoration Comedy Project), which aim at creating a comprehensive database of all the comedies, farces, burlesques and drolls from the late 17th-century period. Moreover, this group of researchers (including other colleagues at the Universidad de Sevilla) has participated in several critical editions of Restoration texts: D’Urfey’s *The Marriage-Hater Matched*, *The Woman Turned Bully*, Arrowsmith’s *The Reformation*, and Shadwell’s *Epson Wells* and *The Virtuoso*. The Peter Lang series has the advantage of grouping plays of the Restoration period which have not attracted much critical attention in an attempt to demonstrate their diversity. The authors, Jorge Blanco and Jesús Correa, hold PhD in English Literature from the Universidad de Sevilla and are members of the Restoration Comedy Project, which accounts for their critically informed background. They have researched and published on anonymity in the late 17th century, the relations between drama, politics and religion, the evolution of comic plays from the 1660s to 1690s, the use of private and public space in the Restoration comedy, among other topics. Blanco and Correa have

authored two reliable modernised editions, with textual commentary and thorough explanatory notes, each one preceded by very informative introductions, placing these texts in context and discussing the most significant aspects, such as the stage history of the plays or their textual history.

Mr. Turbulent (1682) is an anonymous political city comedy which was produced in the context of the Exclusion Crisis (1678-1683). The play featured a strong cast, including popular comic actors Cave Underhill, the duo formed by James Nokes and Anthony Leigh, and two actresses at the height of their popularity, Mary Lee and Elizabeth Curren. The play was written at a time when the sex comedy and heroic drama, the burgeoning subgenres of Carolean drama (ca. 1668-1680), were being substituted by political comedies and tragedies in an attempt to bring back audiences. *Mr. Turbulent* offers a merciless anti-Whig satire (and probably this is one of the reasons why it was published anonymously, Blanco claims), while addressing further issues that were at the centre of late seventeenth century culture and society. Blanco discusses at length the question of anonymity (he considers the possibility that the play was an adaptation of a pre-Civil War work by Richard Brome, but linguistic evidence points in the direction of a Yorkshire-born author), the theatrical context of the early 1680s and the profusion of political drama, the use of green spaces of Restoration London, the political dimension of choosing the Moorfields and Bedlam locations (Moorfields had become one of the main red-light districts in London), as well as the use of madness as a political trope (for instance, at the end of the play the dissenters are interned in Bedlam). The editor explains that political and religious dissent were frequently associated with madness, as a means to counterpoint the staunch anti-Catholic Whig rhetoric; as Blanco points out, “while Moorfields is not a place for gentlemen and nothing good can come of it, Bedlam is the place where all Whigs should be kept” (12). He adds that this cultural negotiation of space allows the author to explore the role of politics in defining Tory anxieties and how they managed to confer these spaces with a new, political meaning. The author of *Mr. Turbulent*, Blanco argues, uses madness to function as a rhetorical tool to convey the political leanings of certain characters: “the dissenters have their differences properly highlighted and condemned by being placed in Bedlam; they are, as nonconformists, characterized as insane and made to belong with all kind of lowly characters in the City” (46-47). Blanco also offers a full bibliographical description of the different copies used for this critical edition (four copies of the first quarto and five copies of the second), and a guide to the different monetary units alluded in the text.

As for William Mountfort’s *Greenwich Park* (1691), the comedy was produced in the early years of William and Mary’s reign. The action takes place in the green spaces of East London, where the Restoration rakes seduce the similarly witty young ladies surrounded by jolly citizens, foolish knights, an adulterous wife, and a kept mistress. Jesús Correa considers the evolution of the comic genre, from the old hard comedy of the 1670s to the new humane comedy of the early 1690s, prompted by the moral reformation that followed the Glorious Revolution. Correa also introduces the author, the celebrated actor-playwright William Mountfort, who was tragically assassinated about a year after the staging of his fourth play (Mountfort also authored another comedy, *The Injured Lovers*, a farce, *The Life and Death of Doctor Faustus*, and a tragicomedy, *The Successful Strangers*, and he also adapted two plays by John Bancroft, *King Edward the Third* and *Henry II, King of England*), when he was at the peak of his acting career (Mountfort and his wife became the leading couple of lovers in the early 1690s). Furthermore, the editor contextualises *Greenwich Park* as a topographical comedy (i.e. a comic play that is set in a fashionable, recognisable location, the setting being the chief interest of the play), in the same line as other Restoration texts such as Wycherley’s *St. James’s Park* (1671) or J.D.’s *The Mall* (1674). Because it was written after Charles II’s death, in the middle of a moral campaign aimed at denouncing the debauchery of the previous regime, Mountfort’s *Greenwich Park* emerged as an alternative to the decaying west, which was beginning to attract Town dwellers and enriched citizens. Its charming parks and wells of the area were coming into vogue to replace Town green spaces like St. James’s and Hyde Park. In fact, it is particularly telling that no scene takes place in Town. The setting serves to convey that the time of the Town representatives (Sir William Thoughtless, Billy Bounce) is now gone: these characters are ridiculed, for they lack the intrinsic sophistication that Town-dwellers exhibited in the comedies of the 1670s. Moreover, Correa contends that the East End symbolises the values of the new monarchs: “*Greenwich Park* welcomes the new regime by rejecting, with nostalgia to some degree, the old days of Charles II’s court,” while representing “the new social reality of the 1690s” and he adds that “more than class conflict, the play provides class reconciliation between citizens and gentry” (53). Correa also demonstrates that Mountfort managed to combine two comic modes in *Greenwich Park*, the old and the exemplary comedy. The plot revolves around Young Reveller’s love intrigues gallant with three women: Florella, his equal in wit and social class; Mrs. Raison, the wife of a citizen; and Dorinda, his friend’s kept mistress. The play includes features of the comedy of intrigue (the rakes and their cynical skepticism, the ladies of quality, their witty repartees, a cuckolding plot, promiscuity and courtship intrigues), while displaying a humour character (Sir Thomas Reveller, who is obsessed with acting in contradiction to his son) and caricaturing those who represent Town values (Thoughtless, Bounce and the Beaux). Additionally, this work introduces elements of the sentimental comedy, such as the reform of the rake or the reconciliation of a married couple, much in line with the comedies of the 1690s.

The two titles in the series follow similar editorial criteria. The original texts have been emended conservatively, and the textual variants are giving in notes, together with the necessary explanatory comments. Spelling has been modernised to present-day British usage following the *Oxford English Dictionary*, always maintaining the original pronunciation. In the case of *Mr. Turbulent*, Dr. Quibus’s speech (a character that speaks with a faux French accent), the original spelling is

highly inconsistent (for example, the word “with” may appear as “vith,” “vid” and “vit”) and thus Blanco has opted not to over-correct and Frenchify the speeches, maintaining alternative spellings and only unifying into a single spelling those variants that would not imply a significant change in pronunciation. In this way, scholars may have access to the different spellings, which may reveal an imperfect command of the French language on the part of the author and be useful in assessing questions of authorship. Capitalisation has similarly been adapted to modern usage, and only proper nouns and the personal pronoun “I” are capitalised. As for punctuation, Blanco and Correa have followed different criteria, because of the inherent characteristics of their texts. Blanco has modernised punctuation, eliminating colons, semicolons and commas when used in ways which are nowadays considered anomalous, in order to facilitate comprehensibility for the modern reader. Correa has occasionally substituted semi-colons with commas where clarification is needed, but has nonetheless maintained the use of semi-colons instead of full stops when the interpretation of the text is not hindered. Both Blanco and Correa have normalised the use of interrogative question and exclamatory marks, dashes and inverted commas. Blanco has maintained the division of the original text into five acts, with no additional scene subdivisions. The use of italics has been standardised in both editions and is thus only employed in foreign words, work titles and stage directions, including scene headings. The editors have also added to the *Dramatis Personae* lists the missing speaking and not-speaking characters. All notes in the critical apparatus are placed at the bottom of the page, without making a distinction between textual and non-textual notes. The two editions are available on paperback, and ebook formats.

To conclude, the Peter Land Restoration drama series brings together texts that have been previously ignored in an attempt to progressively draw the attention of scholars to plays that are placed in the margins of the canon. By providing accessible, well annotated editions, this collection will attract a wider public to 17th-century English drama and will certainly encourage diverse studies devoted to these texts, thus enlarging our knowledge of the period. Blanco’s and Correa’s introductory studies provide a very valuable and instructive background to the texts and readers will certainly take pleasure in reading their illuminating commentary notes that will make them appreciate the plays’ complexities.

BOOK REVIEWS

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Alzheimer's Disease in Contemporary U.S. Fiction: Memory Lost

Cristina Garrigós

Routledge, 2021, 174 pp, ISBN: 1032035587

In *Alzheimer's Disease in Contemporary U.S. Fiction: Memory Lost* (2021), Cristina Garrigós critically examines the representation of Alzheimer's disease in nine twenty-first century novels in which the disease is a core part of the narrative. By employing literary criticism to analyze “how the representation of Alzheimer's is a projection of our own concerns” (Garrigós 2021, 2), the author articulates a productive study of the role of the disease in these texts and a thorough analysis of contemporary U.S. society.

This book is part of an ongoing and growing interest in the study of narratives that engage with dementia in any of its forms. Rebecca Bitenc's *Reconsidering Dementia Narratives: Empathy, Identity and Care* (2020) and Lucy Burke's *Representing Alzheimer's: Writing, Memory and Subjectivity* (2009) have previously addressed the manifold literary representations of dementia by focusing on notions such as identity, care and intersubjectivity. Similarly, other scholars have engaged with the textual and visual representations of Alzheimer's disease in graphic narratives (Venema 2016, Dalmaso 2015). Under this framework, Martina Zimmermann's *The Poetics and Politics of Alzheimer's Disease Life-Writing* (2017) provides a particularly compelling examination of life narratives about Alzheimer's by focusing on different media, such as novels and comics and graphic narratives. While the book under review here focuses on novels, it provides an insightful, carefully constructed and comprehensive analysis of the subject, building on previous scholarship to address the nuances and the intricacies of the different representations of the disease and providing excellent excerpts from the main sources under scrutiny. By examining the rhetorical devices employed by contemporary U.S. authors, Garrigós explores the complex issues of memory loss, identity and affectivity. One of the limitations of this study is that it is not focused on aging, as most of the selected novels deal with the early-onset of the disease—and with the loss of relationships, family ties, professional life, etc. that it brings to those individuals that live with it (3). Additionally, the majority of these texts are not written from the perspective of the person who lives with Alzheimer's, but from that of their caretakers and family, which leads the author to consider the issue of care and its gendered implications in her study (4).

In her compelling introduction, Garrigós asserts that while forgetting is only one of the symptoms of Alzheimer's disease, “it is the best known and it structures the textual representations of the disease” in her selected novels (15). One of the many strengths of this book is that the author acknowledges the problematic notion of forgetting—regarded as the death of the self by the cultural imaginary of dementia—and avoids framing the representations of the disease in terms of

“positive” and “negative” ones. Instead, she looks at the subtleties and connotations that permeate these representations through the scrutiny of individual examples in each of the nine texts. As she points out, losing memory is but one symptom of the disease and should not be thought of as the death of the person that lives with it (2021: 15-16). In fact, following this assumption leads to a binary division between remembering—culturally perceived as positive—and forgetting—which tends to be presented as inherently negative and destructive (15). Another crucial point underpinning this study is the linkage between social and individual memory: while social memory remains after the ravages of the disease, individual memory “is essential for building a social identity because [...] it is interactively constructed and always connected with the memory of others” (19). Building on the shapes of forgetting and remembering, the book is divided into three sections that follow Aleida Assmann’s proposed types of memory—namely, individual memory, which is fragmented, discontinuous and subject to change and fading; social memory, or the past as experienced within a given society; and cultural memory, which involves distinct memory frames such as symbols or material representations to intervene against human decay and erasure (20).

The first section, titled “Individual memory,” inspects two novels that represent the memory loss of the person living with Alzheimer’s disease from a central perspective (21). In her examination of *Still Alice* (2007) by Lisa Genova, Garrigós points out “the progressive disintegration” of the protagonist’s identity, “associated with memory loss and her decision to commit suicide when she learns of the future irreversible deterioration of her cognitive capabilities” (28). Since her memory lapses are recreated through the textual repetition of ideas, Garrigós assesses both the role of language in the narrative and the topic of suicide, observing that by not killing her main character, Genova shows that life with Alzheimer’s is still worth living (35). Following this first chapter, the author delves into Alice LaPlante’s *Turn of Mind* (2011), where the reader is taken into the mind of someone with Alzheimer’s disease. Accused of a murder and facing early-onset Alzheimer’s, the protagonist attempts to reassemble her fragmented memories—a process that operates in parallel to the reconstruction of events after a crime. Situating *Turn of Mind* within the “boom in detective novels featuring characters with dementia” (43), Garrigós remarks that dementia enhances the role of mystery in detective novels and becomes a metaphor for society, as LaPlante’s work “subverts traditional detective story conventions in the figure of the narrator and the fragmentary structure of the work” (45).

Devoted to “Social memory,” the second section examines three novels that articulate the relationship between the individual with dementia and their family—whose central role is “to be bearers of the memory, the keepers of the identity of the person with Alzheimer’s” (21). The opening chapter tackles Matthew Thomas’s *We Are Not Ourselves* (2014), where the protagonists—the family of the person with Alzheimer’s—face the economic and social effects of the disease. Crucial to the story are the notions of memory and family, and thus Garrigós studies the relational capacity of the disease, which also affects the loved ones of the person that lives with it (60). Arguing that the socioeconomic context of the story presents Alzheimer’s as a metaphor for the failure of the American dream, she observes that dementia is largely considered to be a tragedy in Western societies, mainly due to the decline in productivity that it brings. Consequently, the text posits a critique of the individualism and the lack of empathy pervading U.S. society (63-64). Then, in her analysis of *The Wide Circumference of Love* (2017) by Marita Golden, Garrigós inspects the issues of interdependence, memorial identity and the redefinition of personhood by exploring how the different losses provoked by Alzheimer’s are regarded as an opportunity for reconnection and for new relationships in the family (76). The last chapter of this section looks at Rachel Khong’s *Goodbye, Vitamin* (2017), which also intertwines family bonds and memory loss, presenting Alzheimer’s disease as a metaphor for familial relationships in the U.S. For Garrigós, the journal-like structure of the text suggests the procedure of recollecting memories and signals the “reflection on the fragmentary nature of our reality and the fallibility of memory” (89). Her work demonstrates the workings of the active processes of forgetting that take place in the narrative: the protagonist erases her memories of the past abuse of her father, who is in turn affected by dementia and is therefore losing his own memories. In this way, and just as in *The Wide Circumference of Love*, memory loss is presented as a blank slate, an opportunity to start a new phase in life (93).

The last part of the book covers “Cultural memory,” analyzing three novels in which the memory loss provoked by Alzheimer’s disease becomes a metaphor for contemporary U.S. society. In *The Story of Forgetting* (2008) by Stefan Merrill Block, Alzheimer’s disease is treated as “a chance to erase traumatic or dramatic events from one’s memory, allowing the person to live in a state of blissful ignorance of a troubled past, and to be able to achieve some peace of mind before dying” (105). The text interweaves a mixture of fantasy and real life—and remembering and forgetting—in a family genealogy attached to the fictitious Isidora, a utopian land where its inhabitants forget everything they know. In the analysis that follows, Garrigós observes that Assmann’s cultural memory is imprinted in Block’s obsession with keeping familial history alive when dementia erases everything: in this manner, “[w]hen the individual memory that lives in the body decays, it is important to keep it alive in cultural forms of memory, such as writing” (107). The second chapter of this section deals with *Choke* (2001) by Chuck Palahniuk. The analysis primarily focuses on the protagonist’s mother to reveal how Palahniuk represents her Alzheimer’s disease from a satirical point of view, “establishing the disease as a metaphor for American society and memory loss as a metaphor for cultural amnesia” (120). In order to illustrate her thesis, Garrigós explains the central role of the hospital in this text, which is perceived as a prison, while the patients themselves are seen as burdens for their families.

The last chapter focuses on two novels by Ruth Ozeki. Drawing on Buddhist beliefs and Assmann's four types of memory, Garrigós interprets Ozeki's rendition of Alzheimer's disease "as an example of the link between individual memory and cultural memory" (135). Moreover, she claims that Ozeki understands forgetting as a trait that is not inherently positive nor negative. For instance, when forgetting is related to the loss of transnational memories and the erosion of the natural world, it becomes a devastating catastrophe. Conversely, when forgetting involves the loss of painful memories and the omission of arduous aspects of one's life, it can offer the beneficial possibilities of a *tabula rasa* "for creating something new out of the erasure of the past" (135). In Ozeki's *All Over Creation* (2003), the memory loss of a Japanese wife and mother becomes an opportunity to reflect on family relationships and a "metaphor for the loss of connection with the natural world in a time of technological advances" (135). Then, in *A Tale for the Time Being* (2013), a novel where the protagonist is the daughter of the person with Alzheimer's, memory loss functions as a metaphor for cultural amnesia (2021, 143). Connecting the author's allusions to waves and the 2011 tsunami in Japan to the personal story of dementia in the protagonist's family, Garrigós observes that Ozeki seems to associate Alzheimer's "with topographical movements and historical disasters," episodes that imply forgetting and erasure (144).

All in all, Garrigós presents a strong and compelling critical study of the representations of Alzheimer's disease in contemporary U.S. literature. Its detailed, fruitful and thought-provoking analysis and the depth of its argumentation make this volume a must read for students and scholars interested in the manifold literary representations of dementia and their links to contemporary society. Thus, the author undertakes and fulfils the task of connecting the procedures of forgetting and remembering in contemporary writings preoccupied with the fragmentary, volatile nature of memories. Writing, then, becomes an act of preservation—an instrument to keep memory alive. As she states towards the end of her chapter on Block's novel, "writing is the monument for memory loss" (118).



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BOOK REVIEWS

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The New American West in Literature and Arts: A Journey Across Boundaries

Amaia Ibarra-Bigalondo (ed.)

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The *New American West in Literature and Arts: A Journey Across Boundaries* is a collection of essays whose common aim is to consider the American West from new viewpoints, “proposing a cross-cultural, two-way journey/revision of the myth as represented within its internal boundaries and across other geographical realities and diverse artistic disciplines” (6). There are, of course, other works whose aim is to re-examine the mythical American West. However, these are either focused on specific artists, like Paul Varner’s *Edward Dorn, Charles Olson, and the American West: Beatniks and Cowboys* (2020) or on a specific collective, like Winifred Gallagher’s *New Women in the Old West: From Settlers to Suffragists, an Untold American Story* (2021). Other such works aim to explore a particular medium, like Flavia Brizio-Skov’s *Ride the Frontier: Exploring the Myth of the American West on Screen* (2021). This collection offers a panoptic, complex and innovative approach to the iconic American myth as it blends several artistic manifestations such as literature, cinema or photography with novel considerations of the implications of the American West. Covering a wide scope of viewpoints, this collection reassesses preconceived myths of the American landscape introducing urban scenarios and giving voice to feminine and minority perceptions of the West. In a brief, it re-examines how this mythic space is differently portrayed by the often-ignored communities who helped to shape the American West.

The collection presents an insight into the transferability of the myth to other spaces (both physical and metaphorical), as it journeys to the rest of the American Continent and to European soil. This transferability is shown as malleable and multifarious, permeating various artistic forms, like phototexts or art exhibitions. Due to its innovative approach, its succinct presentation of diverging perceptions and portrayals of the West and its opening of new research paths through which to (re)consider one of the iconic elements in the American imaginary, this book is a must for academics wishing to explore pioneering visions of the West.

The New American West in Literature and the Arts is conveniently divided into three parts: “The West Travels across Myths,” “The West Travels across Boundaries,” and “The West Travels across Disciplines.” Despite its seemingly compartmentalised division, each part enhances the previous one, widening the scope of the conversation on the extent and repercussions of the myth.

“The West Travels across the Myths” provides a ground-breaking revision of the consideration of the American West as a mythical landscape. Chapter one serves a steppingstone for the remaining chapters. Cristina Garrigós’ “Forging the Future, Forgetting the Human, or What the Los Angeles Freeways Erased” considers how freeway constructions alter and erase memories, thus questioning our humanity. Garrigós notices how in Helena María Viramontes’ *Their Dogs Came with Them* (2007), manmade structures like freeways challenge the “reference to memories or construction of the collective imagery” (30). Indeed, according to Garrigós, the novel centres around a constant tension between remembering and forgetting; a forgetting imposed by the urban transformation Los Angeles suffered during the 1950s and 60s, which is epitomised in the many freeways built to cater for modernism but which destroyed the local community. As Garrigós concludes, “freeways are the scars of the earth” (32).

Aitor Ibarrola-Armedariz’ “Diasporic Native Americans in Sherman Alexie’s Short Stories” explores uncharted territory: the figure of the urban Indian. Based on analyses of Native American migration to urban spaces, Ibarrola considers Sherman Alexie’s portrayals of the Native American in urban contexts. Alexie’s characters find themselves forced to consider problems typically associated to urbanites like family, class or sexual affiliations. Ibarrola notices how faced with an urban space, “these characters downplay or enhance their tribal provenance depending on the assumptions and stereotypes that they suppose other urbanites may have of them” (46). Innovative in his presentation of urban Native American, Alexie—Ibarrola argues—exposes “the historical grievances and injurious preconceptions that Indians have often experienced” in different social situations (49).

“Nature, Environment, and Direct Action in the American West,” Gorka Bracerás Martínez’ analysis of Edward Abbey’s *The Monkey Wrench Game* (1972), explores another myth of the American West: the taming of wilderness. Abbey’s novel, Bracerás argues, incorporates an issue largely ignored in traditional depictions of the West: radical environmentalism (54). The landscape of the desert is the driving force in Abbey’s novel, to the extent that “the desert is what keeps everything in motion; it can be considered another character” (55). The destruction of this landscape brings the protagonists to take radical action in its defence. However, Bracerás notes how one of the most remarkable traits of the novel is its parsing of space, its appreciation of the West’s landscape, of “wild spaces that are literally the West and the contact and peaceful existence in the environment” (66).

A remarkable aspect of this part is the two chapters focused on the recovery of suppressed voices describing the West. Megan Riley McGilchrist’s “Mary Hallock Foote’s Reimagining of the woman’s West” and Paula Barba Guerrero’ “Crossing Time, Crossing Space” succeed in such recovery. Riley’s analysis of Hallock’s artistic production reveals how the latter’s original albeit unintentional depictions of the American West provide both readers with “the artist’s vision and the feminine understanding that nature was not simply to be conquered” (82) but loved. Guerrero’s examination of *Kindred* (1979), a slave narrative which uses the device of time travel to deal with the plantation period in America, unveils that space theory can be used to read collective trauma. In Guerrero’s view, such narrative devices allow for “communal healing through memory retrieval” (85), thus using literature to reformulate history. As a merge of slave narrative and science fiction, Guerrero claims, *Kindred* constitutes a new form of slave memoir in which “reading becomes the key to heal traumas” (98).

Part two, “The West Travels Across Boundaries,” explores how the myth of the West has been applied to different scenarios. Grouped under the subtitle “Continental Journeys,” the first two chapters explore the extrapolation of the myth of the West to the rest of the American Continent. Neil Campbell’s “New Blood Time Now” analyses how references to the American West are deployed by Jamaican writer Marlon James in his novel *A Brief History of Seven Killings* (2014). In so doing, Campbell argues, James has created “an alternative, layered narrative that complicates [...] such a mythic framework” (106). Georgina Simakou’s “Behind the Mask of Zorro” questions American adaptations of the anticolonial legend of Zorro like Johnston McCulley’s, as—Simakou counters—they seek to transform the hero “into a false rebel who is in truth a champion of the status quo” (128).

The second group, labelled “Intercontinental journeys,” aims to understand works starting in the West and expanding to Europe (and back). Matthew Cissell’s “Pynchon Stretches West to East in *Against the Day*” considers Thomas Pynchon’s only Western novel, contending that it is central to the author’s creative project, tying “together his other novels” (143). Pynchon’s novel, Cissell asserts, expands the concept of the West to Europe by overlapping “Western and working-class narratives” (143). Fiorenzo Iuliano’s “No Country for Young Men” maintains that landscapes are metaphors for “impossible desire and unsettled temporality” (148) in Gus Van Sant’s *My Own Private Idaho* (1991), a movie whose narrative unravels as the protagonists travel through the American Northwest and on to Italy. Abrogating the narrative of the West, Iuliano argues that the film’s protagonists’ main objective seems to be “making sense of their past and deciding whether or not to embrace futurity” (155). Esra Coker Korpez’ “*Exit West* to a Borderless Frontier” considers Mohsin Hamid’s novel *Exit West* (2017) in relation to the American perception of the West as “the myth of the ‘boundless’ frontier” (161), an open land for immigrants, a land of new beginnings. The migration apocalyptic California presented in Hamid’s novel, Korpez argues, represents a cosmopolitan frontier, “a cultural crossroads in the making, characterised by constant flux, uncertainty and encounters with the Other” (172).

The closing section in Part two, “Transcontinental Journeys,” interrogates the mutual influence of the American West and European narratives. Alfredo Moro Martín’s contention in “The Western Before the Western” that the genre “seems to be organized more around certain structural elements” (179) and can, therefore, be applied retrospectively to earlier narratives is fruitfully proven in his analysis of Scott’s *Waverley* (1814). His conclusion that such fiction can be labelled as “precursors of the Western, as pre-Western fictions” (189) opens the door for interesting future research. David Río’s “Beyond the Atlantic” embraces the depictions of the American West and the adaptation of the Western genre by European authors of French, Spanish, Catalan and Basque origin. Of special interest is his analysis of Bernado Atxaga’s *Nevada Days* (2018), and his claim that it “illustrates the increasing attention to city landscapes in post-frontier fiction” (201). Marek Paryz’ “Uncovering the Western” analyses the generic tropes of the genre in Agnieszka Holland’s 2017 film *Spoor*. Although Paryz acknowledges that connections to the genre in the film are not obvious, he manages to illustrate how Holland’s scenery depictions, the dichotomous configuration of characters or the usage of the merciless revenger “confirms the genre’s unique ability to handle a range of vital, culturally specific issues [...] relatable virtually across all borders” (219).

Part three is intended as a confirmation that the myth of the West permeates all artistic forms and genres. Audrey Goodman’s “Looking Beyond the West from the Dairy Queen” reflects on the work of photographer Meridel Rubenstein and poet Joy Harjo and how their phototexts represent a complex visualization of the U.S. West. Their work, Goodman sustains, creates “locations where people and places omitted from regional and global imaginaries can tell” (236) their stories. “Comanches in Spain!”, written by Juan Ignacio Guijarro González, explores the version of the American West offered in “The Illusion of the Far West” 2015 exhibit and the subsequent art catalogue published by the Thyssen Museum in Madrid. Through a consideration of the displays and the different reviews published by Spanish critics, Guijarro concludes that despite being heavily based on a nostalgic celebration of the myths of the American West, the exhibition clearly proved the American West “has travelled beyond itself and, as a result, metamorphosed into a truly transnational phenomenon” (250).

Jesús Ángel González’ “Genre Revision and Hybridity” asserts that, far from being removed from everyday presence, the Western as a television product is thriving, albeit in a hybridised form. Considering a broad range of productions, from Frank Scott’s *Godless* to Frank Darabont’s *The Walking Dead* or the more recent HBO production *Westworld*, González examines how the genre has evolved through time until its present hybridized state, remarking that “we can still speak of a “rebirth” of the West and the Western in twenty-first-century American television” (265), be it in Western or post-Western hybrid form. The closing chapter, Monika Madinabeitia’s “The Basque Far West”, expresses the necessity of referring to the myth of the West in the plural as “many myths [...] were created not only in the West but also about the West” (267). Madinabeitia uses the Basque case to explore her contention, analysing how the Basque diaspora created their own myth of the West, itself embedded in the larger myth of the American West. By examining Basque American artistic, musical and pictorial references, Madinabeitia argues that the Basque American has managed to “hold onto Basque ethnicity and [...] collective ethnic identity within a West that is inhabited by diversity” (276). This, Madinabeitia argues, dispels the idea of a single, univocal view of the American West.

Reading *The New American West in Literature and Arts: A Journey Across Boundaries* provides the reader with three important key elements: an innovative (re)vision of old tropes, new pathways for exploration and a panoptic approach to one of the oldest myths in the American imaginary. This combination sets it apart from other scholarly works. Its contribution to academia, its analytic rigour and its multivocal approach make it a reference work in the exploration of the American West.



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BOOK REVIEWS

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Modern Ecopoetry: Reading the Palimpsest of the More-Than-Human World

Leonor Martínez Serrano and Cristina M. Gámez-Fernández (eds.)

Leiden/Boston: Brill/Rodopi. 211 pp. ISBN:
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The volume *Modern Ecopoetry: Reading the Palimpsest of the More-Than-Human World* is a remarkable finding within the field of ecocriticism, since previous contributions have frequently overlooked poetry in their approaches, as editors Leonor María Martínez Serrano and Cristina M. Gámez-Fernández correctly claim (2021, 11). Many recent works focus exclusively in fiction, such as Feder (2021), who explores how meaning is negotiated in literary works in the Anthropocene; Bartosch (2013), who analyzes postcolonial fiction; Trexler (2015), who addresses Anthropocene fiction and climate change; Willmott (2018), in their exploration of the sense of wonder in literature, or Tidwell and Soles (2021) in their analysis of ecohorror as a new narrative genre. Other authors, such as Besson (2021), have tried to cover a wider range of literary genres in their ethical engagement with the planet, but their all-encompassing attempts are deprived of the necessary nuances and depth to be critically challenging. Authors such as Solnick (2017) or Menely (2021) have exclusively dealt with poetry, but the first only focuses on British and Irish examples and the second refers to climate allegories in texts ranging from Milton to contemporary times. Conversely, the present volume shows a transnational and contemporary inclination. For these reasons, we believe that this volume fills an important gap in the recent ecocritical production, contributing to expand the study of ecopoetry within the wider framework of environmental humanities.

The volume introduces an international team of collaborators with a welcome balance between men and women, some of them combining their critical output with the poetic practice. In fact, the volume presents the originality of including a poetic statement by poet and scholar Catherine Woodward as a coda of the volume. The volume also includes a

well-grounded introduction and three different sections which neatly structure the contents. The book closes with a thoroughly detailed index.

In terms of content, *Modern Ecopoetry* examines works written in the last decades of the twentieth century and, mostly, the first decades of the twenty-first century; all of them are examples of the increasing concern with the role played by neoliberalism, post-capitalism and neocolonialism in environmental destruction. The volume proves that poetry is an ethical praxis, even a form of activism, since its material reality creates discourses which project multiple meanings illuminating the connections between the human and the nonhuman. It also examines examples of poetic works in which humans are not presented at the center of creation, challenging readers to engage and be part of a more-than-human world and raising awareness of the urgent crisis unleashed by the Anthropocene.

Many poets addressed in Martínez Serrano and Gámez-Fernández's volume show the multiple intersections of ecocriticism, feminism and postcolonialism. They illustrate the creative potential of decolonizing the Western gaze towards the natural world. For this reason, we believe the volume could have benefited from a more substantial presence of non-Western voices, reduced to those of the Dalit poet Meena Kandasamy and the Pakistani-American author Zulfikar Ghose. However, in its attempt to give visibility to "less mainstream cultural contexts" (12), the volume approaches poetic voices which retain a peripheral status within twentieth and twenty-first century poetry.

The introduction, "Finding a Compass to a Commonwealth of Breath," is inscribed within the theoretical parameters established by fundamental scholars in ecocritical studies, such as Abram (2010)—who coined the term "commonwealth of breath" (2014)—or Buell (1995, 2001, 2005), and it summarizes different theoretical approaches to nature poetry as ecopoetry, elaborating a comparative analysis of the terms ecopoetry (Bryson, Gilcrest), Anthropocene poetry (Bristow), environmental and ecophenomenological poetry (Scigaj, Lidström and Garrard) and unnatural poetics (Nolan).

The editors highlight "the usefulness of poetry in the face of the rampant destruction" of the Anthropocene (1). They observe that nature has always been a thematic axis in literature, but environmentalism has changed the perspective and has introduced a sense of duty and responsibility in its representation. Martínez Serrano and Gámez-Fernández draw from J. Scott Bryson's inclusive definition of ecopoetry as a mode of nature poetry marked by an ecological perspective, humility in the relationships between human and non-human and skepticism towards an overtechnologized world. In addition, for the editors, "ecopoets are place-makers" since they raise awareness and create affective bonds between peoples and settings in a new sense of community (4). They also make a clear statement about the emancipatory power of poetry. Following Felstiner (2009), they maintain that poetry can really save the earth by raising individual awareness in the face of climate crisis.

Part 1, "Belonging: The Sacred Sense of Place" explores several modes of belonging and communion with earth in the ecopoetry of Spanish poet Claudio Rodríguez, Welsh poet Dylan Thomas and Canadian poet Robert Bringhurst. The author of the first chapter, María Antonia Mezquita Fernández, affirms that hers is the first attempt to analyze Claudio Rodríguez's poetry side by side with Dylan Thomas's. Her original comparative approach sheds light on Dylan's influence on the Spanish poet through common themes such as nature as sacred, humanity's position in nature and the natural cycle of birth and rebirth, among others. In the second chapter, one of the editors, Leonor María Martínez Serrano, delves into the undeniable presence of the natural world in Bringhurst's "environmentally-sensitive" poems "Finch" and "Birds of the Water" and his imitation of the polyphony of voices and non-anthropomorphic presences of the world (2021, 43). Martínez Serrano aptly argues that these poems illustrate Bringhurst's humble ecocentric ethics, extensive to the rest of his production, in which notions such as polyphony, meditation and community with the wild and the nonhuman are central.

Part 2, "Stubborn Materiality and Environmental Poli(e)t(h)ics" engages, from the very title, with the political and ethical commitment of ecopoetry. Its three chapters deal with matter and material relations of the poetic language and the natural world by examining the works of three U.S. and British poets. The third chapter, by Matilde Martín González, analyzes Lorine Niedecker's reflective poems "Wintergreen Ridge" and "Paeon to Place" from the framework of material ecocriticism as defined by Iovino and Oppermann (2014). For Martín González, Niedecker's poetry is built as a material place where nature is approached and linguistically constructed, free from human supremacy. Chapter 4, by scholar and poet Heather H. Yeung, explores poetic materiality, temporality, landscape and voice in the poetry of Alice Oswald. For Yeung, Oswald mingles the "material and embodied environments" with a poetic style characterized by "songliness" and "patterns of flow" (91) such as textual variations, multiple voices and recurrent speech patterns. Through vocalic and textual spatialization, Yeung argues, Oswald approaches landscape from a non-anthropocentric position, acknowledging its polyphonic nature. The second section closes with Esther Sánchez-Pardo's essay on Juliana Spahr's political ecology. Sánchez-Pardo analyzes the material and linguistic use of the collective and democratic "we" in Spahr's *When Well There Now* (2011) as a device to create a communal identity based on Spahr's notion of "connective reading." Sánchez-Pardo also underlines how Spahr's literary practice and activism, together with her interest in materiality and diversity, are combined in her support of local species, celebrating nature as a rhetorical and political space for commonalities and

differences (2021, 128).

Sánchez-Pardo's chapter serves as a bridge with Part 3, "Postcolonial Resistance and Neoliberal Toxicity," which presents three chapters under the theoretical lens of postcolonial ecocriticism, alluding to environmental destruction and the possibilities of a non-toxic language and culture of ecology. In Chapter 6, Rabia Zaheer and Aamir Aziz decipher the postcolonial ecopoetics in Zulfikar Ghose's poetic works. The authors analyze neocolonial subjugation, "thanatopolitics" and "toxic discourse," among other concepts, in Ghose's poetry as a way to illustrate the destructive present and raise environmentalist awareness. Zaheer and Aziz's chapter is, compared to the rest of essays, overambitious in its use of critical theory: although all the mentioned authors are pertinent (Buell, Braidotti, Crosby, Shiva, Huggan and Tiffin, Mbembe, Rivero, Steva, among others) the list of terminology and concepts addressed is far too extensive to allow for a slow-paced and in-depth critical reading. Their essay, however, pinpoints important aspects of Ghose's poetics, such as the connection between colonial violence, neocolonial control and trauma with identity, toxicity and the destruction of nature, engaging "in contemporary debates on exploitation, biopolitics, warfare and imperialism" (148). In Chapter 7, Cristina M. Gámez-Fernández, one of the editors, studies the volume *Touch* (2006) by Dalit author and activist Meena Kandasamy, by exploring the concepts of *vernacular landscape* and *official landscape* (drawing from J. Brinkerhoff Jackson). Gámez-Fernández describes Kandasamy's poems as a revisionist retelling of natural motifs and symbols in traditional Sangam literature by exploring the links between oppression and land and showing how "unequal human relationships are poetically depicted both in private, malleable and public, rigid landscapes [...] to populate her lines and create a fresh approach to the literary tradition she imbibed" (166). The last chapter in the section, by Stephen Hock, refers to Michael Robbins's *Alien vs. Predator* (2012) and *The Second Sex* (2014) as examples of an aesthetics of ecology in their use of recycling and bricolage as poetic motifs. Through his playful use of allusion and intertextuality, Robbins's works show, according to Hock, a poetics of recycling and an ecological ethics evoked through "the analogy between poems and renewable natural resources" (173).

The volume closes with an evocative coda, a poetic essay by poet and scholar Catherine Woodward, definitely one of the highlights of the book. Woodward discusses the environmental aesthetics in her own poetic practice and her attempt to avoid anthropocentric (im)positions while writing a version of the natural world. Woodward powerfully describes the paradoxes she confronts as a practitioner of poetry: celebrating nature as a poet and yet being complicit of its crisis as a human being, cultivating faith in poetry and yet acknowledging its futility. For her, ecopoetry is "a strategy for living in the crisis" (191), not a way of solving such crisis. A crucial lesson surfaces from her humble ethical stance: "Poetry is, after all, something, rather than nothing" (204), and therefore preferable to apathy, even if it cannot subvert the crisis of Anthropocene.



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BOOK REVIEWS

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A Multimodal Approach to Challenging Gender Stereotypes in Children's Picture Books

Arsenio Jesús Moya-Guijarro and Eija Ventola (eds.)

London: Routledge. ISBN: 9780367703592

This book comprises the work of various researchers in the area of multimodality and children's picture books addressing gender issues. These contributing authors' purpose is to examine how *representational*, *interpersonal*, and *textual* meanings are construed in picture books by means of both text and image, which, at the same time, draw from the available choices afforded to writers and illustrators when they render meaning. When analysing these strategies employed to create meaning, they focus on the construction of the representational meaning and gender as the subject matter (*representational metafunction*), the communication at an intradiegetic level and between the protagonists and the readers (*interpersonal metafunction*), and the coherence achieved by intertwining text and image with informative purposes (*textual metafunction*) (Halliday 2004; O'Halloran 2004; Kress and van Leeuwen 2006; Moya-Guijarro 2014; Painter, Martin and Unsworth 2013). Taking all this into account, the last aim of the book is to analyse how the combination of picture and text that creates meaning should not be interpreted as separate unrelated pieces. This approach is in line with Painter et al. (2012) in that picture books are perceived as serious bimodal or "bisemiotic" forms of text that convey meaning by displaying visual and textual choices (2). Therefore, images are considered to have a key role in shaping the target readers' understanding of a specific topic—in this case gender—and its further internalisation. This book encourages addressing controversial and challenging topics, such as violence, death, etc., in children's picture books from an early stage of their lives since these are part of our reality and should therefore be covered.

A Multimodal Approach to Challenging Gender Stereotypes in Children's Picture Books, edited by A. Jesús Moya-Guijarro and Eija Ventola, contributes to previous bibliography by identifying and filling an important gap in related prior studies, such as Knowles and Malmkjaer (1996), Wharton (2005), and Sunderland (2012)—who have chosen content

issues as their main focus and generally belong to the realm of literature. Conversely, this book opts for interdisciplinarity and combines literature and linguistic theories to provide an in-depth and varied analysis that delves into different fields of knowledge. Furthermore, there are few studies that have chosen to consider verbal, visual, and multimodal tendencies in these types of narratives as their subject matter—let alone their unified combination to create theme and convey meaning, which challenges gender stereotypes and presents “non-traditional” families.

Nowadays, the number of male and female characters is similar in terms of quantitative analysis, however, a close examination reveals that male characters are still more prevalent in picture books. These characters are then strengthened through the use of linguistic resources. Past studies have also revealed that, traditionally, long-lasting male and female stereotypes used to shape a character’s personality, behaviour, preferences, etc. and it was not until 1983 that stories challenging gender stereotypes and showing same-sex families were published (4). The first published book addressing gender issues was *Jenny Lives with Eric and Martin*, written by Susanne Bösche and illustrated by Andreas Hansen. Until then, children’s books would only portray “traditional” families.

As for the methodology, the contributors of this book have mainly carried out their studies based on a specialised corpus that varies from researcher to researcher—a collection of picture books that specifically deals with gender stereotypes at one level or another. According to Moya-Guijarro and Ventola, an “important aspect that primarily determined their selection was that all the stories defend freedom and social acceptance, independently of people’s preferences” (7) and hence successfully depict a reality whether or not this complies with an individual’s set of beliefs. They approached the selected corpus by means of different theoretical frameworks, predominantly systemic functional linguistics (Halliday 1978, 2004), appraisal theory (Martin and White 2005), multimodal social semiotics (Kress and Van Leeuwen 2006), and systemic-functional multimodal discourse analysis (O’Halloran 2004), which provided the necessary tools to fulfil their aim: analysing how the choices made in the semiotic systems (visual and verbal) create meaning. In addition to linguistic description, these theories also consider social contexts and culture as basis for the range of possibilities available. Therefore, thanks to this interdisciplinarity, the book helps broaden the knowledge of how meaning is created in picture books by examining the different strategies illustrators and writers use and how together, they create a unified meaning. For this reason, the content of this book will be of interest, especially to students and researchers in the fields of multimodality, systemic functional linguistics, etc. but also to those in the areas of gender studies, children’s literature, and teacher training since they could also benefit from this in-depth analysis of picture books to further convey all their meaning.

This book is structured into a very detailed and self-explanatory introduction followed by thirteen chapters organised into three parts. The chapters are independent studies conducted by the contributors and fall into the broad categories they address. This is to say, although all studies address subject matters of non-traditional families or gender categorisation, they each vary in terms of both analytical and theoretical frameworks. Part I, “Stories Portraying Boys Who Challenge Gender Stereotypes,” consists of chapters two–five. The first four chapters underscore a message of gender acceptance and promote a positive message (38) about gender roles since these are not seen as “fixed” but rather as “flexible” (65). Similarly, chapter four’s results indicate that individual feelings, a sharing-fostering environment, and non-binary gender acceptance should be paramount (84). Chapter five shows how the author’s selected corpus reveals that there are signals that still “communicate traditional meanings in ways that dispute the movement beyond the fixity of gender classifications that being transgender implies” (102). By noting this, Nodelman spots that there are still unconsciously made decisions that seem not to agree with the picture book’s aim, which is to transmit equality.

“Part II: Picture Books Featuring Princesses and Girls Who Do Not Conform to Female Gender Stereotypes” comprises chapters six–nine. The findings in chapter six are in line with those of chapter five in that they both conclude that messages are usually misleading, as they more often than not, promote the idea of the traditional female figure instead of challenging it, which is the ultimate purpose of the picture book (123). On the contrary, the studies presented in chapters seven, eight, and nine reveal that—as far as their individual corpora are concerned—ideas of women’s empowerment, gender equality, and self-pride impregnate the pages and thus embrace and depict progress.

The last four chapters of the book address “Visual Narratives Portraying and Challenging the Concept of Traditional Family.” Chapter ten shows how the analysed data revealed that authors still have a preference for portraying conventional family roles—and it also invites the readers to reflect upon the differences when comparing it with the 21st-century family types (210). Conversely, chapter eleven acknowledges more LGBTQ+ parenting although this is less prominent and usually carries traditional man/woman social norms (233). It is not until chapter twelve that readers find that, when studying the combination of visual and textual strategies, it is the former that “strengthens the meaningful, non-stereotypical, and inclusive depiction of families and the self” (264). Chapter thirteen introduces a family who is inclusive and promotes non-traditional and non-stereotypical views of this social construction (303).

A Multimodal Approach to Challenging Gender Stereotypes in Children’s Picture Books offers new insights into the world of picture books by analysing them through a multimodal perspective that does not exclude any semiotic system used to

create meaning. In doing so, the contributors of the book have shown how paramount it is to take into consideration both wording and illustration. Despite their increased visibility, our 21st-century, western society seems not to have utterly assimilated gender issues. For this reason, this book could be enriching for teachers and researchers, mainly those interested in multimodal analysis, gender studies, and children's literature. More importantly, it could be extremely useful for parents who read to their children, as this could increase the latter's visual and verbal literacy as well as instil gender inclusion and equality in them from early stages of life.



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BOOK REVIEWS

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Exile, Diplomacy and Texts: Exchanges between Iberia and the British Isles, 1500-1767

Ana Sáez-Hidalgo and Berta Cano-Echevarría

Brill: Leiden, 2021. ISBN: 9004273654

For over a decade, Brill's *Intersections* series has offered approaches to early modernity which are both interdisciplinary and, in all but a few instances, transnational. *Exiles, Diplomacy and Texts*, edited by Ana Sáez-Hidalgo and Berta Cano-Echevarría, builds nicely on the series' strengths by contributing to the ongoing and largely archival reconstruction of early-modern contacts and exchange between Iberia and the British Isles. As in any study of the topic across the centuries from the Tudors to the long Napoleonic conflict, the collection gives pride of place to diplomacy and recusancy, but it also touches on warfare and piracy; and while *Exiles, Diplomacy and Texts* casts new light on what might be thought of as first-hand contacts close to or in the name of state power—in the peripatetic career of the Jesuit Robert Persons, for example, or the various phases by which the 1604 Treaty of London was negotiated, made good, and performed—it also takes up cases of subjects who were in some way ancillary to their sovereigns, whose very existence belied what the editors call the “overly simplistic binaries of the Anglo-Spanish” axis (2).

The collection is clearly informed by a number of developments in recent scholarship. Peter Burke's *Exiles and Expatriates in the History of Knowledge, 1500–1700* looms rather large, as do broad approaches to the nature and work of diasporas (Quayson) and networks (Ferguson). But the editors call particular attention to scholarship by O'Connor and Chambers on the institutions of diasporic British and Irish Catholicism; and to Goring, Davies and Fletcher on early modern news. From the outset, Sáez-Hidalgo and Cano-Echevarría contrast exchange with more traditional notions of strict alterity and confrontation: their aim is to supplement rather than erase a historiography based on the simplest facts of geopolitics, doctrine, and ecclesiastic governance. British and Irish Catholics abroad needed to be *of* their homelands without being *in* their homelands: they constituted both diasporas and networks, though subject to hierarchies. Yet the

very fact of alterity in the wake of the Reformation, and the recusants' need for secrecy (which MacCulloch famously compared to the closeted life of Benjamin Britten as a gay composer in the twentieth century), meant that information networks in both print and manuscript contributed to a contingent public sphere. Finally, diplomatic missions made for exchanges of visual and material culture, as well as performance.

The collection sorts work on these foci into sections on “Encountering the Other,” “Narrating the Other,” and “Reading the Other”. In the first, Glyn Redworth takes up the visual traces of a footnote to Phillip II's forty-odd months of *jure uxoris* rule in England and Ireland: the role played by an English army in the Habsburgs' 1557 Picardy campaign, spun in later Whig historiography (and in some Spanish sources) as awkward and inconsequential. With Susana Oliveira's contribution the focus shifts to the subtleties of Anglo-Portuguese diplomacy in the 1560s, with an emphasis on the ambassadorial embodiment of sovereign authority as a kind of “exterior painting”. Her account of Thomas Wilson's mission to Lisbon in 1567–68 dovetails with other contributions in discussing Wilson's books and the Inquisition, against a backdrop of both Protestant and recusant English communities in Portugal. “Encountering the Other” is rounded out by Thomas O'Connor's excellent “Irish Captives in the British and Spanish Mediterranean,” which supplements Linda Colley by looking at a population which moved “opportunistically across, as well as within, imperial systems” (55). In documenting how “Irish captives crisscrossed British and Spanish spheres of influence” (57) O'Connor is careful to note that the “civil disadvantaging of Irish Catholics” (70) entailed their taking up the least desired roles in both imperial projects, and (at least initially) standing the least chance of redemption.

“Narrating the Other” opens with Cano-Echevarría's essay on the making of what she terms the “White Legend”—the portrayal, for the benefit of Spanish readers, of England as a land whose Catholic population had been taken captive by a Protestant political class. Cano-Echevarría's close reading of the Thomas Creswell's Spanish biography of the English Jesuit martyr Henry Walpole, executed for treason in 1595, is followed by a briefer discussion of a 1605 chapbook, the *Relación de las pazes*, which spun the Treaty of London as a guarantee of English Catholic renewal. Rui Carvalho Homem turns to another sort of reporting, Pinheiro da Veiga's account of Lord High Admiral Howard's time in Valladolid at the head of 700-strong English embassy, in Part 1 of the *Fastigina*, arguing that the text constitutes “a key delineation of some of the national images (both auto- and hetero-)” which “manifest themselves relationally as representations of the Portuguese, Spanish, and English exhibit their mutually defining power” (127). Uniquely in the volume, the central section of Carvalho Homem's chapter is much more about Portuguese self-understanding against the backdrop of the Castilian and English national characters, rather than the contrast between the other two. Tamara Pérez-Fernández closes the section with a comparative and very thoroughly contextualised study of the accounts of the fall of Granada in chronicle histories by Holinshed and Edward Hall, documenting the trans-linguistic reach of Spanish “propagandistic strategies” (147) and, in the former case, a possible and surprising Privy Council intervention to render criticism of Catholic ceremony milder in the 1587 edition. “Reading the Other” returns to the events of 1604–5 in Mark Hutchings' “Diplomacy Narratives as Documents of Performance,” a reading of Robert Treswell's account of Howard's mission to Valladolid. Hutchings makes three points: Treswell's *Relation of Such Things* may be read as “essentially an elaborate, extended sequence of stage direction; in other words, as a record of performance” (214); printed theatrical texts should be understood as “a starting point...for a vicarious experience of performance through the act of reading” (225); and, most suggestively, the dullness or “plainness” of a text such as Treswell's asks of us a “recalibration of value”—a stepping away from literariness as grounds for interest or engagement. In admitting that some of his claims might be considered “outlandish” (225) in a volume that otherwise never remotely suggests the word, Hutchings inadvertently points to his argument's having little to do with the concerns of his co-authors, though his topic is germane to theirs.

While the collection's many departures from the usual foci on early-modern and eighteenth-century Anglo-Spanish studies are fascinating, it is in book history and among Jesuits that *Exiles, Diplomacy and Texts* makes its strongest case for the importance of diasporic networks. In a chapter which complements both Bas-Martin's *Spanish Books in the Europe of the Enlightenment* and my own work on library formation at the Royal Scots College, Marta Revilla-Rivas takes up manuscript records of the Valladolid English College Library in 1767, as catalogued in the wake of the expulsion of the Society of Jesus. Identifying the works is itself a challenge, and one taken up admirably by Revilla-Rivas, as the cataloguing was undertaken without a knowledge of English and the titles are distinctly garbled. While the library was rich in English holdings by institutional Spanish standards, its stock was old. The College could boast what would become the world's most famous English-Spanish book—the Valladolid Second Folio, now at the Folger Shakespeare Library—yet the tally of non-religious titles comes to a mere thirteen, including works by Jonson, Milton, Sidney, and John Speed. This raises two questions. Firstly, why had the richest, largest, and best connected of the Anglophone recusant colleges failed to or chosen to freeze its English holdings, with one exception, after 1700? The Scots College in Madrid, inventoried the same year, held both more titles, more recent titles, and more non-religious titles. It cannot have been a matter of English print not arriving with travellers and new exiles, for Spanish collections abound in eighteenth-century English survivals from family rather than institutional libraries, especially those of such Hiberno-Spanish families as the Butlers of Málaga and Cádiz. Secondly, how did the collection evolve in the years between the coming of the first secular English rector, Philip Perry, in 1768 and the disruption of College life by the events of 1808? The libraries of the Irish College at Salamanca and of the Scots College, by then also in Valladolid, acquired considerable and highly varied English print in that period.

Would this also be the case for the English College?

Lastly, Ana Sáez-Hidalgo, whose distinguished output has done much to enhance our understanding of the cultural and intellectual history of Valladolid's English college over two periods of great interest—at the turn of the seventeenth century and the later eighteenth—employs the techniques of book history to offer a case study of textual repurposing. As part of the ongoing work on the English holdings at the Escorial Library, Sáez-Hidalgo takes up a Protestant “reformulation” of Robert Person's *Christian Directory* not only as re-writing, but as a site of scribal, recusant contention in the Escorial copy's heavy annotation and attenuated deletions. That is, the text was born Catholic, made Protestant, and reclaimed by a Catholic reader. Sáez-Hidalgo extends her analysis to the Library's segregation of “forbidden books” in a “high chamber”, despite some of the titles' being thoroughly, orthodoxically Catholic—indeed, part of the print output of the very diasporic institutions Persons did so much to foster.

If there is a drawback to work across the disciplines, even allied disciplines, it is the likelihood that assumptions about readership and scholarly conventions will carry over from one's usual practice: and this makes for the occasional hiccup in *Exiles, Diplomacy and Texts*. Redworth uses “pioneer” in the military sense without a gloss. Oliveira provides the originals for her translations of primary sources in footnotes, while Carvalho Homem juxtaposes both in block quotations in the body text. One is briefly not sure where to look. And one contribution occasionally reads like an unresolved tussle between author and copy editor, e.g. “This fact might be also help to explain the absence of English books on scientific and technical books” (199). One wonders if Brill's normally high standards were compromised by the lockdowns of 2020, as the volume suffers from more than a few typos and missing words.

But these are mere quibbles. *Exiles, Diplomacy and Texts* is an ambitious collection with a long shelf life ahead of it, and a welcome, signal collaboration between very senior scholars (Carvalho Homem, O'Connor) and an ECR (Revilla-Rivas). The four articles by members of the Department of English at Valladolid are testament to a series of research projects grounded on thorough, careful recuperative work, both book historical and archival. The framework is current without being modish, and the echoes across fields—theatre history and diplomatic history; print culture and manuscript culture—are highly suggestive. It deserves and should find an appreciative, engaged, and one hopes wide readership.

BOOK REVIEWS

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Poder y monstruosidad en la narrativa de Margaret Atwood

Pilar Somacarrera Íñigo

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In the contemporary imagination, power relations as well as the actors involved have undergone a teratological turn. Representations of individual and collective bodies in extant narrative products are intent on showing how individuals and their social formations can not only be monstrous in themselves but engage in monstrous relations that hinge on an unequal exertion of power and on an unequal consideration of their physical, embodied realities. These differing valuations, in turn, shape the imaginary configurations of the lived experience of being-individual and being-society and influence their actualization, solidifying the place of monsters in popular culture as they become increasingly present and recognizable, familiar metaphors for an array of social concerns that ranges from the Frankensteinian lineages of genetic engineering to the blood-sucking mechanics of managerial power and their hold over precariat power relations. Monster figurations, following their etymological roots, are able to *demonstrate* what is abject or uncanny within discrete and communal bodies as well as in their engagement within and without each other, and so are variously used by authors as “umbrella signifiers”—capable of acquiring a number of different, often contradictory, meanings—to explore the darker depths of human inter-action.

In *Poder y monstruosidad en la narrativa de Margaret Atwood* (2021), Pilar Somacarrera offers an overview of how the Canadian author has used teratological figurations to flesh out some of the more gripping concerns in contemporary discourse, including immigration, gender inequality, climate anxiety, corporate capitalism, and the ethical perils of technoscientific advancement. The book’s theoretical background is primarily sustained by Jeffrey Cohen’s theses on monster theory (1996), which explore the monster paradigm as central to contemporary cultural representations well beyond the confines of philosophy or academic criticism, which have concerned themselves with teratology for centuries, into the popular imaginary. Somacarrera picks up on this teratological *Zeitgeist* and aspires to write a book that will spark the public’s interest and be accessible to readers outside the academia who are intrigued by narratives and representations of monsters in contemporary fiction, where Margaret Atwood’s work is not to be found lacking. Somacarrera journeys through Atwood’s fiction to find monstrous settings and characters and dissects how they and their relationships are portrayed in light of Cohen’s theses, which imagine monstrous bodies as cultural, slippery, liminal, threatening, attractive, and inescapable. The ubiquity of monsters bears testament to their importance, and so justifies the existence of a monograph solely devoted to elucidating their impact, as well as that of their role in power structures, in the work of one of the most widely-recognised authors of the present day.

Poder y monstruosidad offers an exceptional introduction to Margaret Atwood's narrative works as well as her person from a familiar cultural perspective. In consideration of Margaret Atwood neophytes, Somacarrera has devoted the first chapter of her monograph to introducing the Canadian writer and situating her work critically based on Atwood's understanding of the notions of monstrosity and power, which are influenced by her upbringing and education as well as her interest on Gothic literature. For readers intrigued by Atwood's corpus and those with academic interests, such as university students, Somacarrera also supplies an extensive bibliography covering general bibliography, critical theory, and Margaret Atwood studies, as well as more informative material suited to a general audience.

In critical scope as well as in its endeavour to bring Margaret Atwood's work closer to the uninitiated, Somacarrera's monograph on power and monstrosity continues the work of her now regrettably unavailable volume *Margaret Atwood: Poder y feminismo* (2000). Her present book follows up on the exploration of Margaret Atwood's preoccupation with power—where it resides, who may wield it, and to what ends—, which has been a constant of the latter's career. It also takes up Somacarrera's analysis of feminism in Atwood's works with a renewed theoretical focus, as *Poder y monstruosidad* is able to explore representations of gender in light of the monster paradigm. As Rosi Braidotti has illuminatingly laid out (1997), monster figurations have influenced the conception of womanhood across history, particularly as it ties to the biological female's ability to conceive and carry a child. For the male imagination, this ability seems to have begged, as Braidotti has explained and Atwood repeatedly illustrated, the control of female sexuality and encouraged man's fantasies of replicating and appropriating woman's creative capacity, with consequently monstrous results. In Chapters 2 (“El monstruo como estrella de la cultura contemporánea”) and 3 (“La mujer como creación monstruosa”) of her book, Somacarrera explores, precisely, how the female body has been construed as monstrous, joining feminist scholarship to Jeffrey Cohen's theses in an analysis of Margaret Atwood's *The Edible Woman* and *Lady Oracle* that reads their protagonists insofar as two central subjects of the novels, food and maternity, relate to their existence as women.

Chapters 4 (“Naturaleza y monstruos del mesozoico”), 5 (“Dobles y vampiras en Toronto”) and 6 (“Monstruos de la historia”), while still holding space for an analysis of gender, revolve around the representation of monstrous power relations in light of Canada's national history and narrative identity. In her book *Survival* (2012/1972), Atwood set the foundations for an important string of criticism in Canadian literary studies that continues to this day by identifying some of the main national cultural myths repeatedly surfacing in Canadian literature, like the monstrous wilderness or the failed promise of immigration to the country. These would all influenced by an undercurrent of survival, a constant preoccupation in the national imagination that steeps into every one of its cultural obsessions. Although, as Atwood has admitted (2012, xxii), changes in Canadian literature in the last 50 years now would require that some of the chapters in *Survival* be rethought or rewritten, nevertheless several of the myths she identified as central to the Canadian literary identity have found their way into her novels. Somacarrera connects the themes of Gothic nature, immigration, threatening women, and others with Canada's national history and narrative preoccupations in an analysis of novels such as *Surfacing* (1972), *The Robber Bride* (1993) or *Alias Grace* (1996), and untangles the auto/biographical threads whereby some of these narratives hang. These, Somacarrera points out, offer the author opportunities for recuperating and reconsidering Canadian national history and reassessing the role of some actors, for instance women, in the national narrative, giving space for more nuanced tales that acknowledge the more obscure dualities in imagination of both citizens and country.

Margaret Atwood's compulsion to write about actual historical events has naturally evolved into the genre that has mostly occupied her novels in recent years: speculative fiction. Because of her fixation with documented history and scientific possibility, her novels have often been labelled as prescient, a fact which does not escape her post-apocalyptic trilogy *MaddAddam* (*Oryx and Crake*, 2003; *The Year of the Flood*, 2009; *MaddAddam*, 2013). In Chapter 7 (“Pandemias, posapocalipsis y lo posthumano”) Somacarrera takes stock of the three *MaddAddam* novels from three of their thematic foci. Surely one of the first authors to publish in that regard, she astutely joins the analysis of Atwood's post-pandemic world with a consideration of our very own, extradiegetic pandemic reality, at the same time embracing current trends in critical theory that examine Atwood's works of dystopian fiction from the perspective of present philosophical debates on the posthuman. With this, Somacarrera's study gains renewed theoretical strength and situates itself as one of the most up-to-date resources on Margaret Atwood criticism, tackling such pressing topics as climate change, disease, and ethical futures in an illuminating overview of some of the most complex books in Atwood's production.

Somacarrera closes her study with Chapter 8 (“Monstruos del poder”) which, from its very title, very clearly marries the main concerns of the book. The chapter takes a look at how power structures have the ability to designate what counts as monstrous within its confines and, in the wielding of such authority, have the potential to become monstrous themselves. It also considers how two persistent preoccupations of Margaret Atwood's work, namely gender and politics, are of necessity intertwined in the interplay of monstrosity and power, two realities which Somacarrera and Atwood show to be, too, mutually inextricable. For this, Somacarrera explores those works of Atwoodian speculative fiction that more clearly occupy themselves with the monstrous implications of power in times of crisis for state or state-like formations, namely *The Handmaid's Tale* (1985) and its sequel *The Testaments* (2019), and *The Heart Goes Last* (2015). Somacarrera exposes the teratological link joining the female and the state bodies by focusing on analysing, in the

books, the monstrous consequences of using power structures to control women's sexuality. Her ability to trace such an important thematic line from *The Handmaid's Tale* to *The Heart Goes Last* and *The Testaments* makes readers privy to the care and consistency with which Atwood's narrative has developed in her career as a novel writer, which spans over 50 years and which Somacarrera's monograph has deftly laid out for new and old readers.

Pilar Somacarrera's admiration for Margaret Atwood and her extensive knowledge on her subject are palpable in the care with which she examines the Canadian author's work. The breadth of her analysis is also of note for a short monograph, which shows her familiarity with the material. On the one hand, Somacarrera explores the link between the more traditional preoccupations of Canadian narrative within Atwood's novel corpus in regard to power and monstrosity. On the other, she addresses the latter's work in light of currently relevant thematic and critical themes, such as the COVID-19 pandemic and posthumanist critical theory, respectively. All of this she manages without losing the informative spirit of her monograph, resulting in a book that is at the same time pertinent, rigorous, and approachable. While Atwood scholars will appreciate the currency of Somacarrera's critical perspective, the general public will gain comprehensive access to the Atwoodian corpus and some of its recurring themes, the consideration of which becomes more pressing as they reveal the teratological turn of the times.



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BOOK REVIEWS

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Reimagining Ireland. Trauma and Identity in Contemporary Irish Culture

Melania Terrazas Gallego (ed.)

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In one of the editions for the *Visions and Revisions: Irish Writers in their Time* series, Anne Enright expressed her discomfort about being interviewed as an Irish writer instead of as a woman writer (Bracken and Cahill, 2011). Like many other Irish artists, she may have felt uncomfortable about being represented solely on the grounds of her Irish identity, as if one could not be Irish and something else at the same time. In reference to this matter, Enright comments ironically: “But you know, I am a woman, sometimes, for weeks at a time, and I am only Irish of a Tuesday” (14). Enright is not mentioned in *Trauma and Identity in Contemporary Irish Culture*, but she is a contemporary of many other writers, musicians and filmmakers who are contemplated in this volume. All share the opinion that the stereotype of the identity of Irish citizens needs to be revised because it does not represent the majority of the Irish people. The *Reimagining Ireland* volume brings together twelve chapters that assess how social and historical discourses on identity traumatized and silenced many voices throughout Irish history. The book is divided into five main sections, and includes some reflections made by the eclectic artist Emer Martin, as well as a poem by and an interview with Pat Boran.

The first section, “Literature and Film”, opens with Asier Altuna-García de Salazar’s chapter “From Undoing: Silence and the Challenge of Individual Trauma in John Boyne’s *The Heart’s Invisible Furies* (2017)”. It brings to the fore Boyne’s main point about the necessity of listening to the oppressive and silencing abuses of power institutions and the social structure that stands behind stories of personal trauma. On a more positive note, the chapter also focuses on how subjects who have experienced psychological turmoil try to move past their traumatic experience and memories towards a brighter future. In Altuna-García de Salazar’s opinion, Boyne’s choice of an Irish gay man as the main character of his work represents the need of reevaluating heteronormative identity in Irish society as it calls for a more inclusive conception of masculinity –not only in Ireland, but in the world.

The second, chapter, “Trauma and Irish Female Migration through Literature and Ethnography”, written by María Amor Barros-del Río, compiles ethnographic research and examples from contemporary literature in order to show that

migrant experiences of Irish women share a sense of uncertainty about the future. This chapter underscores how most of these experiences were bound by the lack of social and economic prospects in the home country. It also places an emphasis on the hardships endured by the women during the trips on the boats, where molestation and violence were recurrent. This issue is not much explored in National Folklore Collection archives; however, it is represented in a very careful way in fictional form. Barros-del Río concludes by stating that further research about healing from trauma must be carried out. Ruth Barton's chapter, "Avenging the Famine: Lance Daly's *Black'47*, Genre and History", provides an analysis of *Black'47*, a notoriously successful film among the Irish which discusses the trauma of a soldier who returns to Ireland to find it destroyed by the Great Famine. Barton draws attention to the fact that this movie breaks from the usual association with loss that the Famine is commonly linked to. According to the author, the Famine is one of the foundational traumatic narratives of Irish identity, which has been ignored probably as a result of the shame of victimhood. For decades, the Famine was readily associated to images of widow mothers unable to feed their offspring, whereas the experiences of men were rarely accounted for. *Black'47* provides a more liberal vision of the issue, depicting an Irish man who avenges his family on British tyranny, thus remasculinizing the Famine.

The second part of the book comprises two chapters on memory and digital archives. The first one, "Reflection on Trauma in Prisons Memory Archive: How information Literacy, Human Experience and Place Are Impacted by Conflict", by Lorraine Dennis, is based on an exploration of audiovisual recordings of the Prisons Memory Archive (PMA), which researches the interactions between memory, place, and trauma. "From the Maze to Social Media: Articulating the Trauma of 'the Blanket Protest' in the Digital Space", by Patrick J. Mahoney, in turn, presents social media as a therapeutic resource for ex-prisoners who can expose their traumatic experiences by analyzing the effectiveness of the Blanketmen page.

The Military Service Pensions Collection (MSPC) is the main focus of the third part of the book, titled "History". In "The Women Who Had Been Straining Every Nerve': Gender-Specific Medical Management of Trauma in the Irish Revolution (1916-1923)", Siobhra Aiken exposes how diagnoses and treatment of post-traumatic stress disorder (PTSD) during and after Ireland's revolutionary period differed according to gender. She relies on Judith Herman's investigations (1992) about cases of PTSD, which were diagnosed among civilian women but not among soldiers who had survived the trauma of the war. Whereas women were advised to rest in the countryside or the seaside, men were treated with talking therapy. The next chapter, "Personal Loss and the 'Trauma of Internal War': The Case of W. T. Cosgrave and Seán Lemass," explores various records from the Military Service Pensions Collection and Bureau of Military History (BMH). The chapter focuses on the lives of Cosgrave and Lemass, two important politicians from the new independent Ireland who fought for the recognition of their family members' deaths as cases of political violence.

The fourth part of the book, "Music", includes two chapters. "Di-rum-ditherum-dan-dee: Trauma and Prejudice, Conflict and Change as Reflection of Societal Transformation in the Modern-Day Consolidation of Irish Traditional Music", by Fintan Vallely, offers a view of traditional Irish music's history as permeated by physical and psychological trauma. Vallely focuses on national Irish instruments, such as the harp and the uilleann pipes. The author retraces the history of uilleann pipes to the troublesome period in Irish history of 1798-1998 to then discuss the use of the harp in a more recent context of Irish politics. Valley also addresses the question of representation and gender, noting that music and dance used to be performed mainly by men until the post-Second World War period, but women took the lead afterwards. Valley addresses this gender gap from the perspective of historical trauma, suggesting that prejudices and political opinion have traditionally biased artistic representation. In "Traumatic Childhood Memories and the Adult Political Visions of Sinéad O' Connor, Bono and Phil Lynott" David Clare also explores how trauma is present in Irish music. Clare examines instances of traumatic events in those popular singers' lives and points at how those traumatic circumstances are reflected in their songs.

The fifth and last section, "Creative Writing", opens with Emer Martin observations in "Hungry Ghosts: Trauma and Addiction in Irish Literature". Martin suggests that the history of most nations is tainted with trauma. Martin is sensitive to the history of colonization and suffering of her motherland, circumstances she symbolizes through the motif of "hungry ghosts," which recurrently permeates her work. In her novels *Breakfast in Babylon* (1997), *The Cruelty Men* (2018) and its sequel *Headwreck* (2022), she exposes how the most vulnerable members of society are victims of the system who suffer from varying degrees of trauma and whose voices need to be listened to. Then, poet, editor and broadcaster Pat Boran brings up the brilliant poem "Fellow Travellers". This poem evokes important cultural issues from past and present Irish travelers' history. Finally, Melania Terrazas's "Trauma and Identity Issues in Pat Boran's Work: An Interview" compiles the main points which arose during Boran's interview at the University of La Rioja, Spain, on 15 February 2018. Terrazas offers a concise introduction to who Boran is and then she presents their conversation about his professional career. Questions about trauma, identity, gender, conflict, memory, aesthetics and creative writing emerge from the talk. Terrazas proposes a reconsideration of what Irish identity entails. He suggests that over the last decades, the most used concepts to refer to Irish identity were "not Englishness" or "not Britishness", but once the Peace Process succeeded the Troubles, those concepts no longer fitted – if they ever did. He stresses that State definitions of Irishness after Independence were extremely narrow, but art emerges as a form of resistance, a view which provides

closure to the chief message this *Reimagining Ireland* volume conveys. *Trauma and Identity in Contemporary Irish Culture* is undoubtedly a valuable contribution to the interdisciplinary field of Irish studies. The strength of this publication lies within the plurality of critical approaches it covers, comprising historical, sociological, psychological, literary, music, film, dance, cultural and gender studies perspectives. In essence, the contributions presented in this volume offer exciting food for thought in the field of trauma and identity in Irish cultural studies.



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LINGUISTICS | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

ARÁNZAZU COSIDO GARCÍA
UNIVERSIDAD DE BURGOS

An Updated Tool for Pre-Service Teacher Education Based on the European Portfolio for Student Teachers of Languages (Epostl)

Director: M^a Amor Barros del Río

The Council of Europe has always stated that one of the objectives to achieve is that every European citizen speaks two languages, besides their own language, and, consequently, to encourage the development of language education policies in its member states. Several European programmes have been developed to improve the access to quality language learning and to create some instruments which facilitate international mobility for students and professionals through the recognition of their qualifications. As a result, the Common European Framework of Reference for Languages (CEFR) (Council of Europe 2001), launched in the year 2001, has become a globally widespread framework of reference for foreign language education. The CEFR Companion Volume (Council of Europe 2018) has revised and updated the descriptors of the 2001 document as an attempt to answer to the issues and criticism received since its first implementations, and to the changes in the reality of language learning and teaching.

Teaching and learning are inseparable processes, and in the same way language learning competences were described in the CEFR, language teaching competences required an international tool to standardise the competences language teachers should acquire. The European Portfolio for Student Teachers of Languages (Newby 2007) aims to be an instrument to be used by all the key players in language teacher education: pre-service teachers, academic tutors and school mentors. It is not only a framework to work on but a common framework which can be applied in any teaching context, providing a transnational and international instrument for initial training, accreditation, or a lifelong learning process.

My PhD. dissertation tries to shed some light on the usability of the EPOSTL fifteen years later and to propose some changes to overcome the possible shortcomings for its implementation in teacher education. In my thesis, I analyse the EPOSTL itself: its aims, structure and content; revise the literature about some implementation cases; and propose some adaptations and updating to conform to the competences included in the CEFR Companion Volume, as well as to meet the needs of language learning and teaching nowadays. Some of the foreseen lines of updating and adaptation of the EPOSTL include adding some descriptors to address the language learning competences included in the CEFR Companion Volume, considering new modes of learning and teaching, such as online, blended and hybrid learning, which were not included in 2007, and adding mediation as a skill language learners need to acquire and, in turn, language teachers should be able to teach and foster in their lessons. Finally, the development of a new tool based on the EPOSTL to make it more accessible, shareable and appropriate for its implementation in national and transnational teacher education programmes would be the desired outcome of this thesis.



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LINGUISTICS | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

ESTER DÍAZ MORILLO

UNIVERSIDAD NACIONAL DE EDUCACIÓN A DISTANCIA (UNED)

Translation, Adaptation, and Transfer of Poetic Language in English

Director: Dídac Llorens Cubedo

This research focuses on the analysis of poetry translation and the transfer of poetic language into other arts. The main thesis, therefore, will be that poetry translation and the transfer of poetic language into other artistic means, such as painting or music, are comparable creative processes. While the former is regarded as an especially difficult task, even impossible according to Jakobson, the latter is perceived as a natural or spontaneous process. This “creative transposition” among the sister arts has been all-present in English literature and we can find many examples, from Romanticism to confessional poetry.

For the purposes of this research, the most relevant texts are to be chosen in order to compose a representative corpus reflecting different movements and periods. These poems will be selected according to the challenges they may pose for the translator, as well as for having been set to music and inspired pictorial works. In that sense, we can introduce as an example the case of the Pre-Raphaelite artists, for whom the interrelation between poetry and visual arts becomes particularly important. Consequently, after a theoretical study on poetic language and theoretical questions regarding translation, transmediation, and adaptation processes, we will apply translation analysis methods and design a specific analysis method for the different adaptations. This methodology will be based on previous studies such as those by Hurtado Albir (2011) regarding translation, or Elleström (2014), Bruhn (2000), or Hutcheon (2013) regarding adaptation and transmediation.

While we cannot assert the untranslatability of poetry, we may talk about translatable or untranslatable poems. That is why we will select poems which are regarded as especially challenging. In this sense, apart from the inherent complexity of poetry, many poets throughout history have been deemed difficult to translate for different reasons. In English literature we can find numerous cases, such as Dylan Thomas, whose figurative language, metaphors, and symbolism may even hinder comprehension. Nonetheless, his words have inspired several artists, from painter Ceri Richards to composers such as Igor Stravinsky. This examination will allow us to perceive, therefore, the manner in which translation and transmediation re-represent the source text.

LINGUISTICS | ABSTRACTS
II AEDEAN DOCTORAL SEMINAR (2021)

JUAN LORENTE SÁNCHEZ
UNIVERSIDAD DE MÁLAGA

***An Analysis of Line-Final
Word Division in Early
Modern English Writing:
The Case of the Secrets of
Alexis of Piedmont and a
Nieuwe Herball or Historie
of Plants in Glasgow,
University Library, Ms
Ferguson 7 and Printing***

Director: Javier Calle Martín

Even though the introduction of printing in England enabled a vast proliferation of scientific documents of all types in a form never-before-possible, some kinds of medical texts were still better suited to manuscripts given their inner nature as a vehicle of transferring information. In many cases, scientific compositions could be copied from a printed text into a manuscript, and this could give scribes the possibility to purposefully adapt the texts to their own tastes. Glasgow, University Library, MS Ferguson 7 stands as a prototypical example of this practice insofar as it holds a number of excerpts from two popular Early Modern English scientific printed compositions, i.e. *The Secrets of Alexis of Piedmont* (1568) and *A Nieuwe Herball or Historie of Plants*

(1578). This considered, a comparative analysis of both versions of these texts may be regarded as appropriate so as to help us shed some new light on the distinctive writing practices of scribes and printers in the period.

The present research addresses line-final word division, a linguistic phenomenon understood in its more general sense as the splitting of a word at the end of a line. For the purpose, the rationale behind this analysis is based on Hladký's approach to the study of the line-final breaking practices in some historical texts (1985a; 1985b). He proposes a twofold classification of the phenomenon by considering it in terms of the ultimate force of splitting, that is, morphology and phonology. The former turns to the traditional word-formation principles of prefixation, suffixation and composition, as in *re-mouinge*, *good-ly* and *som-what*. The latter divides words in terms of their actual pronunciation, where the following rules are distinguished: 1) the CV-CV rule, that is, the division after an open syllable, as in *atra-mentum*; 2) the C-C rule, denoting the division between two consonants, as in *gar-garisme*; 3) the V-V rule, consisting of the division between two conjoining vowels, as in *inflammati-ons*; 4) the ST rule, implying either the separation or the preservation of the cluster *-st*, as in *dis-till* and *brim-stone*; 5) the CL rule, entailing the keeping together of a consonant and a liquid on condition that both belong to the same syllable, as in *ci-tron*; and 6) the CT rule, which implies the division between the pair *-ct*, as in *decoc-tion*. Following Calle-Martín (2009: 38; 2011: 18; also Calle-Martín and Lorente-Sánchez, forthcoming), a third group to account for those anomalous boundaries falling apart from Hladký's classification is also considered, as in *pou-nd*.

Preliminary results reveal that line-final word division occurs more recurrently in printing, phonological divisions being the predominant boundaries in the four texts, while morphological and anomalous divisions are irregular. From a phonological viewpoint, on the one hand, the CV-CV rule has been found to predominate in our material, followed by the C-C rule, and all the other rules lagging behind them. Morphologically speaking, on the other hand, suffixation has been observed to predominate in the handwritten variants, whereas composition stands as the preferred division in printing. Prefixation, in turn, is a negligible practice in both text-types, with only a handful of instances.



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LINGUISTICS | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

MARTA PACHECO-FRANCO
UNIVERSIDAD DE MÁLAGA

Spelling Variation In English: A Diachronic And Diatopic Study

Director: Javier Calle-Martín

There are in Present-day English (henceforth PDE) a number of items that allow for spelling variation and whose distribution is often dependent on geography. The pairs *colour/color*, *centre/center*, *practice/practise*, *inflexion/inflection* and *traveller/traveler*, among several others, exemplify this phenomenon. However, these instances of orthographic variation are not a contemporary affair. This duality can be traced back to the Early Modern period, before English spelling became standardised. This piece of research thus aims to look into these variants both in time and space, thereby providing it with two general objectives. First, the study will outline the historical development of the spelling variants *-our/-or*, *-rel/-er*, *-cel/-se*, *-xion/-tion* and *-ll/-l-* from Early Modern English onwards. This section will not only delineate the usage of these forms, but also how they relate to the prescriptive norms first set forward in the seventeenth and eighteenth centuries. Secondly, the spelling variants will also be examined in PDE, paying special attention to how they distribute in World Englishes today. In this case, the investigation will delve into the different text types included in the source material, which range from academic texts to blogs online.

The methodology hereby proposed is corpus-based and will draw information from different historical and synchronic corpora. On the one hand, the data for the diachronic study will be retrieved from the *Early English Books Online* and the *Eighteenth Century Collections Online* corpora for British English, and from the *Evans* and the *Corpus of Historical American English* in the case of American English. On the other hand, the diatopic investigation will rely on the data from the *International Corpus of English* and the *Global Web-Based English* corpora. The quantitative data will also be analysed qualitatively to answer the underlying research questions: Did the rise of Prescriptivism influence the stabilisation and codification of the spelling variants in each variety? If so, to what extent? Are spelling patterns changing in PDE? If so, do these changes answer to simplification or to Americanisation? Are these new patterns specific to language online? Preliminary results in the analysis of *-our* and *-or* have shown that the first variant was already preferred before the rise of lexicography in British English, whereas prescriptivism did have an impact in the configuration of the American English orthographic system. When it comes to PDE, evidence was found as to a changing pattern in spelling practices, especially in texts online. However, it has not been determined whether this phenomenon answers to an overall simplification or to the influence of American English yet. Overall, this dissertation intends to sketch the distribution of the aforementioned spelling variants both diachronically and synchronically in order to better comprehend where they originated, why they continue to exist in PDE and what the future holds for the orthographic system.

LINGUISTICS | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

MACARENA PALMA GUTIÉRREZ
UNIVERSIDAD DE CÓRDOBA

A Family-Resemblance Analysis of the Middle Construction: A Functional-Cognitive Perspective

**Directors: Antonio Barcelona Sánchez
and Pilar Guerrero Medina**

This dissertation project is based on the hypothesis that the middle construction cannot be considered a discrete category of its own, but rather a prototype category. Consequently, it can be analysed in terms of its prototype effects, thus, accommodating not only central instances but also peripheral members generally ignored in the literature. Such subsumption process is intended by virtue of the metonymically-motivated extensions of middles within a family-resemblance relation in which certain intransitive structures are seen as members of the Unergative-Middle-Unaccusative continuum.

Along the lines of scholars belonging to a functional and/or cognitive framework (such as Taylor (1995), Goldberg (1995, 2006), Langacker (2008), Sakamoto (2001), Davidse and Heyvaert (2007) and others), the syntactic, semantic, pragmatic and cognitive schemas found among the members of the middle-construction spectrum are examined here. The members of the family-resemblance analysed in this project are these ones: Action-oriented middles and their metonymically-motivated extensions (Locative and Means-Subject middles), as well as Ergative-like middles and their metonymically-motivated extensions (Agent-Instrument and Experiencer-Subject middles).

The main objective of this dissertation is to analyse the lexical-semantic, discourse-pragmatic and cognitive factors that could legitimise the grammaticality and acceptability of middle expressions by applying a usage-based methodology. Thus, this project is based on a corpus study of contextualised examples of both prototypical and peripheral middles (15.000+), compiled by using the Sketch Engine tool.

The analysis of corpus data reveals that, by means of the family-resemblance relation provided here, the middle construction can be analysed as a family of structures comprising two main sub-constructions which instantiate related

but not identical meanings: the action-oriented and the ergative-like patterns, with values involving lack of necessary affectedness and total affectedness, respectively. Hence, the middle construction needs to be understood as a high-level schema which comprises the syntactic, semantic, pragmatic and cognitive commonalities found in the middle prototype category.



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LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

MARÍA EUGENIA BERIO
UNIVERSIDAD DE MÁLAGA

Analysis Of Space Through The Lenses Of History And Trauma In Doris Lessing's Short Fiction Set In Europe

Director: María del Rosario Añas Doblaz

We live in a violent world surrounded by wars or at least dire threats of entering a nuclear or bacteriological war any minute, which makes us live in a continuous apprehension for our loved ones and ourselves. The past two wars have left their marks on those who participated, witnessed, or had to live in an environment in which one or more traumatised veterans returned home carrying history on their bodies. These adverse circumstances brought about changes not only in the social and moral standards but also in the places they inhabited and the spaces they created. Doris Lessing and her parents faced the horrors of war either vicariously or personally. Her father was wounded in the Great War and her mother was a nurse at the time of the conflict, while Doris, from a very early age, was bombarded by her parents and Rhodesian neighbours' continuous recollections of the events. Because of this situation, her literature has been tinted by wars either with an actual presence or hidden in the symbols, metaphors, and spaces used to construct her stories and novels. My doctoral thesis consists of literary research on the treatment of space in her short fiction set in Europe and the corpus of analysis comprises only the group of short stories written in London that depict different European spaces. The main objective of the thesis is to carry out an integral study about space in its tripartite division of physical, psychological, and socio-historical as well as an agent of traumatic representation in her short fiction set in European places. My research is approached from a humanistic perspective supported by academics such as Henri Lefebvre ([1974] 1991), Michel Foucault ([1967] 1984), Yi-Fu Tuan (1977), and Edward Soja (1996), among others, who have delved into the study of space from different perspectives. Regarding trauma studies, I have consulted not only its pioneers in its inclusion in Cultural Studies such as Shoshana Felman (2002), Dominick LaCapra (1994), and Cathy Caruth (1995) but also other scholars who have broadened its scope of exploration. From the literary standpoint, I analyse space through the visions of authors like Laurie Vickroy (2002), Geoffrey Hartman (2003), and Roger Luckhurst (2008), to mention just a few, who have extensively written on the topic of trauma and its effect on space. I am using the stylistic analysis applied to the recognition of different spaces while the methodology involves the comparison and study of the chosen texts in light of the theoretical frame. The scope of my analysis is limited to one *novella* and five short stories- written in the aftermath of the past world war from Doris Lessing's book *Stories* published in 1978. My findings will demonstrate how by foregrounding the traumatic spatial marks left by the wars Doris Lessing constructs her own Poetics of Space.

LITERATURE/CULTURE | ABSTRACTS II AEDEAN DOCTORAL SEMINAR (2021)

ADORACIÓN CASADO FERNÁNDEZ
UNIVERSIDAD DE CÓRDOBA

Internalized Racism: A Key Element For Community and Identity in Toni Morrison Morrison's Novels

Director: Paula Martín Salván

Toni Morrison is an African American author characterized for the alternative vision provided by her novels of black people's issues; they offer a fresh perspective not permeated by stereotypes. In particular, this author masterly reflects black characters' struggle to be integrated into the community and the different elements that take part in the construction of their identity. From our point of view, the construction of the identity of some of her characters and their position in the community are intimately related to the intersection of several concepts such as race, gender, social class, trauma or politics which makes it an intersectional notion according to Nina Lykke. Our hypothesis is that Morrison's alternative perspective makes her novels an excellent option for the study of a side of racism such as internalized racism that according to Karen D. Pyke occurs when the oppressed accepts the identity imposed in his or her by the oppressor. Our main objective is to provide evidence that the study of the role of internalized racism in this author's novels can provide a new perspective of her narrative. The proposed methodology will involve, first, a close reading of this author's bibliography so that we can delimitate our corpus and select the novels in which internalized racism is more relevant. Second, we will look for critical literature about internalized racism in general and concerning Morrison's work to provide a wide perspective of the matter. Third, we will establish our theoretical framework after considering all the previous information. Finally, we will apply it to the previously selected novels to elicit the role of internalized racism in the construction of her character's identity and in the way they are incorporated in the community.

We have detected that whilst Morrison's novels have been profusely approached from genre or race perspectives, there is a lack of studies about the role of internalized racism in Toni Morrison's novels. The lack of bibliography about this

topic and the key role of internalized racism in the construction of the character's identity and for their position in the community justify the study of this author's work from this new perspective. In addition, this is in agreement with the current tendency of the studies carried out by authors such as Jerome Bump or Christopher Douglas.



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LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

VIRGINIA COLL RODRÍGUEZ
UNIVERSITAT DE VALÈNCIA

The Reception Of Jane Austen In Spain

Directors: Laura Monrós Gaspar and Miguel Teruel Pozas

After two centuries, there are many pieces of research about Jane Austen as a literary phenomenon. Scholars have written lengthy studies about her life and works, her literary influences, her relationship with her English contemporaries, her historical and cultural context, and her critical reception. Recently, the study of the adaptations has become a popular topic among academics, which has allowed them to regenerate Austen's presence in the research community and approach the material from a modern point of view. However, few of these studies are focused on Austen's reception in other continents, especially Europe, and even less can be found about her reception in Spain.

The purpose of my thesis is to trace the presence of Jane Austen's novels in the Spanish publishing industry and to explore the circumstances that affected her reception. Although the reception of Jane Austen in Spain will be measured primarily by her presence in the publishing industry, this study will also take into account those social and cultural nuances that furthered Austen's popularity in this country. Therefore, I set out to answer the following questions: Why did the publishing houses start to express an interest in Austen at the time? And what are the factors that have promoted Austen's work in the Spanish publishing industry?

In order to carry out the editorial analysis of Jane Austen's reception in Spain, I have gathered all available editions of Austen's novels published in the Spanish territory from the beginning of last century until today, which add up to a total of 335 editions. They will be arranged in chronological order and divided into four significant time periods to examine the data more closely. This will be analysed together with any social, cultural and political circumstances that have furthered Austen's presence amongst publishers, such as changes in the political landscape, academic achievements related with English studies, and the screen adaptations that gathered the attention of the Spanish audience, among others.

LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

SOFÍA DUARTE
UNIVERSITAT DE VALÈNCIA

Nonhuman Animals in Margaret Atwood's Fictional Worlds

**Directors: Claudia Alonso-Recarte
and Ignacio Ramos-Gay**

The presence of nonhuman animals in literature across cultures and generations is undeniable, however, as DeMello (2012) argues, they seem to merely exist as cultural symbols, linguistic metaphors, or reflections for human thought. An author who has seen the potential that nonhuman animals have and frequently employs them in her works is Margaret Atwood. Therefore, in my thesis I will focus on the graphic and fictional novels published by Atwood and analyse the presence of nonhuman animals in them. The aim is to understand how nonhuman animals are portrayed in her works and the significance of them while attempting to answer whether nonhumans appear as a collectivity to be exploited by humans or as complex characters who are sentient and individuals. Simultaneously, it will be fundamental to analyse whether an evolution of how nonhuman animals are treated can be found in the decades that she has been publishing novels and graphic novels. Furthermore, the thesis seeks to identify whether the theories from the animal rights movements that surfaced in the seventies until present day emerge within her stories as well as how her perspective of gender and feminism are incorporated to the animal question. The corpus of the thesis will consist of the seventeen fictional novels published since the decade of the sixties up until her latest novel *The Testaments* (2019), in addition to the graphic novels *Angel Catbird* (2016-2017) and *War Bears* (2018).

From a preliminary analysis, it is possible to say that her characters often share a deep connection with nature and her graphic and fictional novels are filled with references to nonhuman others. Additionally, their presence is varied and could be classified under different categories. Atwood seems to frequently use nonhumans as a resource to describe or allegorize humans and their actions or appearance, particularly when describing women. Moreover, in her first novel, *The Edible Woman* (1969), there is a clear connection between the act of eating meat and the oppression of women that echoes Carol Adam's correlation between androcentric consumption of women and animals (2010). Similarly, she links nonhuman animals with the problem of the Canadian identity while attempting to "return" to nature through the process of *becoming-animal* as it is shown in *Surfacing* (1973). Subsequent publications such as *MaddAddam* (2013) attempt to illustrate the suffering that nonhuman animals face because of the Anthropocene by having them as characters and narrators. Likewise, the absence of nonhuman animals or the presence of slaughtered and extinct animals could give insight into the possible downfall of the human species. This study will help analyse in further depth the correlation between Margaret Atwood and the field of Animal Studies.



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LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

EIDER GÓMEZ SAINZ

UNIVERSIDAD DEL PAÍS VASCO/EUSKAL HERRIKO UNIBERTSITATEA
(UPV/EHU)

Resistance To Trauma: A Gendered Contrast

Director: Ángel Chaparro Sainz

World War II (WWII) was a time of misery and pain for many people all over the world. Most studies done on WWII were about the Holocaust victims. However, there were many other victims in different circumstances who suffered and resisted the trauma caused by war. The main aim of this dissertation consists in providing a comparative view of resistance to trauma during WWII as depicted by the personal accounts of authors from several nationalities and social statuses. Moreover, the methodology used in this study would also fall back on the idea that both men (such as soldiers) and women (housewives) suffered and resisted during WWII.

This study is centred on Maita Floyd's autobiographical novel, who was a Basque-French child at the time, *Stolen Years: In My Little Corner of the World* (1996); Nella Last's diary, who was a British housewife, *Nella Last's War: A Mother's Diary 1939-1945* (1983); Eric Lomax's autobiographical novel, a British soldier, *The Railway Man* (1996); and John Okada's fiction novel, who was a Japanese-American author, *No-No Boy* (1976). The reason for this motley selection and consequently the main focus of this dissertation is to show how, even if the four authors were not in concentration camps, or even if they were not direct victims of the Holocaust, and regardless of their gender, they also suffered and resisted trauma. By comparing these authors, the main objective of this dissertation is to show the different strategies to resist trauma deployed by the chosen male and female authors, as they were all victims who experienced the same tragic war scenarios.

The literary analysis will be mainly supported by the theoretical framework of trauma, resistance and gender studies, exploring how the female and male WWII victims resisted trauma. These studies will reinforce the idea that the selected authors used similar strategies to the Holocaust victims to resist the trauma caused by war. Therefore, even if this dissertation is mainly concerned with literature, other fields of study, like history and psychology are also covered. Moreover, exploring as I do, a diary and three novels, the dissertation will also tackle topics about authenticity and the importance of memory and autobiography when writing stories of resistance. In other words, memory will play an important role when dealing with Maita Floyd and Eric Lomax, who wrote and published their works years after the traumatic events happened.

Finally, so far, the results that I have obtained are that the authors of my choice, regardless of their gender and not having been directly exposed or involved in the Holocaust, suffered and resisted the trauma, using their writings as a tool for resistance, as well as, as a way of letting people know their story. Through their writing, the reader learns about the different strategies that they employed to resist the hard circumstances that they had to endure.

LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

CARMEN HIDALGO-VARO
UNIVERSIDAD DE GRANADA

Socially Engaged Fiction for the New Millennium: Jasper Fforde's Narrative (2001-2020)

Director: Míriam Fernández-Santiago

Jasper Fforde became a well-known writer after the publication of his first novel, *The Eyre Affair* (2001), which he developed into the Thursday Next Series. In addition to this, he has also published *The Last Dragonslayer* and the *Nursery Crimes* series between 2005 and 2018. There are also three standalone novels (which Fforde has promised to further develop into series) within his prolific production: *Shades of Grey* (2009), *Early Riser* (2018) and *The Constant Rabbit* (2020). All of Fforde's literary production can be described as an intersection of literary genres (mostly science fiction, nursery rhyme, and fantasy), which he develops under the stylistic premises of a late postmodernism, the playfulness of which is mainly meant to satisfy the demands of a specific reading market. This is certainly one of the effects of his use of colloquial style, but it also allows him to establish a close connection between his narrative and his readers that Fforde instrumentalises to raise critical awareness about social issues that trouble Western societies in the new millennium, ranging from feminism or disability to ecology, techno-scientific experimentation or social inequality.

My research intends to study all of Fforde's narrative works to investigate the way they combine different popular literary genres (e.g. science fiction, dystopia, uchronia, fantasy, detective narrative, satire) in order to carry out social criticism both inside and outside fiction through self-reflexive comments. Typically, as they defamiliarise readers from reality, those comments serve readers as means to escape the ordinariness of everyday life, but they might also lead them towards an analytical insight of their own social context and its values. I specifically want to focus my PhD thesis on Fforde's narratives because they offer readers a critical perspective of current societal problems through a postmodernist repurposing of popular literature. Thus, the main objective of this thesis is to examine how Fforde intersects science fiction and other literary genres in all his novels with the intention of exposing certain current social values and realities as unfair and not inclusive through environmentally, socially and politically engaged popular literature.

The main critical frame of this thesis is science fiction studies since it is the common literary genre of all of Fforde's narrative production. I will use the theories of Sherryl Vint (2007, 2021) and Lars Schmeink (2016) in their claims that science fiction may lead to a critical understanding of the structures that shape our familiar world as well as our daily

experience, and that 21st century science fiction seems to be less concerned with “estranged new worlds and more about quotidian reality” (Vint, 2005: 8) with the intention of raising social awareness amongst readers (Schmeink, 2016). In order to narrow down this general scope, I will also use for my study some other literary theories that can be interrelated with science fiction and that can also be potentially engaging with social issues, such as speculative fiction, (critical) dystopia, disability studies, ecocriticism or gender studies.



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LITERATURE/CULTURE | ABSTRACTS
II AEDEAN DOCTORAL SEMINAR (2021)

INMACULADA IBARRONDO
UNIVERSIDAD COMPLUTENSE DE MADRID

***A Linguistic Analysis
of the Construction
and Representation
of British-Indian and
Pakistani Cultural
Identities in the
Transnational Cinema
Released in the United
Kingdom Between 2000
And 2010***

Director: Marta Nadales Ruíz

During the last decades the world has experienced a global diversification in terms of cultures and identities. This fact has had relevant effects on the society and thus reflected in the media and big screen, specially in the transnational cinema (Higbee and Lim 2010). In particular, British society has experienced a deep modification in its population being Pakistani and Indian ethnicities two of the most numerous ethnic groups due to the South Asian Diaspora.

In recent years many voices have been raised in the United Kingdom to show awareness and concern about the misrepresentation of South Asian minority ethnic groups in the mainstream discourse also reproduced in the media and TV industry, and the consequences in the socio-economic, political and cultural grounds. Particular linguistic features and discursive strategies that shape public opinion based on stereotypes, “us” and “them” arguments, or use of fallacies and topoi are often found in their discourses.

This research aims to carry out a corpus based analysis so as to investigate the discursive construction of Pakistani and Indian identities representation and reception set in the United Kingdom. The investigation attempts to identify the linguistic constructions of hybrid identities and their negotiation, as well as the perpetuation of the Pakistani-Indian stereotype in the silver screen. The study will be based on a qualitative analysis through Wodak’s Discourse Historical Approach of Critical Discourse Analysis (Wodak and Meyer 2009) so as to interpret the linguistic features from a contextual standpoint and social critique. The corpora involves two of the most representative British Asian films released in the early 2000s: *Bend it like Beckham* (G. Chadha 2002) and *Ae fond kiss* (K. Loach 2004); as well as their reviews found in highly reputed open sources such as Rotten Tomatoes, *New York Times* and *The Guardian*.



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LITERATURE/CULTURE | ABSTRACTS
II AEDEAN DOCTORAL SEMINAR (2021)

DANIEL L. CUADRA
UNIVERSIDAD DE CÓRDOBA

Discourse Construction in North American Postmodernist Literature: Non-Linear Narratives and Readerly Experiencing

Director: Paula Martín Salván

The methodology proposed by Gérard Genette in the 1970s concerning the observation of the temporal parameter of order in literary texts remains a staple in contemporary narratology. Yet, the lack of renewal within the study of non-linear narratives makes it highly appealing to redefine it, taking cue from current work in the field, particularly when facing the analysis of postmodernist (and post-postmodernist) works of fiction, whose style shows a trend towards the mystification of the reader by subverting linear narratives and the very representation of time in narrative. In order to embrace a new form of methodology, my proposal aims to enhance an alternative procedure for the analysis of unnatural narratives, predominantly assisted by Brian Richardson and Brian McHale. Besides, the advances within this field of research made by other academics, e.g., Jan Alber, Alfonso de Toro, Jan Meister and Peter Hühn, are to be incorporated into my research. Moreover, not only textual information is registered and scrutinized, since attention to readerly dynamics and the effect that such subversions and deviations in the time order parameter and how it collides the reader in her experiencing of the fiction are also observed. Thus, a close look to Matei Calinescu, Frank Kermode and Hillis Miller's works is proposed in order to propel a holistic new methodology that may assist researchers in their analyses on the macrostructure of postmodernist works of fiction in North American Literature. The implementation made so far took as case studies novels by Thomas Pynchon, Toni Morrison and Don DeLillo, but the expansion of this corpus is envisaged. Furthermore, results obtained in my final dissertations proclaimed this redesigned Genettean method as highly productive although further considerations and adjustments are still needed.



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LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

SANDRA LÓPEZ DE MATURANA

UNIVERSIDAD DEL PAÍS VASCO/EUSKAL HERRIKO UNIBERTSITATEA
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The Challenge of The Contemporary Theatre Director Bringing King Lear to Stage

Director: David Río

This PhD aims to analyse the challenges that a contemporary theatre director faces when working on Shakespeare's tragedy *King Lear*. My investigation navigates the work of contemporary theatre directors in order to understand their vision of the play and to explore how they solve some of the problems that the text creates: Can theatre directors bring a classic such as *King Lear* to stage and make it work for a modern audience? What is the formula to transfer it from one time-frame to another one? What is revealed and what is lost in the productions of *King Lear* done by contemporary theatre directors?

There have been many studies both on *King Lear* and on the work of theatre directors. Nevertheless, these investigations have been either completely theoretical or they have come entirely from a practice-based perspective. A play can be seen and studied as a piece of literature, separate from the actions used to perform it. However, there is something lost about theatre when it is observed only from that approach.

The novelty of my investigation relies on the methodology that I am going to use. Performance Studies is a field that allows me to get a deeper understanding of the play by seeing it from both a theoretical and practical perspective. This practice-based research illuminates specific relations between the performance and the text while it also offers a critical rethinking of the play's journey from the page into the performance by merging the rigour of the academia with the vitality of the practiced-based work carried on in the rehearsal room.

Through an exploration of *King Lear* and the work of many established theatre directors, this investigation plunges into the complexities of directing this classic, and it examines how a director conveys nowadays the meaning encapsulated in the text. It looks both at the text and the performance finding the journey between them, which includes taking into account the audience's needs and desire, the realities of our contemporary society and the difference between fidelity and reproduction.

What makes this investigation unique is that it has original material taken from my interviews with established international theatre directors who have completely different ways of approaching the craft of directing. Spending time in these directors' rehearsal rooms and attending their workshops introduced me to different approaches to exploring both the text and the performance. On top of that, my background in theatre directing also enabled me to investigate the play following the physical process of creating a production of *King Lear* in order to answer the following question: What are the main challenges that contemporary theatre directors face when directing *King Lear*?

LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

GLADYS MÉNDEZ NAYLOR
UNIVERSIDAD DE HUELVA

The Province of Huelva in British Female Travel Books of the First Half of The 20th Century

Director: María Losada Friend

The province of Huelva was not particularly famous for being a popular tourist destination in the first half of the 20th century and that may explain why it did not often come up in travel books written by British travellers. The purpose of my Phd dissertation is to bring to light and to study records by three British female travel writers who visited the province and contributed to unveil its features in a new post-romantic view of Spain at the beginning of the century.

The theoretical framework of this work combines traditional approaches such as those by Avery (1974), Buzard (1993), or Birkett (2004) and new lines of research that examine cultural and ideological exchanges in travel literature (Acosta 2003, 2012, Egea 2008, Burns 2014, Losada 2019). A gendered perspective will show the original and realistic tone of these female travelling accounts, their objectivity and reliability and their tendency to visit places off the beaten track. The methodology that is planned for this study relies on the close comparison of these three travel books, chronologically and ideologically separated. Temporal, social and political factors will be observed to understand three different perspectives of a realistic portrait of Huelva and its province. The first chapter focuses on Elena Wishaw's book, *My Spanish Year* (1914), where she recounts her experiences during her first years in Spain, devoting two chapters to the province of Huelva, specifically to her visit to the Columbus places in 1912. The second chapter studies Rose Macaulay's *Fabled Shore: From the Pyrenees to Portugal by Road* (1949), where she recalls her journey along the Spanish coast in the summer months and the third chapter covers Honor Tracy's *Silk Hats and No Breakfast* (1957) with the account of her fifth trip to Spain in the summer of 1955.

Although results are limited at this stage, it can be concluded that, unlike travel accounts written by male travellers, the accounts compared in this project offer a more realistic view of the places the three authors visit. In addition, they all share the same interest in La Rábida and the Columbus Memorial Places as the cradle of the discovery of America and their future projection as an unavoidable destination for any English-speaking traveller. Finally, Wishaw, Macaulay and Tracy prove to be intrepid travellers who do not mind visiting places off the beaten track, even when travelling unaccompanied.



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LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

SARAI RAMOS CEDRÉS
UNIVERSITAT DE VALÈNCIA

Neo-Victorian Theatre in The National Theatre: Performance and Cultural Policies

**Directors: Ana Fernández-Caparrós
Tufina and Laura Monrós Gaspar**

Neo-Victorianism is a field of scholarly research that focuses mainly on the analysis of novels that link the nineteenth-century past with the present in order to discuss current concerns, while reinventing and reassessing such past. Due to its prevalent focus on novels, the field of drama has been neglected, which is why the aim of this dissertation is to start filling that research niche by focusing on the existence of neo-Victorian theatre. I concentrate my research on the plays performed at the Royal National Theatre as a subsidised “representative” of drama at a national level. The aim of my research is to answer three main questions: does neo-Victorian drama exist in fact? How present has the nineteenth century been in the repertoire of the National Theatre? And, how has such presence shifted through time?

The first question has, certainly, already been answered mainly by Benjamin Poore, in whose work he asserts that neo-Victorian drama exists. However, while his take on neo-Victorianism is very wide, I try to ascertain whether potential neo-Victorian plays could be labelled as such applying Ann Heilmann and Mark Llewellyn’s more widespread definition of neo-Victorianism. For what concerns my last two research questions, I carried out a series of archive research that were later on transformed into two databases. The first one gathers the number of plays related to the nineteenth century in contrast with other three categories: Greek and Roman, Shakespeare and Miscellaneous, the latter including all the works that do not fit into any of the other categories. The second one, which is at the core of my research, compiles all the plays related to the nineteenth century (both written by nineteenth century and contemporary authors) that have been performed at the National Theatre since its opening in 1963 to 2018. Then, I performed a quantitative and qualitative analysis on this database.

As a preliminary conclusion of my analysis, I contend that the nineteenth century has never been a central point for the theatre’s Artistic Directors. However, the data suggests that the presence of such plays has slightly increased, or at least become steadier in recent years. Equally relevant is the presence from the early 2000s onwards of dramatic adaptations of nineteenth century novels. Some of those adaptations become my case studies in the analytic part of my dissertation, and with them I intend to answer my research question and propose what defines neo-Victorian drama.



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LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

SARA TABUYO SANTA CLARA
UNIVERSIDADE DE VIGO

A Feminist Approach to the Universe of The Handmaid's Tale in Relation to its Sociopolitical Genesis

Director: Belén Martín Lucas

In recent years Margaret Atwood's novel *The Handmaid's Tale* has amassed a significant growth in popularity due to the release of the series adaptation by Bruce Miller. The show, which started in 2017, is not limited to Offred's tale, the protagonist of both novel and show, but it includes new perspectives on Gilead, the theocratic nation where action is set. The universe of *The Handmaid's Tale* was expanded again in 2019 when the author published *The Testaments*, a sequel set 15 years after the events in the first novel, where readers get glimpses into Gilead through three women connected to the nation.

As Atwood has repeatedly stated throughout the years, she did not include anything that had not already happened in some place or time. Her inspirations for dystopian Gilead are strictly derived from reality and she therefore classifies her narrative as speculative fiction rather than science fiction, although this label has been deemed an "arbitrary restrictive definition" (Le Guin 2009; Oziewicz 2017). The author's premise for the novel has been maintained in both series and sequel, where the connections between the sociopolitical context and the fictional universe are enhanced.

The fictional universe has also drawn attention for its connections with the portrayal of feminist issues that affect individuals worldwide today: motherhood, surrogacy, or regulation of women's bodies and rights. Thus, its association with the feminist movement seems inevitable as feminist and anti-feminist currents meet in its pages. In the first novel, representations of second wave feminism collides with the backlash (Faludi) and anti-ERA movement represented by authoritarian Gilead. In the series adaptation and the sequel, the rise of neoconservative politics and attacks on women's rights with Donald Trump's presidency are once again reflected in the fiction. This new backlash has nevertheless been confronted by a recent surge of feminist activism in reality and female characters' call to action against the oppressive regime in the fiction.

However, the portrayal of feminist concerns in both novels and series is limited as experiences of people of color are excluded from every production. In the novel, the nation becomes a white supremacist regime while the author uses the narratives of black women slaves to garner sympathy for a white middle-class protagonist (Phoenix 2018). In addition, the series adopts a post-racial representation that erases race by including a diverse cast without acknowledging deep-seeded racial issues (Crawley 2018). Kimberlé Crenshaw's concept of intersectionality becomes indispensable in the analysis of these three works of fiction as it describes how race, gender, class and other individual characteristics may intersect and overlap in oppression and discrimination (1991).

From a feminist standpoint, the aim of the thesis is to provide a comparative analysis of the universe of *The Handmaid's Tale* and examine the intersections of class, gender and race, while also highlighting the connections of the works of fiction with their respective sociopolitical genesis. A combination of feminist, queer, postcolonial and globalization studies will be used as a critical lens.



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LITERATURE/CULTURE | ABSTRACTS

II AEDEAN DOCTORAL SEMINAR (2021)

PAULA VILLALBA PÉREZ
UNIVERSITAT DE VALÈNCIA

Simon Armitage's Poetic Reception in the United Kingdom

Directors: Miguel Teruel Pozas and Miguel Ángel Jordán Enamorado

Simon Armitage has brought many critics and academics to write about his work, due to his formidable popularity and reputation as a poet, that quickly rocketed to fame since he left his first Probation Officer job. There is a growing corpus of literature surrounding the current British Poet Laureate, mainly formed by reviews in journals (Costambeys-Kempczynski 2001), academia (Gregson 2011) and even appearances in the British National Curriculum (Blake 2020).

What steps does a poet such as Armitage follow to achieve national recognition since he started his career? The aim in this research, delves into the process of the poet, reaching national impact, in the popular scene, in the academia and ultimately discover whether he will be reflected in the British Contemporary Poetry canon. The research analyses such reception that surrounds the poetry works using mixed methods research. Consequently, the theoretical framework is based on a thorough chronological documentation and interpretation of the reception studies of the poet. Methodologically, this research sits in between the Theory of Reception (Thiselton 2012), and the Reader Response Theory (Willis 2017).

The Special Collections of the University of Leeds, has been a key component in this research, where I understood the scope of Simon Armitage's reception. Initial results arise from both a qualitative analysis of the material being reviewed, and the authors who write it. In addition, I have explored the quantitative aspect of the number of times each primary work has been appeared in its reception.

Whilst the poems are primarily literary works, the literature written about the genre is considered a valuable source for future interpretation since it can help answering many questions such as the kind of authors and literature that, in the end, will be remembered in a time of national crisis, where poetry is growing in its popularity.



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IN MEMORIAM

JESÚS LÓPEZ-PELÁEZ CASELLAS
UNIVERSIDAD DE JAÉN

Prof. Carmelo Medina Casado

(Lopera 1947-Málaga 2022)

Our beloved colleague and friend Carmelo Medina Casado passed away on April 14, 2022, at the age of 75. Carmelo had only retired a few years earlier from his research and teaching tasks in the English Department at the Universidad de Jaén, although –as his son Carmelo and daughter Marina tell us– he had been working, studying and writing until the very end.

Prof. Medina had completed a Law degree and held a degree and PhD in English, and his mastery of these two fields informed much of his scholarship. Although (being a true academic in the old and most noble sense of the term) he was a proficient lecturer in a diversity of very different topics (Shakespeare, phonetics, travel literature, Modernism, Anglo-Spanish relations, the International Brigades), it was the writing of James Joyce (and most specifically his *Ulysses*) and the English poets of the Spanish Civil War that constituted the backbone of his research, as well as his passions. Stemming from his legal background, he was one of the leading specialists on the legal history of the publication of *Ulysses* in the US, with very relevant publications in this field. Also, having been born in Lopera, a village in the province of Jaén, his research on the two English poets who died at the Battle of Lopera, Ralph Fox and John Cornford in 1936, were pioneering and world-class.

Since his arrival to the English department at the Universidad de Jaén Prof. Medina Casado contributed, perhaps with unparalleled success and efficiency, to the academic growth of English studies at this university. He was the instigator of the *Jornadas de Estudios Ingleses* (which we recently revitalized, with now seven editions), and he was the first director of the Research Group HUM 271 and the founding editor of *The Grove. Working Papers on English Studies*, an academic journal which this year will publish its 29th issue. In all these activities, Carmelo not only tried to involve several colleagues, but also paid special attention to those he felt needed him the most, young scholars and students, whom he invited on board with true academic generosity.

A passionate traveler (very notably through Africa: Morocco, the Kilimanjaro, Timbuktu...), a frequent visitor of the British and the Karl Marx Libraries, and a family man until the end (he had lost his wife, Marina, some years ago), he will be immensely missed by those closest to him (his son Carmelo and his daughter Marina, his siblings, his friends) and also by his former students and our Department. This obituary is a minor tribute to the excellent memories and the many years we spent together here. May he Rest in Peace.

IN MEMORIAM

LUCIANO GARCÍA GARCÍA
UNIVERSIDAD DE JAÉN

El líder discreto. In memoriam Carmelo Medina Casado

(Lopera 1947-Málaga 2022)

El pasado 14 de abril falleció en Málaga nuestro querido compañero Carmelo Medina Casado, a quien el Departamento de Filología Inglesa de la Universidad de Jaén en general y este grupo de investigación en particular tanto deben.

Porque Carmelo fue uno de los miembros que ejerció un liderazgo más activo en ambas instituciones desde su temprana incorporación en el año 1991 como profesor asociado procedente de Enseñanzas Medias en donde ya había realizado una larga y acrisolada carrera como docente. Su contribución ha sido fundamental en el ámbito de la investigación y de la gestión de la investigación. No en vano fue, desde su creación y hasta su jubilación, el director del grupo de investigación *Hum 0271 Aproximación Multidisciplinar al Inglés L2 en Andalucía*. Desde esa posición se encargó de promover y conducir los primeros encuentros científicos con que se inauguró el recién creado Departamento: las *Jornadas de Estudios Ingleses* que con carácter bianual se celebraron desde 1994 al año 2000 y que suponían un encuentro extraordinariamente aleccionador para investigadores, profesores y alumnos, a los que también iban dirigidas. Desafortunadamente, cambios en la normativa de la organización y financiación de estos eventos en la Universidad de Jaén terminaron por abocar a su extinción estos encuentros que tantos frutos habían dado, entre ellos, la publicación de las distintas actas. Ha sido, además, el promotor y editor de la revista *The Grove. Working Papers on English Studies*, que este año cumplirá su vigésimo sexto aniversario. Su gran capacidad para formar equipo y su generosa disposición distributiva son los dos aspectos que concitan el acuerdo unánime entre los que hemos sido miembros del grupo bajo su égida. Los egresados y los profesores más jóvenes también lo recordarán por su generosa disposición a promocionar su formación y su carrera respectivamente. Trabajador infatigable, prolongó más de lo exigible su actividad profesoral en nuestro Departamento. Que en el momento dictado inexorablemente por la jubilación aún se implicara, con el sensato distanciamiento del que pronto habitará la ausencia, a garantizar una transición tranquila más allá de la obligada implicación profesional, es una muestra más de su ecuanimidad y sentido del deber.

Carmelo era un profesional versátil, práctico y discreto, con un infatigable y dinámico interés por todas las áreas de la filología inglesa. Como profesor había impartido Fonética experimental, Lingüística contrastiva, Literatura del siglo XX y Teatro en lengua inglesa. Sus pasiones investigadoras se inclinaban hacia el lado de su admirado James Joyce (formaba parte de la Asociación Amigos de James Joyce y fue editor de *Papers on Joyce*), la presencia de las Brigadas internacionales en su vertiente literaria en el Frente de Andalucía, más específicamente en la batalla de Lopera, los escritores viajeros ingleses y una miscelánea muy enriquecedora de otros temas. Deja más de treinta artículos y capítulos de libros, dos libros y diez volúmenes coordinados, un par de reseñas y cuatro tesis dirigidas, lo que, en los tiempos que corren de sequía de doctorandos, no es un legado baladí.

En su faceta más aventurera, había participado, junto con el profesor Manuel Villar Raso y nuestro estimado compañero del Departamento de Lenguas y Culturas Mediterráneas, Francisco Vidal Castro, en la Primera Expedición Científica a la Curva del Níger, en 1984, aunque ya antes había estado presente como cooperante en África, en donde había adquirido un moderado acervo de comprensión humana y sabrosas anécdotas que a veces se abría a contar.

El universo es infinito e infinitesimal. Cada uno de nosotros somos menos que un grano de arena en la galaxia, que a su vez es menos que una gota de agua en el universo. Lo sabemos y aun así entretenemos la idea de que, en la larga infinitud de las causas, nuestro fin tiene un fin, de que existe una interconexión entre todas las vidas y las perturbaciones que estas provocan en el espacio-tiempo. En el microespacio-tiempo de varias generaciones nuestro compañero Carmelo ha dejado ya una honda impresión entre alumnos (como muestran los mensajes espontáneos surgidos en la red) y los colegas que lo hemos convivido y lo revivimos ahora con nostalgia. No sabemos hasta qué punto su impresión puede modificar la totalidad del mar-tiempo que nos trajo y nos llevará, pero, por muy infinitesimal que sea, la estimación final es, sin duda, la de una benéfica y discreta existencia.

