miscelánea

a journal of english
and american studies

vol. 64

2021

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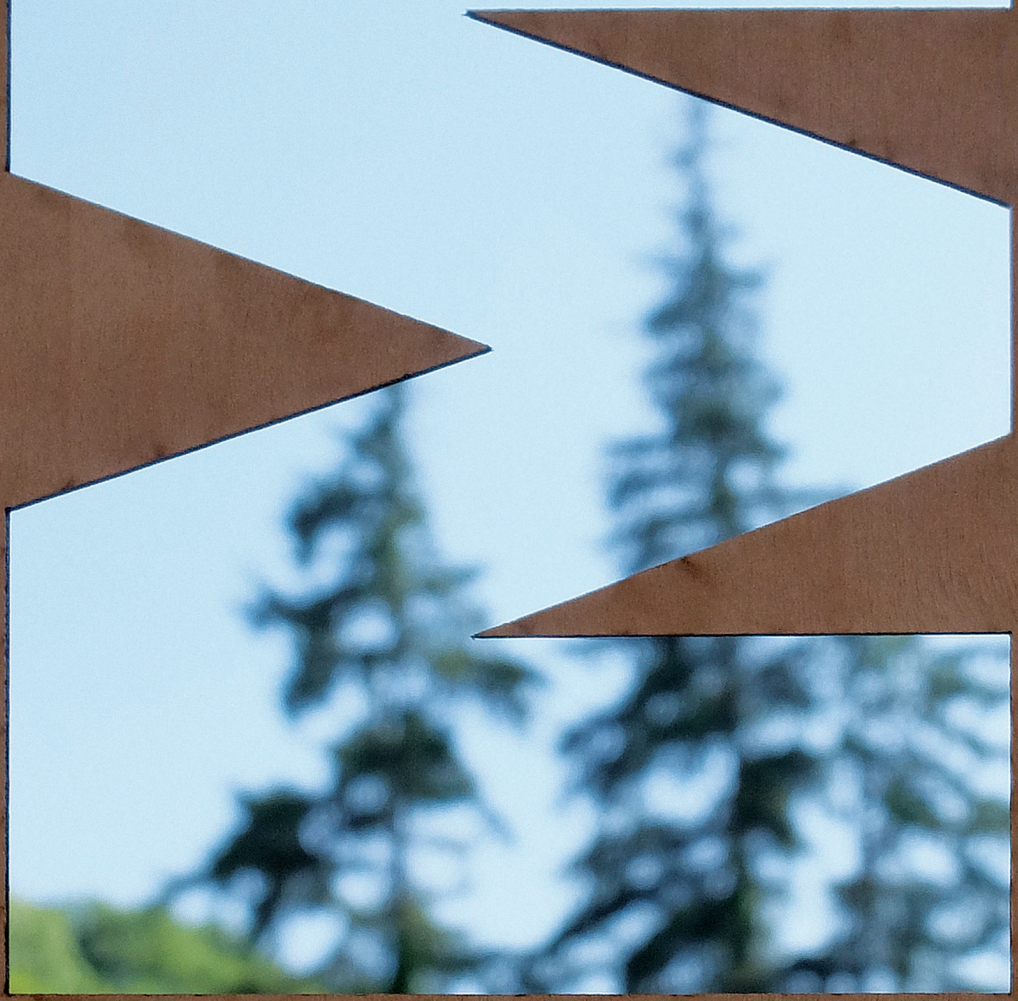

revista de estudios ingleses y norteamericanos

miscelánea

vol. 64
2021

Literatura, cine y estudios culturales
Lengua y lingüística

Miscelánea: A Journal of English and American Studies se publica con la ayuda económica del Departamento de Filología Inglesa y Alemana de la Facultad de Filosofía y Letras y del Vicerrectorado de Política Científica de la Universidad de Zaragoza.

Publicación semestral (2 vols. al año) del Departamento de Filología Inglesa y Alemana de la Universidad de Zaragoza. Published twice a year by the Department of English and German Philology, University of Zaragoza, Spain.

Las suscripciones deberán dirigirse a/
Please address subscriptions to:

Revista *Miscelánea*
Prensas de la Universidad de Zaragoza
Edificio de Ciencias Geológicas
C/ Pedro Cerbuna, 12. 50009 Zaragoza
puz@unizar.es http://puz.unizar.es

Precio de la suscripción (anual)/
Subscription price (2 volumes):
15 euros
(IVA incluido/ VAT included)

Edición y ©:
Prensas de la Universidad de Zaragoza
Departamento de Filología Inglesa y Alemana
de la Universidad de Zaragoza

Selección de textos:
Consejo de redacción de *Miscelánea*

Vol. 64 · Diciembre 2021

Dirección, coordinación, tratamiento de textos y edición electrónica:
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Silvia Murillo Ornat (Lengua y lingüística)

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Imprime:
Servicio de Publicaciones, Universidad de Zaragoza

ISSN: 1137-6368
Depósito legal: Z-2811-2004

m

a journal of english and american studies

miscelánea

Prensas de la Universidad de Zaragoza

2021

Departamento de Filología Inglesa y Alemana

Edición electrónica/
Internet homepage:

https://papiro.unizar.es/ojs/index.php/misc

miscelánea

Redacción, correspondencia e intercambios:
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LAS METÁFORAS UTILIZADAS EN LA DECLARACIÓN DEL ESTADO DE ALARMA POR CORONAVIRUS EN EL REINO UNIDO Y ESPAÑA: UN ANÁLISIS CONTRASTIVO

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Abstract

Since it emerged in China at the beginning of 2020, the COVID-19 virus has spread to almost every country in the world. In response to the health and economic crisis triggered by the pandemic, political legislators were forced to declare a state of national emergency in an effort to stem the spread of the coronavirus. Following a critical discourse approach to metaphor analysis, this study examines the metaphors employed by the British and Spanish Prime Ministers in their declarations of the state of emergency. The results support the view that metaphor is a double-edged sword in times of crisis: it is not only used to help people to face the coronavirus pandemic, to instil courage and hope; it also serves as a strategy of positive self-presentation whereby political actors try hard to avoid criticism and gain the approval of public opinion.

Keywords: political rhetoric, critical discourse studies, critical metaphor analysis, cognitive theory, coronavirus pandemic.

Resumen

Desde que surgió en China al principio del 2020, el coronavirus se ha extendido prácticamente a todos los países del mundo. En respuesta a la crisis económica y

sanitaria motivada por la pandemia, las autoridades se vieron obligadas a declarar el estado de alarma en un intento de frenar la expansión del virus. Siguiendo un enfoque crítico-discursivo al análisis de la metáfora, este trabajo examina las metáforas utilizadas por los presidentes de los gobiernos británico y español en sus declaraciones oficiales del estado de alarma. Los resultados obtenidos revelan que la metáfora es un arma de doble filo en situaciones de crisis: no solo se utiliza para ayudar a los ciudadanos a afrontar la pandemia y transmitir un mensaje de esperanza; también está al servicio del político para intentar evitar la crítica y ganar apoyo entre la opinión pública.

Palabras clave: retórica política, estudios críticos del discurso, análisis crítico de la metáfora, semántica cognitiva, coronavirus.

1. Introduction

Since it emerged in China at the beginning of 2020, the coronavirus (officially named COVID-19) has spread to almost every country in the world, resulting in an unparalleled health, social and economic crisis which has seriously hit many European countries such as the United Kingdom and Spain, on which the present study is based. Although it was considered, maybe for too long, that the threat of COVID-19 was manageable and would never go so far as to bring about the collapse of national health services, the fact remains that the coronavirus has proved to be a terrifying enemy, more infectious and lethal than initially thought.

In response to the health and economic crisis triggered by the pandemic, political legislators were forced to declare a state of national emergency in an effort to stem the spread of coronavirus by locking down parts of the economy and implementing strict social distancing guidelines. In this period of unprecedented disruption, the British and Spanish Prime Ministers, Boris Johnson and Pedro Sánchez, were in charge of communicating the declaration of the state of emergency caused by the coronavirus outbreak. Needless to say, the way politicians communicated the lockdown decision is of vital importance, not only for the population at large, but also for the image of the political leaders and that of the parties they represent. We should not forget that the primary motivation for political communication is, following Fairclough (1989: 189), *strategic*, i.e. it is intended to reach certain instrumental goals whose attainment is expected to benefit those responsible for producing the message. In this sense, the language skills politicians display and the words they choose are key factors for generating support for their position and influencing people's thoughts.

Drawing from the theoretical paradigm of Critical Metaphor Analysis, the objective of the present study is to examine the metaphors used by the British and Spanish Prime Ministers in their official declarations of the state of emergency for COVID-19 and to gain an insight into their affective and persuasive effects. I depart from the basic assumption that metaphors are vital to the language of political leadership and essential tools for persuasion and seduction in the public sphere. This study adds to the already existing research about the role of metaphors in talking about coronavirus in different discourse types and genres (Craig 2020; Fernández-Pedemonte et al. 2020; Wicke and Bolognesi 2020; Semino 2021; Pérez-Sobrino et al. in press). From a more general perspective, it can be included within research on metaphor and disease (Trčková 2015; Balteiro 2017), research on human action against adversity (Karlberg and Buell 2005) and research on metaphor and political rhetoric (Charteris-Black 2004, 2005; Ferrari 2007; Musolff 2016).

The declarations of the state of emergency have been chosen as the source of data because these texts are good examples of persuasive political communication in which every element is carefully chosen to shape belief, mold attitudes and inspire confidence in difficult times for the population. More specifically, the public declarations which constitute the corpus data for this research are examples of effective subsumed propaganda, i.e. that related to value systems underlying the language which are taken for granted in the ideology of a community (Hughes 1998: 206-208). The choice of Johnson and Sánchez is not random, either. Their speeches are representative examples of the way political leaders use words not only to inform, but also to protect their public image, which seems particularly necessary in speeches in which they are asking their citizens to follow strict rules and make sacrifices for a common good.

This paper is organised as follows. After presenting the theoretical paradigms on which this study relies, it goes on to present the corpus and describe the research methodology employed to examine the language data. It then proceeds to the analysis and discussion of the role of metaphor in the declarations consulted, which constitutes the core of this paper. Some concluding remarks and suggestions for further research bring the study to an end.

2. Theoretical Framework

As contemporary metaphor theory (Lakoff 1993; Lakoff and Johnson 1999) seems to be too limiting to account for the communicative potential of figurative language in public discourse,[1] the theoretical assumptions on which this study relies derive from a more comprehensive and socially-oriented approach to

metaphor: Charteris-Black's (2004, 2005, 2014) Critical Metaphor Analysis (henceforth CMA), a politically oriented analytical framework drawing on the insights of Critical Discourse Analysis and Cognitive Linguistics. As a cognitively-based approach, CMA assumes that metaphor is a cognitive device with the capacity to structure our conceptual system and provide a particular understanding of the world through the correspondence between the linguistic content of metaphors (i.e. source domain) and what they describe (i.e. target domain). This view of metaphor as a cross-domain conceptual mapping provides for two levels of metaphor, which basically correspond to Lakoff's (1993) concepts of "metaphor" and "metaphorical expression": *conceptual* metaphor, i.e. a semantic mapping that takes the form of target domain/source domain, and *linguistic* metaphor, i.e. the surface realisations of the cross-domain mappings. In the cognitive tradition, metaphors have been classified according to criteria that profile the different aspects of the conceptual operation.[2]

Charteris-Black assumes that metaphor is a cross-domain mapping in conceptual structure but goes beyond Lakoff's approach to metaphor in that he argues that the application of cognitive theory to metaphor use can provide "particular insights into why the rhetoric of political leaders is successful" (2005: 197). In this respect, the linguistic metaphors used in political discourse are not only conceived as a matter of language but also, and more importantly, as a matter of thought which have a communicative impact and serve a particular rhetorical purpose in persuasive genres such as political speeches. This is in line with Steen's three-dimensional model of metaphor, according to which "metaphor may be theoretically defined as a matter of conceptual structure, but in empirical practice it works its wonders in language, communication, or thought" (2011: 59). Charteris-Black relates critical aspects of language use with cognitive assumptions so as to "identify which metaphors are chosen in persuasive genres such as political speeches, party political manifestos or press reports, and attempts to explain why these metaphors are chosen" (2014: 174).

The analysis of the conscious use of metaphor as a persuasive strategy is key in Charteris-Black's framework. This author proposes the notion of *purposeful* metaphor in order to explain the intended effect of metaphor within a "theory of metaphor in communication where there is linguistic and contextual evidence of purpose" (2012: 2). Indeed, the adoption of a discourse perspective necessarily leads to interpreting metaphor use with reference to its intended outcome "which involves considerations of authorship, audience, occasion of language use and —significantly— communicative purpose" (2012: 3). In this way, Charteris-Black's approach to metaphor, closely related to Steen's (2015) notion of deliberate metaphor, allows gaining an insight into the deliberate use and rhetorical impact

of figurative language in political communication.[3] We should not forget that political speeches are purpose-oriented and carefully constructed with persuasive goals in mind. In this context, not only are novel metaphors consciously and strategically used; conventional metaphors may also be intentional and have a relevant function in argumentative discourse (van Poppel 2020).

3. Corpus and Methodology

The corpus for the present research consists of the official declarations of the states of emergency delivered by the British Prime Minister, Boris Johnson, on March 23, 2020 and by the President of the Spanish Government, Pedro Sánchez, on March 14, 2020. The transcriptions of both declarations are freely available on the websites of the British government (www.gov.uk/government/speeches/pm-address-to-the-nation-on-coronavirus-23-march-2020) and the Spanish government (www.lamoncloa.gob.es/presidente/intervenciones/Paginas/2020 prsp14032020.aspx). The sample amounts to a total of 4,129 words in which 72 metaphorical words and expressions have been encountered, which are distributed as follows: 898 words and 25 metaphorical items are found in the British subcorpus whereas the Spanish one comprises 3,231 words out of which 47 are used metaphorically.

It is important to note that the study presented here can make no claim to completeness. Although I have relied on a set of limited data samples in the tradition of discourse analysts (see, for example, Charteris-Black 2005; Ferrari 2007; Negro 2011), essential principles of data compilation such as representativeness of the sample and thematic homogeneity (Caballero and Ibarretxe-Antuñano 2009) are guaranteed. Indeed, the analysis of the corpus demonstrates that the research issue (metaphor in this case) is used in institutional communication at times of national crisis.

The research method used to examine the data corresponds to the adoption of an inductive, "bottom-up" approach: I started from the linguistic data and explored the functions that metaphor performs in the declarations of the state of emergency. To this end, I followed the three stages in metaphor analysis —identification, interpretation and explanation— proposed by Charteris-Black (2014): first, I selected metaphorical items (be they words or expressions) from the corpus; second, I assigned the metaphorical units encountered in the sample to their corresponding conceptual networks; and third, I explained the ideological intentions underlying the metaphor use. Since the subcorpora are of unequal size (the Spanish subcorpus is considerably larger), I did not only calculate the absolute, or raw, frequency of occurrence of each metaphorical item used to talk about the pandemic; I also calculated the relative, or normalised, frequency, i.e. the absolute

frequency divided by the total number of items contained in each corpus, of the classified metaphorical occurrences encountered in both data sets. In order to standardise the results, the relative frequency was calculated per 1,000 words, following the convention for normalising the frequency scores in small corpora (cf. Anderson and Corbett 2017).

As metaphors are not always easy to identify in natural discourse, I relied on the Metaphor Identification Procedure (MIP), a method for metaphor detection developed by the Pragglejaz Group (2007). This procedure consists of the following steps: first, establishing the meaning of the lexical unit in the context in which it appears; second, determining the more basic contemporary meaning that the word in question has; and third, deciding whether the contextual meaning of the examined word contrasts with a more basic, contemporary meaning but can be understood in comparison with it. If this happens, the word is taken to be metaphorical. Let us take the term *enlisted* ("every one of us is directly enlisted") as an example of how this procedure has been applied. The contextual meaning of *enlisted* ('people who are ready to fight against the virus') contrasts with its basic meaning ('people who have joined the armed forces') but can be understood by some sort of familiarity with it (people are seen as soldiers). Therefore, *enlisted* is a word used metaphorically in that context.

4. Results and Discussion

A variety of conceptual metaphors used by the national leaders of both countries were identified in the sample. As mentioned above, a total of 72 metaphorical units were encountered, divided as follows: the British subcorpus contains 25 metaphorical items whereas the Spanish one comprises 47 words and expressions that are metaphorically used. The results concerning the relative frequency of occurrence of metaphor show that there is a considerably higher density of metaphor use in the British declaration of the state of emergency (27.83) than in the Spanish (14.54). I will now consider the absolute and relative frequency of metaphorical items in both subcorpora classified by source domain.

In the British subcorpus, the metaphorical units fall under six source domains/concepts.[4] The source domains are, in quantitative order: WAR (n=10), PERSON (n=6), HERO (n=4), JOURNEY (n=3) and NATURAL PHENOMENA (n=1), and the source concept is VERTICALITY (n=1). As far as the Spanish subcorpus is concerned, the metaphorical items encountered can be assigned to five metaphors, namely those which take WAR (n=18), PERSON (n=15), HERO (n=6) and JOURNEY (n=6) as source domains, and VERTICALITY (n=2) as concept. The raw frequency of linguistic metaphors in the corpus classified by source domain/concept is graphically shown in Figure 1:

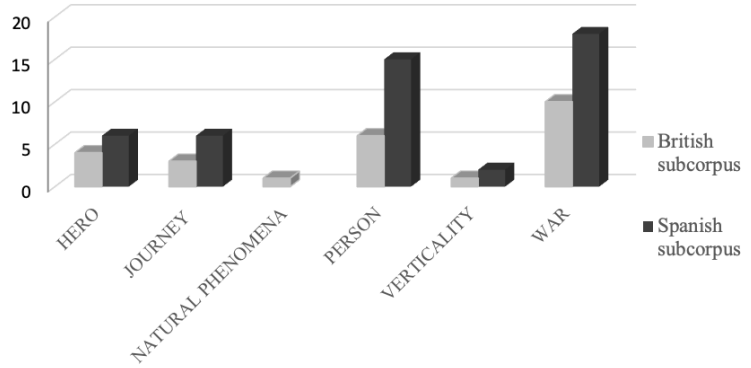

Figure 1. Absolute frequency of metaphorical expressions by source domain/concept in both subcorpora

It is worth noting that the set of source domains/concepts used by the political leaders of both countries is identical with the exception of NATURAL PHENOMENA, which is absent in the Spanish subcorpus. Concerning absolute frequency, it was found that WAR and PERSON rank as the most frequent domains, followed, at a distance, by HERO and JOURNEY. The remaining source domains/concepts (NATURAL PHENOMENA and VERTICALITY) have little relevance in quantitative terms.

The relative frequency of each source domain or concept in both subcorpora can be seen in Figure 2.

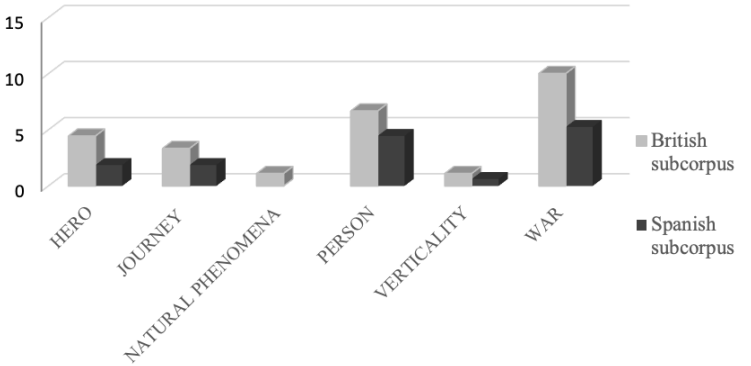

Figure 2. Relative frequency of source domains/concepts in both subcorpora

In accordance with the higher density of metaphor use in Johnson's declaration, the frequency of usage of the shared source domains is more relevant in the British subcorpus than in the Spanish. This is especially evident in the domains that have a higher frequency in both subcorpora such as WAR (11.13 vs 5.57), PERSON (6.68 vs 4.64), HERO (4.45 vs 1.86) and JOURNEY (3.34 vs 1.86). The source domains/concepts that are not quantitatively relevant also follow this pattern: VERTICALITY (1.11 vs 0.62) and NATURAL PHENOMENA (1.11 vs 0).

The target domains that have been identified are the same in both data sets: RECOVERY, CORONAVIRUS, NATION-STATE, CITIZENS, HEALTH WORKERS and POLITICIANS. Figure 3 shows the relative frequency in which these six domains appear in the sample:

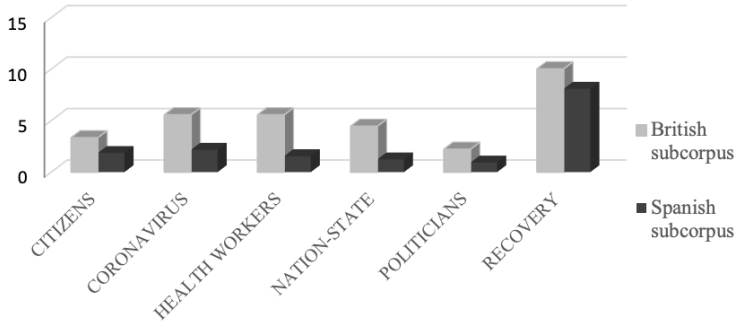

Figure 3. Relative frequency of target domains in both subcorpora

In both subcorpora, RECOVERY is the target domain which has the highest occurrence, and the only one with a similar normalised frequency rate (10.02 vs 8.09). The metaphorical references to the process of recovery from the disease are followed, at a distance, by those that evoke the coronavirus itself (5.56 vs 2.17) and health workers (5.56 vs 1.55). To a lesser extent, Johnson and Sánchez talk about the state (4.45 vs 1.24), citizens (3.34 vs 1.86) and politicians (2.22 vs 0.93) in metaphorical terms.

I will turn now to comparing the way metaphors are used by the British and Spanish national leaders to address the coronavirus pandemic.

4.1. The WAR Metaphor

The WAR domain is the most common source of metaphorical items both in absolute and relative terms (cf. Figures 1 and 2), which seems to confirm the pervasiveness of WAR metaphors to refer to human action against diseases such as

COVID-19 (Craig 2020; Wicke and Bolognesi 2020; Semino 2021) or Ebola (Trčková 2015; Balteiro 2017). The major theme of this metaphor or main meaning focus, i.e. "the basic and central knowledge about the source domain, inherited by the target, that is widely shared in a community" (Kövecses 2005: 12), is violence, which leads to the reinterpretation of the measures taken against the disease as inherently hostile and aggressive. War-related words and expressions belong to a conceptual metaphor that can be formulated as CORONAVIRUS IS WAR or, more precisely, RECOVERING FROM CORONAVIRUS IS FIGHTING IN WAR, a resemblance metaphor (Grady 1999) that arises from a behavioural comparison between source and target (i.e. the source and target domains share some features which motivate the metaphorical mapping),[5] and a "many-correspondence" metaphor (Ruiz de Mendoza Ibáñez 1997), as such shared features are capable of giving rise to multiple meaning implications. In fact, this metaphor presents different sets of ontological correspondences as a result of transferring attributes from the source domain of WAR to talk about the coronavirus disease: to stay healthy is to fight a battle, to overcome the virus is to beat an enemy, to recover health is a victory, the actions against the virus are part of a military mission, citizens are soldiers and the coronavirus is a threat. In Table 1 these conceptual mappings are matched with their corresponding instantiations:

Conceptual mappings	Instantiation(s)	
	British subcorpus	Spanish subcorpus
to stay healthy is to fight a battle	fight the virus	combatir la propagación del virus
to overcome the virus is to beat an enemy	beat the virus beat the coronavirus	ganar al virus vencer al virus ganar la batalla
to recover health is a victory		victoria
actions against the virus are part of a military mission		misión
citizens are soldiers	be enlisted serve on the frontline	
the coronavirus is a threat	threat	amenaza de lo desconocido

Table 1. Conceptual mappings and corresponding instantiations in the metaphor CORONAVIRUS IS WAR

As the virus is represented as an enemy in the military rhetoric of both national leaders, the steps that must be taken to stay healthy are represented as a battle

against that enemy. In this regard, the process of recovering health, social wellbeing and economic stability is conceptualised as a violent struggle for survival in which citizens and politicians have a mission to accomplish for the welfare of society. This scenario is linguistically manifested in both subcorpora through military terms which focus on the action of fighting such as *fight* in example (1) and *combatir* ('fight') in (2):

(1) Tonight I want to update you on the latest steps we are taking to *fight* the disease and what you can do to help.[6]

(2) Usaremos todos los recursos a nuestro alcance ante una urgencia que nos concierne a todos: *combatir* la propagación del virus.
(We will use all the resources at our disposal in the face of an emergency that affects us all: to fight against the spread of the virus).

Other war-related expressions emphasise the defeat of the enemy: *beat the virus*, *beat the coronavirus* —together with their equivalents in the Spanish subcorpus, *ganar al virus* and *vencer al virus* ('beat the virus')— and *ganar la batalla* ('win the battle'). In the two quotations that follow, both Johnson and Sánchez employ two rhetorical devices to add emphasis: syntactic parallelism and lexical repetition of key words such as *beat* in (3) and *unidos* ('united') in (4):

(3) We will *beat the coronavirus* and we will beat it together.

(4) Unidos, saldremos adelante. Unidos, *venceremos* al virus.
(United, we will move forward. United, we will beat the virus).

If recovering health is a fight, the endpoint of the recovery period is metaphorically construed as a victory. Significantly enough, the term *victoria* ('victory') occurs five times in the Spanish subcorpus whereas it does not appear in the British. By way of repetition, Sánchez tries to sound convincing and reassuring about the recovery. *Victoria* is therefore a key word in Sánchez's address to the nation, a word that carries a strong positive connotation and serves his purpose to inspire confidence in the government's ability to deal with the virus. Here is an example:

(5) La *victoria* será total cuando […] contemos con una vacuna que evite futuras pandemias.
(The *victory* will be complete when […] we have a vaccine that prevents future pandemics).

As part of Sanchez's warfare rhetoric, everyone is involved in a mission. The WAR metaphor in (6) assumes that the presidents of the Spanish regions are soldiers on a mission; therefore, it is their duty to obey the orders of their superiors, i.e. of the central government authorities:

(6) Todos y cada uno de los presidentes deberán […] centrarse en una única *misión:* entre todas y todos vencer al virus.

(Each and every president will have to focus on just one mission: beat the virus all together).

Johnson goes further in the exploitation of the WAR domain in (7). By virtue of a metaphor that can be formulated as CITIZENS ARE SOLDIERS, also implicitly present in (6), British workers are *enlisted* and serving *on the frontline*, directly facing the enemy line:

(7) Everyone from the supermarket staff to the transport workers to the carers to the nurses and doctors on the *frontline* […] each and every one of us is directly *enlisted*.

The representation of essential workers as frontline soldiers highlights the importance of these workers to the nation's well-being. In this respect, Craig argues that "'covid-ian' military metaphors marshal us to valorize 'front-line workers' —those deemed essential to the medical, economic, social, and of course, political establishment"(2020: 1025). From this viewpoint, the WAR metaphor has positive implications: it becomes a source of empowerment in which citizens, health workers and politicians are portrayed as fighters against a common enemy.[7]

The representation of citizens as soldiers serving on the frontline necessarily leads to considering the coronavirus as an enemy who must be defeated at all costs. In the public addresses of Johnson and Sánchez analysed here, the disease is specifically represented as a malign force that poses a serious threat to the population. Following Baider and Kopytowska (2017), the representation of the enemy as a threat is a powerful device to conceptualise "the other" —considered the common enemy— in times of social and political crisis.[8] As there is no treatment for a virus that is potentially life-threatening, the feeling of a dangerous threat projects onto the disease. Indeed, as Sontag argues, "any important disease […] for which treatment is ineffectual, tends to be awash in significance. Feelings about evil (and I would say, danger and threat) are projected onto the disease"(1978: 58). The feelings Sontag refers to are reflected in the metaphorical language used to refer to COVID-19. Both national leaders represent the virus as an enemy, hence a threat, in both a physical and symbolic sense, with a persuasive aim in mind: to warn people about the danger of infection and, in this way, justify the measures taken by their governments:

(8) No hay nada que dañe más el ánimo de una persona que la *amenaza de lo desconocido*.

(There is nothing more harmful for a person's mood than the threat of the unknown).

(9) The coronavirus is the biggest *threat* this country has faced for decades.

At a linguistic level, the use of warfare imagery is an effective means to intensify and reinforce the argument that the virus is a serious threat to public health and safety whose defeat is everyone's job. In this way, the WAR metaphors used by Johnson and Sánchez are intended first, to make people believe that the virus will be finally defeated; and second, to make them aware of the need to respect the measures announced by the government, no matter how strict they are.

4.2. The PERSON Metaphor

The PERSON source domain is used to target the coronavirus itself and the nation-state. The Great Chain of Being, a cultural model which places four orders or entities (humans, animals, plants and objects) on a vertical scale, in a hierarchy from humans at the top to physical things at the bottom (Lakoff and Turner 1989: 166-167), is especially useful to understand how the PERSON domain is used in the corpus. When the coronavirus and the nation are conceived of as a person, the metaphor proceeds from a higher source domain to a lower target domain for a different communicative purpose: whereas the personification of the virus acquires negative connotations, that of the state implies a positive evaluation of political actors and institutions. Metaphors based on the Great Chain of Being are cases of ontological metaphors, essentially based on resemblance: they exploit attributes that are perceived to be similar across domains (Ruiz de Mendoza Ibáñez and Pérez Hernández 2011: 169-170).

The PERSON metaphor involves treating the disease as a human being or, more precisely, as a malign creature whose job is to inflict harm on the population. The negative personification of the virus, specifically as an enemy and a killer, follows a long-established political tradition of personifying the enemies of one's country (Charteris-Black 2005). Although both Johnson and Sánchez try to make citizens aware of the need to respect the measures taken by their governments, there are some differences regarding the portrayal of the virus as an enemy in both subcorpora that are important to underline. Consider the following quotations:

(10) All over the world we are seeing the devastating impact of this *invisible killer*.

(11) Estamos ante nuestro *verdadero enemigo*, que es el virus y la pandemia. Es un *enemigo de todos* y todos debemos combatirlo unidos.

(We are facing our true enemy, the virus and the pandemic. It is everyone's enemy and all of us must fight against it together).

In (10) there is a more dramatic version of the PERSON metaphor insofar as the coronavirus, unlike in (11), is not simply conceived of as an enemy. Rather, Johnson represents the virus as a *killer*, which brings to mind the image of a malevolent power, capable not only of posing a threat to people's health but also

of causing their death. In this respect, the term *killer* is what van Dijk referred to as an "alarm word"(2005: 117-118), i.e. an explicit and shocking word which performs a clear function in discourse: to persuade the population into staying at home, as the virus has proven to be lethal to people with pre-existing medical conditions. Here, the danger is therefore structured around the fear of death, not only through metaphor but also through metonymy: *killer* stands for death by virtue of the high-level metonymy AGENT FOR ACTION; more specifically, what we have in (10) is the double metonymy AGENT FOR ACTION FOR (ASSESSED) RESULT[9] in which the expected result of the action (death) performed by an explicit agent (killer) remains unexpressed. This metonymy involves a domain expansion/reduction operation (cf. Ruiz de Mendoza Ibáñez 2021: 218-219): the process is one of expansion from agent to action in the first metonymy and of reduction from action to result in the second; that is, we have a domain expansion and reduction combination in which the matrix domain is the action frame, and the agent (killer) and the result (death) are the subdomains.

The fact that *killer* is premodifed by the adjective *invisible* makes the virus more threatening, as people feel unable to fight against an enemy who cannot even be seen. Indeed, because of the primary metaphor, or correlation metaphor in Grady's (1999) terms, KNOWING IS SEEING: what you cannot see lies outside your knowledge and therefore your control of the situation, leaving one helpless in the face of danger. As Kovëcses explains, in this metaphor there is a correlation between two events within the same frame in such a way that one of the events or states (SEEING), i.e. the source domain, gives rise to the target domain (KNOWING) (2013: 81-82). From this perspective, the relationship between seeing and knowing can be considered an experiential correlation within the same primary scene and therefore it can be thought of as metonymic: SEEING SOMETHING PHYSICAL FOR KNOWING THE THING.

There is another version of the PERSON metaphor that acquires positive connotations in the declarations of both leaders: the STATE-AS-PERSON metaphor, deeply ingrained in political thought (Musolff 2016: Ch. 7). The person metaphor is metonymy-based: we find a metonymic development of the source domain whereby the country stands for its citizens. The effects of using the personification metaphor in public discourse depend on one's view of what a person is like. A person in both subcorpora is seen as socially cooperative, responsible and helpful, in line with liberal political ideology (Chilton and Lakoff 2005: 40). However, the intended effects of using the PERSON-AS-STATE metaphor are different in each declaration. For Johnson, the United Kingdom is endowed with human abilities such as problem solving and social interaction as a way to emphasise the sense of community and the pursuit of common goals (12), whereas Sánchez personifies the state in order to instil courage in the population (13):

(12) The coronavirus is the biggest threat this country has *faced* for decades —and this country *is not alone*.

(13) España ha demostrado y está demostrando que *tiene capacidad de recuperarse* frente a la adversidad.

(Spain has demonstrated its capacity to recover from adversity).

The STATE-AS-PERSON metaphor is the source of a range of metaphorical entailments. If the state is a person at a conceptual level, it has a body which can be healthy, ill, strong, weak and so on. This mapping can therefore be regarded as a special case of embodiment: abstract concepts are referred to in terms of body parts and physiological functions. In addition, this metaphor implies that the country has a particular emotional quality and personality. These entailments of the metaphor are illustrated in (14), in which the notion of strength transmits an optimistic and positive message: Spain will eventually overcome the effects of the coronavirus crisis.

(14) Si de algo estamos convencidos es de la *fortaleza* de este país.

(If we are sure of something, it is of the strength of our country).

In this example, the term *fortaleza* ('strength') evokes both a physical and a moral quality: the implication is that Spain, conceptualised as a human body, is not only physically strong, and therefore in good health, despite the effects of the virus; it is also morally strong. This metaphor allows a perception of politicians, and citizens in general, not only as powerful, but also as morally strong and therefore capable of undertaking moral actions; in fact, as Lakoff argued, moral actions attest to strength (1995: 183). In this context, then, the notion of strength not only conveys the idea of power but highlights the moral qualities of citizens and political administrators.

4.3. The HERO Metaphor

The HERO (also called HEROIC MYTH) metaphor reinforces the notions of power, solidarity and courage in the face of danger. This metaphor derives from the folk belief that heroes are brave and bold characters whose mission is to fight against malign forces, protect people and save lives. Following Kinsella et al., heroes inspire others to take action, make efforts towards common goals, promote a sense of collectivity and offer hope to those who need it (2019: 482).

In our corpus, the HERO metaphor portrays the targets (be they citizens, healthcare workers or politicians) as heroes, i.e. those who have a crucial mission to accomplish for the welfare of society. This metaphor is strategically used by Johnson and Sánchez in different ways. For the British Prime Minister, the HERO metaphor, linguistically manifested in *protect our NHS* and *save lives*, projects a sense of solidarity: it is everyone's job to save lives.

(15) Each and every one of us is now obliged to join together […] to *protect* our NHS and to *save* many thousands of lives.

In the declaration delivered by the Spanish President, the HERO metaphor, however, is used differently. Here it performs a two-fold purpose: first, it is used as a way to praise healthcare professionals, employers and self-employed workers by virtue of the more specific metaphor CITIZENS ARE HEROES. Consider the following citation in which, as also seen in (4), Sánchez resorts to parallelism for emphasis:

(16) A los profesionales de la salud que sois *ejemplo de heroicidad* con vuestra entrega y vuestro trabajo, gracias. […] A los empresarios y autónomos que sacrificáis los ingresos de vuestros negocios para *proteger* a vuestros clientes y trabajadores, gracias.

(To healthcare professionals, who are an example of heroism with your dedication and hard work, thank you […]. To employers and self-employed workers, who sacrifice the income from your companies to protect your customers and your employees, thank you).

And second, it is employed as a strategy of positive self-presentation for Sánchez and the members of his government, who are heroically presented as people who are trying hard to protect the citizens from the virus (17) and save lives (18). In this case, the HERO metaphor can be specifically formulated as POLITICIANS ARE HEROES; hence the prevailing function of metaphor as a device to shape belief in the public and political sphere.

(17) Nuestra misión y determinación […] es máxima: *proteger* a los españoles.

(Our mission and determination […] is maximum: to protect Spaniards).

(18) *Cuantas más vidas nos ahorremos* […] más rotunda será esa victoria.

(The more lives we save […], the greater the victory will be).

In any case, what seems evident is that the British and Spanish leaders resort to the HERO metaphor, first and foremost, for the comfort it provides: it pictures citizens and politicians as heroes who carry the burden of the pandemic and are working hard to overcome it.

4.4. The JOURNEY Metaphor

As Lakoff argued, "complex events in general are also understood in terms of a source-path-goal schema: complex events have initial states (source), a sequence of intermediate stages (path) and a final stage (destination)" (1987: 275). This schema is used to frame the coronavirus crisis in terms of physical movement from one place to another in a metaphor that we can formulate as RECOVERY IS A JOURNEY. This metaphor is derived from a more general metaphor, LIFE IS A JOURNEY which,

in turn, can be considered a specification of a more abstract, superordinate metaphor, the EVENT STRUCTURE metaphor (Lakoff 1993) whereby events in general, including changes of states or activities, are conceptualised in terms of physical movement. Following Grady (1999), RECOVERY IS A JOURNEY is based on the primary metaphor PURPOSES ARE DESTINATIONS which associates purposes and destinations on the grounds of experiential correlation: moving towards one's destination is achieving a kind of goal in life. That goal, in the context of our corpus, is recovering from the coronavirus.

The main meaning focus of the JOURNEY metaphor (the idea of progress, of succeeding in reaching a goal in the journey towards a destination) is key to understanding the communicative force of the metaphor in Sanchez's declaration: the notion of progress serves his purpose to instil courage in the population. Like many leaders before him, for instance Tony Blair or Bill Clinton (see Charteris-Black 2005), Sánchez emphasises the notion of forward movement in the direction of one's goals. This forward movement, which becomes explicit in *saldremos adelante* (19) and *avanzaremos* ('we will move forward') (20), implies a positive change from one state to another, leaving the crisis behind and embracing a better future. Also of significance is the fact that the JOURNEY metaphor evokes the notion of being supported by travelling companions (note the use of the first person plural) who are supposed to be of help in the struggle against the virus:

(19) Que no quepa duda alguna: unidos, *saldremos adelante*.
(Let there be no doubt: united, we will move forward).

(20) Cuando por fin todo pase […], *avanzaremos*.
(When everything finally passes […], we will move forward).

Sánchez also uses a variation of the JOURNEY metaphor: the SAILING metaphor, which appears in the expression *no perder el rumbo* ('not to lose course') in (21). This phrase points to the need to work together on the way to recovery by focusing on the desired course of a ship during a voyage: the ship losing course would result in failure to reach the destination and could even affect the safety of the crew. The analogy between losing course and failure to recover from the disease is evident.

(21) No derrochemos energías que son precisas ahora. *No perdamos el rumbo*.
(Let us not waste energy that is necessary now. Let us not lose course)

However, in Johnson's declaration it is not the notion of movement, progress and direction that comes to the fore; rather, the path itself stands for the process of recovering from the disease by virtue of an entailment of the JOURNEY metaphor that Lakoff (1993) formulated as MEANS (OF CHANGE OF STATE/ACTION) ARE PATHS

(TO DESTINATIONS). The MEANS ARE PATHS metaphor equates the social and sanitary measures taken to stop the spread of the disease with a path which leads to recovery as the end-point of the journey. It is therefore a path of hope.

It is interesting to mention that Johnson's use of the JOURNEY metaphor is not as optimistic as Sánchez's; in fact, the British Prime Minister admits that the travellers, i.e. citizens, are likely to meet obstacles along the way: *the way ahead is hard* illustrates Lakoff's DIFFICULTIES ARE IMPEDIMENTS TO MOTION whereby the path to a destination is fraught with obstacles and challenges that delay or impede movement (1993: 220). In spite of this, in the British declaration, the JOURNEY metaphor is also used to instil confidence: the conviction that "there is a clear way through" suggests that the objective, i.e. final recovery, is seen as attainable with effort and determination:

(22) The *way ahead* is hard […]. And yet it is also true that there is a *clear way through.*

As seen in the examples included in this section, the application of the source-path-goal image schema is different in each subcorpus. Whereas in the Spanish one, it is the motion and the direction that comes to the fore, rather than the path (which is left implicit), in the British one the path is highlighted to offer some sort of hope. This provides evidence for the fact that the metaphorical use of the source domain is always partial (Ruiz de Mendoza Ibáñez and Pérez Hernández 2011: 66) and therefore subjective: some components of the source domain are activated in the comprehension of the target (movement from one place to another, direction or path in the examples seen in this section), while other aspects are disregarded. Indeed, the fact that journeys, especially cruises, are pleasurable activities is not mapped onto the target in any of the occurrences of the JOURNEY metaphor found in the corpus. In any case, what seems evident is that, as Charteris-Black argues, the JOURNEY metaphor functions as a tool that aids in transmitting a positive evaluation of political actors in so far as it assumes that reaching your destination is your goal and, obviously enough, "achieving goals is inherently good" (2004: 95).

4.5. Other Metaphors

Let us finally consider the metaphors that are less frequent in both subcorpora, namely CONTROL IS UP and THE CORONAVIRUS IS A NATURAL PHENOMENON (cf. Figure 1). As stated earlier, the first two metaphors appear in both declarations, whereas the latter is only found in Johnson's.

Verbs such as *rise* and its equivalent in Spanish, *levantarse*, are cases of orientational metaphors that involve a spatial up-down relationship. More precisely, these terms are characterised by an upward orientation which is directly related with a positive evaluation (Kövecses 2005): they are instantiations of the primary metaphor

CONTROL IS UP, which is grounded in our physical experience: being in control is being above. As Lakoff and Johnson put it, when we are in a vertical orientation "it is easier to control another person or exert force on an object from above" (1999: 53). Following Kövecses (2013), this metaphor is based on a metonymic relationship: our folk understanding of control constitutes a single domain, or frame, in which the element of being physically upward-oriented stands for control. From this perspective, CONTROL IS UP may be described as UP FOR CONTROL, as an element of the frame is used for the whole frame.[10]

This metaphor is used by both political leaders to instil courage in the population by suggesting that citizens, including the government itself, will take control of the crisis despite the difficulties of the moment:

(23) The people of this country will *rise* to that challenge.

(24) España tiene la capacidad de *levantarse* cuantas veces haga falta.
(Spain has the capacity to rise as many times as necessary).

I will finally look at another metaphor based on an analogical resemblance between source and target that, although of little relevance in absolute terms, is worthy of analysis as a fear-instilling description of COVID-19: THE CORONAVIRUS IS A (DANGEROUS) NATURAL PHENOMENON. The metaphors that evoke natural phenomena base their persuasive capacity on the association between the target domain (coronavirus in our case) and a potentially dangerous and wild nature as source domain. In (25) the coronavirus is represented as a tide, a term related to an excessive flow of water (cf. Charteris-Black 2005: 570-572; Semino 2008: 89-96). This analogy provides the raw material for warning the citizens about the danger of the pandemic, conceived as a dangerous natural phenomenon and a threat to national security. Indeed, the notions of DESTRUCTIVENESS and IRRATIONALITY, the main meaning foci of NATURAL PHENOMENA metaphors, apply in the following example in which the representation of coronavirus as a dangerous natural phenomenon combines with the view of the disease as a killer (see 4.2):

(25) We are buying millions of testing kits that will enable us to *turn the tide* on this invisible killer.

As happens with PHYSICAL FORCE metaphors (Crespo-Fernández 2015: 109-114), the notion of passivity features heavily in NATURAL PHENOMENA metaphors by implicitly suggesting that people are vulnerable and harmless at the mercy of natural forces. In (25), however, Johnson leaves the door open to optimism: he describes himself and the members of his government as active agents in the fight for health recovery. Again, the use of metaphor as a strategy of positive self-presentation comes into play.

5. Concluding Remarks

The analysis of the use of metaphor in the declarations of the state of emergency in Britain and Spain has revealed that metaphor serves a three-fold purpose: first, to instil courage in the population; second, to warn citizens about the danger of the pandemic; and third, to justify the measures taken by the government and thus avoid criticism from public opinion as part of a strategy of positive self-presentation.

Evidence from the corpus indicates that the metaphors used by both Prime Ministers are similar: they show a preference for WARFARE metaphors in which recovery is conceptualised as a battle against an enemy. The source domains of PERSON, HERO and JOURNEY are also frequently used to refer to a range of issues, namely the coronavirus, the nation-state, the recovery process, the citizens and the political legislators. Although the set of conceptual metaphors is similar in both subcorpora, there are some differences: first, there is a considerably higher density of metaphor use in the British declaration; and second, the way the source domains are exploited differ in significant ways: Sánchez tries to sound more convincing by using those metaphors from the domains of WAR (*victory*) or JOURNEY (*move forward*) that best suit his persuasive needs. Furthermore, for Sánchez the HERO metaphor is part of a strategy of positive self-presentation, whereas for Johnson it tends to project a sense of solidarity and common goals.

The analysis also demonstrates that metaphors have an affective value and evaluative content. For example, metaphors with positive connotations such as THE STATE IS A PERSON, RECOVERY IS A JOURNEY and CONTROL IS UP are used to instil courage in the face of the coronavirus pandemic, similarly to what occurred with Churchill's wartime speeches (Crespo-Fernández 2013), in which the spoken word acts as a useful tool not only to inform, but also (and perhaps more importantly) to bolster morale in difficult times. For its part, the HERO metaphor implies a positive evaluation of political actors which ultimately contributes to maintaining and legitimising political power (Crespo-Fernández 2018). From this point of view, metaphor operates as a useful strategy of self-protection and positive self-presentation. By contrast, the affective import of metaphors which conceptualise the virus as an enemy or a tide is negative: such metaphors basically serve the purpose of warning citizens about the danger of infection and thus persuading them into conforming to the law and staying at home. Like former political orators such as Margaret Thatcher or George Bush (Charteris-Black 2005), Johnson and Sánchez resort to negative metaphors of aggression to speak to the public.

In general, the findings of the present research seem to confirm those reported in studies published in the last decade regarding the role of metaphor when addressing infectious disease outbreaks. For instance, Trčková (2015) and Balteiro (2017), in journalistic and scientific texts respectively, demonstrated that WAR metaphors —mostly intended to empower patients and thus instil courage in citizens— are commonly used to talk about Ebola (which is represented as an enemy) and those involved in dealing with it (who are portrayed as fighters). Similarly, Wicke and Bolognesi (2020) and Fernández-Pedemonte et al. (2020) demonstrated that war-related metaphors are commonly used to frame the discourse around COVID-19 on Twitter and in the headlines of Argentinian digital newspapers, respectively. Craig (2020) showed the prevalence of military metaphors in the journalistic discourse around what he calls the "coronavirus war", in which those workers deemed essential are portrayed as people serving on the frontline.

However, some of the results of previous studies on metaphors for COVID-19 differ from my findings here. For instance, Semino (2021) demonstrated that FIRE metaphors are used creatively in online news articles for different purposes, not only to convey the danger and threat posed by the coronavirus, but also to highlight the role of healthcare workers, who are depicted as firefighters. She also shows that SPORTS metaphors position the virus as the opponent and emphasise the need for patience and effort. Wicke and Bolognesi (2020) demonstrated that the virus is represented as a monster in Twitter posts, which frames the discourse about the behavior of COVID-19 in emotionally negative terms. For their part, Pérez-Sobrino et al. (in press) provide evidence that the metaphor of the hedgehog, which clearly contrasts with war-related metaphors, encourages the self-limiting behaviour that is necessary to reduce the spread of the virus. Furthermore, some of the metaphors analysed in this study are used differently in other contexts. As shown by Semino (2021), JOURNEY metaphors suggest a long and difficult process with an uncertain outcome, and metaphors involving severe weather or natural disasters, such as STORM and TSUNAMI metaphors (cf. Wicke and Bolognesi 2020), not only focus on the consequences of the virus, but also background the role of the governments responsible for financing health care systems.

Additional research into the metaphors used to describe the coronavirus crisis could consider whether metaphor use varies depending on political ideology and how it contributes to legitimising particular interests and practices to deal with the coronavirus. From a more general perspective, further studies devoted to the metaphors used by Johnson and Sánchez after their initial declarations of the state of emergency considered here could shed greater light on the role of figurative language in the rhetoric of both leaders. Furthermore, it would be interesting to ascertain whether the metaphors used in the public declarations analysed here are

either metaphors Johnson and Sanchez use in talks or speeches on other topics —and are thus intrinsic to their personal style— or whether they are common in some political circles. For the sake of comparison, it would also be of value to investigate the style of a sample of other talks by the same Prime Ministers outside the pandemic context.

In summary, the analysis of metaphor use in the British and Spanish declarations of the state of emergency supports the view that metaphor is a double-edged sword in times of crisis: it is not only used to help people to face the coronavirus pandemic, it also serves as a strategy of positive self-presentation whereby political actors try hard to avoid criticism and gain approval for their decisions.

Notes

1. In order to understand the explanatory potential and limits of the early cognitive approach to metaphor with examples taken from political language, see Musolff (2012). For more recent developments and applications of contemporary metaphor theory in metaphor research, see Ruiz de Mendoza Ibáñez and Pérez Hernández (2011) and the volume edited by Gonzálvez-García et al. (2013).

2. In developing taxonomies of metaphor types, metaphors have been classified according to the nature of the source domain, the level of genericity of the domains involved in the mapping, the degree of complexity of the metaphoric operation, and the nature of the mapping system. For a comprehensive classification of metaphor types, see Ruiz de Mendoza Ibáñez and Pérez Hernández (2011: 167-180).

3. The question of metaphor deliberateness has sparked controversy. Gibbs (2011), for example, claims that deliberate metaphors are not essentially different from other forms of metaphorical language, whereas van Poppel (2020) argues that metaphors may actually be deliberate, depending on the context in which they are used. Concerning the distinction between metaphors that may be created deliberately and those that arise automatically, see Gibbs (2011, 2015), Steen (2015, 2017) and van Poppel (2020).

4. Unlike structural and ontological metaphors, orientational metaphors do not involve domains but concepts. This is why VERTICALITY is not a source domain but a concept.

5. Ureña and Faber (2010) propose a more refined description of resemblance metaphors. They claim that Grady's (1999) image metaphors (based on physical properties, e.g. shape and colour) and resemblance metaphors (based on behavioural comparison) are closely related: they both belong to a graded category based on the dynamicity of the mental images underlying them.

6. Italics added for emphasis in the examples from the corpus.

7. However, as Balteiro (2017: 213) notes, the use of metaphors for the portrayal of diseases and illnesses has not been exempt from criticism. For example, Sontag (1978) claimed that metaphors contribute to emphasising the negative consequences of illnesses on patients; more specifically, she argues that warfare metaphors tend to stigmatise certain patients and illnesses. In this respect, it is worth mentioning that the negative impact and pervasiveness of war language has recently given rise to the project #reframeCovid, an initiative aimed at collecting and promoting alternatives to WAR

miscelánea 64 (2021): pp. 13-36 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216050

metaphors for the coronavirus pandemic (see https://sites.google.com/view/reframecovid/ initiative).

8. As Casado Velarde (2019) argues, to speak about "the others" is a discursive strategy that politicians employ to build the identity of the political opponent. He demonstrates that Podemos, a left-wing Spanish political party with a clear populist profile, represents "the others" as corrupt, unfair and despotic.

9. A high-level metonymy is a particular model of metonymy in which both source and target domains are generic cognitive models (Ruiz de Mendoza Ibáñez and Mairal Usón 2007). A double metonymy is a metonymic model that is further developed into a high-level action scenario (Ruiz de Mendoza Ibáñez and Díez Velasco 2002; Ruiz de Mendoza Ibáñez and Mairal Usón 2007).

10. Barcelona argues that all conceptual metaphors have some metonymic motivation. In his own words, "every metaphorical mapping presupposes a conceptually prior metonymic mapping, or to put it differently, […] the seeds for any metaphorical transfer are to be found in a metonymic projection" (2003a: 31). For discussion on the interaction between metaphor and metonymy, see the volume edited by Barcelona (2003b).

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Received: 07/12/2020
Accepted: 08/07/2021

PHONOLOGICAL REMARKS ON SPANISH LOANWORDS IN ENGLISH

CONSIDERACIONES FONOLÓGICAS SOBRE LOS PRÉSTAMOS DEL ESPAÑOL EN INGLÉS

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Abstract

This paper focuses on loanword phonology in the context of Spanish words that have become part of the English lexicon in the 20th century. The background section shows that attention has been paid to Spanish words used in English from a lexical point of view, but scarcely regarding phonology. Furthermore, the few existing studies of loanword phonology do not deal in depth with Spanish and English as an example of crosslinguistic contact. Therefore, this paper aims at contributing to the explanation of the phonological adaptations occurring in Spanish words when integrated into English, and therefore the conditions of English phonology that operate in the process of perception and production of Spanish loanwords. In doing so, two areas of interest are analysed: vowel phonemes and consonant phonemes, mainly in relation to their distinctive features and the distribution of units and also considering related phenomena such as phonetic and orthographical factors.

Keywords: phonology, loanwords, English, Spanish, phonemes.

Resumen

Este artículo se centra en la fonología de los préstamos en el caso de las palabras del español que han pasado a formar parte del léxico del inglés en el siglo XX. El

apartado dedicado a los antecedentes muestra que principalmente se ha prestado atención a los préstamos del español en inglés desde un punto de vista léxico, pero en pocas ocasiones en relación con la fonología. Por otra parte, los estudios de la fonología de los préstamos no tratan en profundidad la relación entre el inglés y el español como ejemplo de contacto interlingüístico. Así pues, con este artículo tratan de explicarse las adaptaciones fonológicas que se producen en las palabras del español que se integran en la lengua inglesa y, en consecuencia, los condicionantes de la fonología inglesa que operan en el proceso de percepción y producción de los préstamos hispánicos. En esta línea, se analizan dos áreas de interés: los fonemas vocálicos y los fonemas consonánticos, con arreglo a los rasgos distintivos y la distribución de las unidades y teniendo en consideración otros fenómenos como los factores fonéticos y ortográficos.

Palabras clave: fonología, préstamos, inglés, español, fonemas.

1. Introduction

The influence of the Spanish language in English is a well-known phenomenon that has attracted a significant amount of research works and projects, such as Algeo (1996), Cannon (1996) or Schultz (2018), in the area of crosslinguistic contact. The aim of this paper is to focus on the phonological adaptations of Spanish words existing in English. Several studies, such as those mentioned above, have been done from the lexical point of view, i.e. the number of words incorporated into English, periods of deeper cultural contact, and areas of vocabulary more permeable to Spanish words, among other topics of interest. However, my purpose is different as I intend to explain phonologically the assimilation of Spanish words in terms of the distinctive features of English and Spanish in confrontation. In other words, this analysis focuses on segmental units.

2. Background

This study deals with loanword adoption, a process within the larger concept of borrowing in which lexical units from one language are adopted by another by means of the native speakers of the recipient language. Subject to nativization, these words are introduced in the target lexicon, and thus become 'undistinguished' from the native words and fully integrated in the vocabulary (Winford 2010). In this section, the studies of Spanish loanwords in English will be reviewed, as well as the role of oral and written forms in the transferring process (in general linguistics), and the concepts of phonology which are key to the analysis.

2.1. The Presence of Spanish Words in English

The topic of the Spanish influence in the English language has been approached in several works, mainly from the point of view of lexical units that have entered the English lexicon due to cultural contact. Since the classical history of foreign words in English by Serjeantson (1936), which includes a chapter about the Spanish element in English, many lexical approaches to this area have emerged. Algeo (1996) focuses on loans by 1900 and points out that Spanish is also an intermediate language by which other foreign words —especially from Amerindian languages and European languages— become part of the English vocabulary. Cannon (1996) analyses borrowings in the 20th century and lists new Spanish words that became common in English considering the main contemporary lexical repertories; however, phonology is barely mentioned, and in the few cases where it is, this is mainly in relation to suffixes as in the transformation of *-ista* in *-ist*.

Besides, Arnold (2015) deals with American English. The most recent contribution to Spanish loanwords in English is Schultz (2018), focusing on cultural, contextual, and linguistic information about the lexical units that have been adopted since the 19th century. Her book is the most extensive compilation on the topic. However, the limited presence of phonology in previous studies leads us to propose a more in-depth analysis of this area, being of great importance in the phenomenon of borrowing.

2.2. Phonology in Loanwords

Many aspects are involved in loanwords. Vendelin and Peperkamp mention that "orthography is rarely taken into account as a possible factor in loanword adaptations, and when it is, its influence is usually described as marginal at most" (2006: 997). These authors have studied the interrelation of orthography and oral input in loanwords, concluding after an experiment that "in the oral condition, the adaptations were more varied" (2006: 1004), and confirming the sensitivity of adaptations to the presence of a written representation. I have argued that although orthography is important for English loanwords in Spanish, it is not the only factor, as phonology plays a key role too (Ramírez Quesada 2020). It is my aim to investigate what happens in the reverse direction (Spanish words in English), especially with respect to phonology, an area which remains unexplored.

Despite the interest in the phonology of loans in general linguistics, the Spanish-English transfer has not been addressed. In general linguistics, Sayahi (2005) points out that the phonology of loans is called on to shed light on universal phonological patterns. Also, according to Calabrese and Wetzels,

> loanword nativization provides a direct window for studying how acoustic cues are categorized in terms of the distinctive features relevant to the L1 phonological

> system as well as for studying the true synchronic phonology of L1 by observing its phonological processes in action. (2009: 1)

The importance of this area is later supported: "In the last couple of decades, loanword phonology has gained prominence as a productive research area of theoretical significance" (Kang 2010: 2295).

There are two main scenarios in loan reception: a borrowing is introduced by a bilingual speaker (already knowing the word) to fill a gap in the recipient language, or the borrowing is introduced by people lacking accurate knowledge of the donor language, a scenario where perception plays a major role.[1] According to Calabrese and Wetzels (2009), these processes have led to two main approaches to loanword phonology (see Calabrese 2009 for a review of the most important currents). In their study about the theory of phonology in loanwords, Peperkamp and Dupoux (2003) claim a more relevant role for phonetics. In their words, "loanword adaptations generally receive a phonological analysis, according to which they constitute phonologically minimal repairs that render illegal foreign forms in conformity with the native phonology. However, more than one such phonologically minimal repair is often available" (2003: 368). This is where phonetics comes in. The relevance of phonetics was later analysed by Peperkamp (2006). As regards the phonology/phonetics interface, studies such as Rose and Demuth (2006) can be highlighted, in which the authors review the controversy before carrying out their own analysis of English and Afrikaans loanwords in Sesotho. Phonology plays a major role for several authors, either as the main factor or in combination with perception. The intermediate position —both grammar and perception are relevant— has recently been defended by Yip (2006). Besides, Boersma and Hamann (2009) mention that structural constraints play a role in perception and consider that perception is itself phonological. Although discussion on theoretical phonology is outside the scope of this paper, the conciliating view of these authors, which I share, is that "loanword adaptation is fully explained by the behaviour of listeners in their native language" (2009: 53).

Interest has been given to segmental phonology, and the suprasegmental features of loanwords have been treated on some occasions. Kubozono (2006) draws attention to stress patterns within the controversy between the importance of phonetics and phonology in loanwords and the structure of the languages involved. Kang (2010) focuses on suprasegmental features and reviews the studies dealing with pitch, tone and accent, pointing out that some tone and pitch accent languages are less disposed to maintain suprasegmental elements of the foreign word because of the complexity of their own system, and this applies to stress languages too. There are also works devoted to loanwords in specific languages.

In particular, in relation to Spanish, Sayahi (2005) focuses on the phonology of Spanish loanwords in Northern Moroccan Arabic, taking several previous studies at the lexical level as a starting point. Strategies for preservation, epenthesis, deletion, and other phenomena are examined considering the differences between the two phonological systems, both at the segmental and the suprasegmental levels. Adell deals with the phonology of Spanish loans in Kaqchikel, aiming at examining "observable assimilatory processes by which Spanish words may have entered the Kaqchikel lexicon" (2013: 1). These papers show that Spanish loanwords are a topic of potential study and need further attention in relation to other languages in which they are integrated.

2.3. Phonological Concepts Considered

Trubetzkoy's classical book on phonology (1939) does not fail to address languages in contact, stating that sounds of a foreign language are interpreted in an inaccurate phonological manner due to the fact that listeners transfer the phonic values of their own language to those linguistic units. In his words,

> whenever we hear a sound in a foreign language which does not occur in our mother tongue, we tend to interpret it as a sound sequence and to regard it as the realization of a combination of phonemes of our mother tongue. (1969: 63)

This idea has been widely accepted and has led to the development of the concept of 'phonological deafness'. In the field of loanwords, this assumption implies that the less the knowledge of the foreign language, the more the native system participates in the phonological assimilation.

Peperkamp and Dupoux explain the process according to more recent studies from the point of view of psycholinguistics and say that

> the native language distorts the way in which we produce, but also memorize, and even perceive foreign sounds. The phenomenon of phonological 'deafnesses', that is, the inability or extreme difficulty to discriminate certain nonnative contrasts, involves segmental and suprasegmental contrasts, as well as contrasts based on the presence versus absence of a segment. (2003: 367)

Similarly, Calabrese points out that

> if a segment, or a syllabic combination of segments, is unfamiliar, foreign, i.e. absent from L1, a speaker has no instructions for how to produce it, i.e. no representation of it with the right combinations of features, or segments in the case of syllable configurations. (2009: 83)

According to this author, it must be considered that some properties of unfamiliar sounds can be perceived, although some difficulties might arise when identifying what the differences consist of and, consequently, they are reassigned to familiar

configurations. Training is therefore key to overcoming this situation and learning a new language. In other words, "deafening likewise does not imply an inability to hear or access the acoustic signal, but rather a lack of an ability to recognize acoustic configurations as phonological entities, and therefore to discriminate acoustic differences as instances of phonological contrasts" (Calabrese 2009: 94). However, this author states that the acoustic differences can be perceived when the adult speaker is made aware of them and pays attention.

It should be noted that phonology is central to understanding the phenomenon of linguistic transfer. The importance of contrastive phonology is widely recognized and employed in the process of learning a foreign language, and accordingly several handbooks comparing two phonological systems can be found. I believe that not only second language learning can benefit from applying a phonological perspective, but also the study of loanwords, in which these ideas can provide us with a more accurate knowledge of the results of the transfer of Spanish words into English. Moreover, as English and Spanish are languages sharing a relevant number of lexical units, studying the phonological conditions of the Spanish loanwords that can be found in English can give us valuable information about the phonological pattern of both languages, though phonology has been scarcely considered when approaching Spanish loanwords in English. Therefore, my contribution aims at filling this gap, at least partially.

3. Methods

Since not all the above-mentioned studies are based on corpora and they adopt different methodological options, in this comparison of the English and the Spanish systems I have selected a list of words which constitute a lexical basis for studying phonologically Spanish loanwords in English. The corpus of words used for the analysis is taken from Cannon (1996). His paper involves the identification from different lexicographical sources of the Spanish words assimilated in English during the 20th century. There are other studies, among which Schultz (2018) can be highlighted. Schultz gathers 1,355 lexical items of Spanish etymology from 1801 to 2016, but these include English words formed out of Spanish etymology, not only loanwords. The reasons for choosing Cannon's list are the following: 1) his list of words —consisting of 153 items and 73 productive forms— is a large enough sample to be representative of loanwords; 2) the 20th century constitutes a suitable period of time in order to observe the accommodation of words because there has been time enough for consolidation, avoiding vacillation of forms; and 3) given that this period is also relatively recent, phonological rules and ways of adaptation are indicative of current phonology. It must be said that phonetic

details and variation among dialects are not the purpose of this study, which is mainly focused on phonology.

However, several restrictions have been placed on the initial corpus, finally consisting of 63 items for this analysis.[2] Words with English morphemes have not been considered, as there are numerous words in the corpus in their Spanish form whose pronunciation is clear without being modified orthographically. Also, words not included in the *Merriam-Webster Dictionary*—a tool offering the phonological transcription of the words it contains— were omitted in order to ensure widely consolidated and reliable transcriptions of these loans. Words with new meanings —such as *coyote* or *escudo*— have also been avoided, because their pronunciation dates from before the 20th century. Nevertheless, other words such as *austral* (referring to a coin) have been considered because the pronunciation of their new meaning differs from older ones. As for differences between British and American English, the *Cambridge English Dictionary* has also been consulted. Although local variations exist, it is my opinion that general assumptions about the behaviour of loanwords can be made. Also, pronunciation has been checked, when available, in the *Forvo* database, in order to contrast dictionary transcriptions with recent articulations of the words. The number of Spanish and English phonemes considered for this analysis corresponds to the widely-accepted ones; the inventory of Spanish phonemes is taken from the Real Academia Española's volume on phonology and phonetics (2011),[3] whereas the English phonemes have been taken from Carr (2012), although other references are properly cited throughout the analysis.[4] The transcriptions have been made according to the IPA system, although some minor phonetic properties —such as the differences between the Spanish /t/ and the English /t/— have not been represented because of their lack of phonological relevance.

4. Vowels

The difference in the number of vowel phonemes between Spanish and English is well known. According to several authors, including Alarcos Llorach (1965) and Quilis (1999), Spanish has only five units in its vowel system: /i/, /u/, /e/, /o/, /a/.[5] However, the number of English monophthongal phonemes is twelve units: /ʌ/, /ʊ/, /uː/, /ɪ/, /iː/, /ɛ/ (or /e/), /ɒ/ (or /ɑ/), /ɔː/, /æ/, /ɑː/ (or /ɑ/), /ɜː/ (or /ɜ/), /ə/.[6] There are also up to eight diphthongs, traditionally considered among the units of the phonological system (see Jensen 1993: 26-27, §2.3.3) because sometimes their occurrence relates to the occurrence or the non-occurrence of some single vowels: /eɪ/, /oʊ/, /ɔɪ/, /aɪ/, /aʊ/, /ɪə/, /eə/, /ʊə/.[7] In Spanish, diphthongs and triphthongs are usually treated as combinations

of phonemes. Because of the small number of vowel phonemes, their area of dispersion is higher compared to that of English vowels. Concepts such as length or labialization, for instance, have no phonological value in standard Spanish, their vowel variants being freely articulated in most cases. In the following section, I analyse the phonological behaviour of the five Spanish vowels when introduced into English.

4.1. Close Vowels

In loanwords, the Spanish /i/, which is a close front vowel, is interpreted as /iː/ and /ɪ/ in English, depending on the context. When stressed, Spanish vowels are perceptibly clearer (Navarro Tomás 1932: §42, §44), and this phonetic rule is phonologically transferred into English, which has two phonemes in the close to close-mid front area. Words such as *burrito* /buˈri.to/ or *ceviche* /seˈbi.t͡ʃe/ (or /θeˈbi.t͡ʃe/) are in English /bəˈriː.təʊ/ (UK) or /bəˈriː.toʊ/ (US)[8] and /səˈviː.tʃeɪ/, whereas *Chicano* /t͡ʃiˈka.no/ is /tʃɪˈkɑː.nəʊ/ (UK) or /tʃɪˈkɑː.noʊ/ (US). This rule applies to other words such as *Hispano*, *Latina*, *manoletina*, *margarita* (in the sense of 'cocktail', not the geographical name), and *turista*, being /iː/ when the Spanish /i/ is stressed and /ɪ/ when /i/ is not stressed in Spanish. Vacillating words are fewer, e.g., *picadillo* or *sinsemilla*, so the general rule is of importance in the matching process.

The other close vowel in Spanish, the back /u/, shows a similar interpretation (/uː/ when stressed, and /ʊ/ when not stressed), although in not such a clear manner as /i/. Again, in English we discover two phonemes in the near area of the Spanish /u/: /uː/ and /ʊ/. Words that follow the general rule are *chulo*, *conjunto*, *cursillo*, *flauta*, whereas there are other words with no clear choice. An example of both pronunciations for /u/ is *churro*, according to *Merriam-Webster*, but the *Cambridge Dictionary* gives only /ˈtʃʊ.rəʊ/ (UK) and /ˈtʃʊ.roʊ/ (US) as transcriptions. A possible explanation lies in the darker and less clear perception of the phoneme.[9] Adopting /ə/ is a sign that points in this direction: sometimes the undefined English central vowel known as the schwa, used in non-stressed syllables, is chosen for the Spanish unstressed /u/, the first vowel of *burrito* being a good example (although [ʊ] can be heard in a US sample taken from the *Forvo* database). Another phenomenon should be mentioned in relation to /u/ transferring. In some varieties of English, a /j/ element can be added when the Spanish /u/ is preceded by a nasal /n/, due to the articulatory habits of the recipient language. This can result in the sequence /ˈnjuː/ for the Spanish /ˈnu/, in *nucleolonema* and *numero uno*, for instance, although it is not the most frequent pronunciation. The structure is also responsible for interpreting the velar vowel sound in *cuatro* /ˈkua.tro/ as /w/: /ˈkwɑː.tɪʊʊ/.

4.2. Mid Vowels

The /e/ phoneme in Spanish words tends to adopt several forms in English. Covering the mid front area, its transformation mostly depends on the context. As expected, the non-stressed /e/ is usually expressed as /ə/, as in the first vowel in *ceviche*: /səˈviː.tʃeɪ/ (UK and US). However, the last vowel is converted into a diphthong —/eɪ/—, because it is not common for English short vowels, except for /ə/, to occur in word-final position, where long vowels and diphthongs are preferred (see the *checked/free distinction* in Collins and Mees 2013: 100, and also Jensen 1993: 35). The same conversion rule applies to other phonemes, such as /a/ and /o/, since Spanish is a language where it is common to find words ending in /e/, /a/ and /o/. In stressed or secondary-stressed syllables, /e/ can be found as /ɛ/ or /e/ —depending on the front mid short phoneme of the English variety. Examples of this situation are *perfecta* /perˈfek.ta/: /pə(ɾ)ˈfek.tə/ and *revolera* /re.boˈle.ɾa/ (written as *rebolera* in English): /ˌre.bəˈle.ɾə/. Although on some occasions effort is devoted to maintaining the full sound or timbre of Spanish vowels, the double transcription offered for the first syllable (non-stressed) in *tequila* by *Merriam-Webster* is a good example of the stronger tendency to locate the undefined phoneme /ə/ in non-stressed syllables following the distribution pattern of the recipient language. This example shows that perception performs differently in production: the phonemes are recognized, as they are found in the recipient language (it would certainly be different if the origin phonemes were totally absent in the recipient language), but adaptation is preferred in utterances.

The vowel phoneme /o/ shows a similar behaviour to /e/ when integrated in English. Both cover the mid zone, but /o/ is back. In the word-final position, a diphthong is found when the word is integrated in the English lexicon, following the rule stated for the final /e/. Examples of this shift of /o/ into /əʊ/ or /oʊ/ (depending on the variety of English) are *burrito*, *caló*, *cursillo*, *Hispano* and *taco*. This phenomenon also appears in the first syllables, non-stressed, of *conjunto* and *coqui*. The stressed /o/ can adopt different shapes. The long vowel is found in *maquiladora* /ma.ki.laˈdo.ɾa/, which is /ˌmæ.ki.ləˈdɔː.rə/ in English, but it does not occur in the stressed /o/ of *adobo* and *bandonion*, where the diphthong is preferred. The two unstressed /o/ of these last words are also the /oʊ/ element. Having more variation in the front area, English choices for /o/ are more regular, and this is the reason for having /ˈgɒn.zəʊ/ (UK) and /ˈgɑːn.zoʊ/ (US) in *gonzo* (/ˈgon.ʂo/ or /ˈgon.θo/), although the final diphthong can be simplified in American varieties, according to the data available in *Forvo*.

4.3. Open Vowel /a/

Finally, the central open phoneme /a/ tends to be /ə/ in unstressed positions, especially in the word-final position: *fajita*, *manoletina*, *telenovela*, *turista*. The

stressed /a/ is usually /æ/ or /ɑː/, sometimes depending on the variety of English: *salsa* /ˈsal.sa/ is /ˈsæl.sə/ (UK) and /ˈsɑːl.sə/ (US), and *taco* /ˈta.ko/ is /ˈtæk.əʊ/ (UK) and /ˈtɑː.koʊ/ (US). The identification between /æ/ and /a/ is common in the opposite direction, from English into Spanish, as stated by Yip: "in languages with a five-vowel system, [æ] is usually mapped to [a], not [e] (e.g. *Fijian*, *Spanish*, *Kisukuma*), although orthography probably plays a considerable role here" (2006: 958-959). However, the English vowel system is richer in the number of units, so more adaptations can be discovered, and this is the reason why the first /a/ in *fajita* or *Latina* differs. In *Latina*, this first vowel is /æ/ in the UK and US according to the *Cambridge Dictionary*, but /ə/ for *Merriam-Webster*. When the first syllable is unstressed, it is more probable for the timbre to be preserved, e.g. *margarita* /mar.gaˈɾi.ta/: /ˌmɑː.gəɹˈiː.tə/ (UK) and /ˌmɑː(ɹ).gəˈɹiː.ɾə/ (US), suggesting that variation is not always unconditioned even in phonemes having more potential options. Only two words in the corpus show a different timbre of vowels, due to similar words in the recipient language: *supremo* /suˈpɾe.mo/ is /suːˈpɹiː.məʊ/ (UK) and /suːˈpɹiː.moʊ/ (US), and *trifecta* /tɾiˈfek.ta/ is /tɹaɪˈfek.tə/. In these cases, analogy (related to *supreme* and the prefix *tri-*) is responsible for the choices. But, in general, imitation prevails in the adaptation of Spanish vowels into English, under some occurrence conditions (mainly depending on stress), as stated above.

5. Consonants

To present consonant phonemes, the different series of units will be followed, as traditionally considered by their manner of articulation. The Spanish system consists of the following phonemes, according to the Real Academia Española (2011): /p/, /t/, /k/, /b/, /d/, /g/, /f/, /θ/, /s/, /x/, /t͡ʃ/, /ʝ/, /m/, /n/, /ɲ/, /l/, /ʎ/, /ɾ/, /r/. In most Hispano-American dialects, /s/ and /θ/ are absent, and /s̪/ is found instead; and /h/ occupies the place of /x/. Indeed, /ʎ/ is scarcely used and has disappeared from most territories. The English consonant phonemes listed by Carr (2012) are the following: /p/, /t/, /k/, /b/, /d/, /g/, /tʃ/, /dʒ/, /θ/, /ð/, /f/, /v/, /s/, /z/, /h/, /ʃ/, /ʒ/, /w/, /l/, /ɹ/, /j/, /m/, /n/, /ŋ/.

5.1. Stops and Oral Voiced Series

The Spanish voiceless stops /p, t, k/ are found in English, although there are several phonetic differences between the two systems. For instance, English voiceless stops[10] have aspirated variants, in contexts such as word-initial stressed, and stressed, non-word-initial syllables (Umeda and Coker 1974: 3, in the case of

/t/). These variants do not affect the matching process, and /p, t, k/ are maintained in phonological terms in examples such as *taco* and *perfecta*. In Spanish, the existence of the /p, t, k/ series in implosive position is subject to discussion, as it is considered that it is neutralized[11] with the voiced series /b, d, ɡ/. Then, the realization drifts between the variants of the phonemes of each pair: /b-p/, /d-t/, /ɡ-k/, voiced approximants being common articulations, although the sound varies according to the immediately following sound. This is the reason why *exacta* is found in English as /ɪgˈzæk.tə/, following the initial pattern of words such as *exhausted* in the voiced stop, and also including an implosive voiceless stop and a change in the initial expected vowel.

The Spanish phonemes known as oral voiced, /b, d, ɡ/, are also found in English, although their phonetic characteristics differ in the two languages. In Spanish, they can be stops or approximants, whereas in English they are phonologically stops, and more alveolar than dental in the case of /d/. In *poblano*, *gonzo* and *desaparecido*, the Spanish /b/, /ɡ/, /d/ matches the English phonemes /b/,[12] /ɡ/, /d/. Nevertheless, a clarification must be made regarding /d/. In Spanish, the plosive [d] and approximant [ð̞] are variants of /d/,[13] but in English the alveolar stop /d/ and fricative dental /ð/ are different phonemes. In *adobo* and *maquiladora*, two transcriptions are found in *Merriam-Webster* for /d/ (articulated as [ð̞] in Spanish): /d/ and /ð/. Pronouncing [d] (/d/) relates more to orthography, whereas /ð/ is closer to the sound of the Spanish word. This double option shows the different means for adaptation (written and oral), although it seems that /d/ is slightly preferred because there are other words where the Spanish [ð] is assigned to the English /d/. Further investigation of words outside this corpus is required for checking if the /ð/ matching is somehow related to the stressed syllable, which is more audible. In the two examples of double pronunciation, the [ð̞] sound belongs to the stressed syllable, while [ð̞] in the non-stressed syllable of *desaparecido* and *Fidelista* is not taken as /ð/ but /d/. The word *picadillo* (having the English /d/) is the only exception to this hypothetical rule in the corpus. The prevalence of orthography is not as clear in these cases as might be supposed.

5.2. Fricatives and Affricates

The fricative series varies among Spanish dialects. In Castilian Spanish there are four units, /f, θ, s, x/, whereas many American varieties, as mentioned above, include three: /f, s̪, h/ (sometimes the choice between /h/ or /x/ is not clear). But a difference with English fricatives is shared by Spanish dialects: no voiced units with phonological value appear, and fricatives, mostly voiceless, can be voiced in some contexts, mainly before voiced sounds. Therefore, Spanish fricatives are usually assigned to voiceless English fricatives: /f/ is /f/, and /h/ (/x/ in

Castilian Spanish) is /h/: *fajita* /faˈhi.ta/ becomes /fəˈhiː.tə/ (UK) and /fəˈhiː.tə/ or /fɑˈhiː.tə/ (US). The influence of orthography (and similar words such as *Hispanic*) is responsible for *hispano* /isˈpa.no/ resulting in /hɪ.ˈspæ.(ˌ)noʊ/ in English, adding /h/ in the conveying process.

The interdental /θ/ is absent from most American Spanish dialects, so it is not transferred into English. The place that the interdental /θ/ shares with the alveolar /s/ in Castilian Spanish is occupied by the dental /s̪/ in American Spanish, and that makes it common to match the Spanish /s̪/ with the English /s/. In Spanish, it is voiceless when initial in the syllable: *salsa* (/ˈs̪al.s̪a/) is /ˈsæl.sə/ (UK) or /ˈsɑːl.sə/ (US). In the intervocalic position it is voiceless in Spanish, and it is generally transferred into English in the same way. However, sometimes English phonological adaptations are based on orthography, and *gonzo* /ˈgon.s̪o/ or /ˈgon.θo/ is given the voiced alveolar /z/, typical of the *z* sign: /ˈgɒn.zəʊ/ (UK), /ˈgɑːn.zoʊ/ (US). Sometimes, as stated, the sound in Spanish can be voiced, as /s/ and /s̪/ can be voiced before voiced sounds. In such cases, the English /z/ is preferred, also when the word follows an analogous pattern with native words, e.g. *exacta* is /ɪgˈzæk.tə/ (UK and US).

I have stated that no voiced fricative phonemes exist in Spanish, but, as we have just seen, English voiced fricatives can occur as a result of the transfer process, motivated by similar features in the phonemes in the origin language. Thus, the labiodental /v/, absent in Spanish, appears in English when the approximant bilabial [β̞] (allophone of /b/) occurs in Spanish.[14] In these cases, orthography is considered a determinant factor (*ceviche*, transcribed in the vowels section, is a good example), as [β̞] shares with [b] the bilabial feature and is near to /v/ in being continuant. In similar contexts of [β̞], then, matches are different depending on the orthography: *adobo*, *escabeche*, *habanero* have the English /b/ and *huevos rancheros*, *telenovela*, the English /v/. In this corpus, only one word seems to be indifferent to this rule: *rebolera* (in origin *revolera*), whose written form has been changed probably to match a plosive pronunciation.

Although they might be phonetically different, Spanish palatals that can be affricate (/t͡ʃ/ and /ʝ/) are relocated in similar English phonemes: /tʃ/ and /j/, respectively. However, when in origin the /ʝ/ phoneme corresponds to the *ll* digraph,[15] the lateral /l/, orthographically conditioned, tends to be the option; according to *Merriam-Webster*, *sinsemilla* and *picadillo* have both possibilities, and there is only /l/ for *tamarillo* (yet *Forvo* shows [l] and [j] for this last word).

5.3. Nasals and Liquids

English has more phonemes than Spanish, but Spanish nasals and liquids include some phonemes lacking analogous equivalents in English. Concerning nasals,

/m/ and /n/ are directly transferred; the differences between the two languages are not important, as the nasals are quite comparable in terms of features and distribution. Thus, *mano a mano* is /ˌmæn.əʊ ə ˈmæn.əʊ/ (UK) and /ˌmɑː.noʊ ɑː ˈmɑː.noʊ/ (US). Nevertheless, the Spanish nasal palatal /ɲ/ has no English equivalence. The imitation of the actual sound is achieved by the sequence /nj/: *el Niño* /el ˈni.ɲo/ is /el ˈniːn.jəʊ/ (UK) and /el ˈniːn.joʊ/ (US) (note the different syllable structure). As *ñ* is not a natural graph for English users, it is sometimes replaced by *n*, with a consequent change of pronunciation: *añu* can be found as *anu* or *anyu* (and can be articulated with [n] instead of [nj] when it is *anu*). Phonetically, Spanish nasals in the implosive position take the place of articulation of the following consonant when it is labial, dental, palatal, or velar, being alveolar in other cases. That makes [ŋ] occur before /k, ɡ, x/. In English, this unit has phonological value, and therefore /ŋ/ can appear in those contexts: *chimichanga*.

As far as liquids are concerned, there are three or four units in Spanish: the lateral alveolar /l/, and the rhotic /ɾ/ (traditionally known as simple) and /r/ (multiple). The occurrence of the lateral palatal /ʎ/, as said above, is marginal and therefore is not transferred, being treated phonologically like /ʝ/ > /j/, or orthographically like /l/. The lateral /l/ matches the English /l/, although contextual allophones may be expected. Similar contexts are shared by the two languages, so the /l/ positions in *Latina*, *población*, *salsa* are not unfamiliar for English native-speakers. On the other hand, the Spanish /ɾ/ and /r/ are not distinguished in English, and they are consequently reduced to the English alveolar approximant /ɹ/. Two examples of this reduction are *burrito* /buˈri.to/: /bəˈɹiː.təʊ/ (UK) or /bəˈɹiː.toʊ/ (US); and *jíbaro* /ˈhi.ba.ɾo/ or /ˈxi.ba.ɾo/ (written in English as *jibaro* or *gibaro*): /ˈhiːbəˌɹəʊ/ (UK) or /ˈhiːbəˌɹoʊ/ (US). This equivalence is possibly caused by orthography, and the *rr* sequence is treated as other digraphs in English, that is, as non-doubled phonemes. Finally, in the implosive position, it can be omitted: *margarita* /maɾ.gaˈri.ta/ can be /ˌmɑː.gəɹˈiː.tə/ (UK) and /ˌmɑː(ɹ).ɡəˈɹiː.tə/ (US), following a common pattern of the written *r* in English.

6. Conclusions

Although the purpose of this paper was mainly descriptive, some considerations can be made about the transferring process of Spanish words into English with regards to the role of phonology. These conclusions also align with some of the points made by the main authors (such as Gil 2007) who have dealt with the difficulties of English learners of Spanish as a foreign language, and the suitability of the concept of phonological deafness in the process. Thus, the field of loanword

adaptations emerges as a reliable source for studying the phonological systems in confrontation.

The linguistic behaviour of vowels leads us to think that the structure of the recipient language plays a major role in assimilation. The Spanish vowels are assigned to English vowels according to their timbre, mainly in stressed positions, whereas different options —for instance, the choice of /ə/— are more probably found in non-stressed contexts. However, the effort to maintain the timbre of Spanish vowels prevails, and therefore there is a tendency in English to have the long vowels /i:/ and /u:/ in stressed syllables, as well as the short vowels /ɪ/ and /ʊ/ in non-stressed positions for the Spanish /i/ and /u/, respectively. As English has more vowels, it is easier to assign a specific phoneme to Spanish units, but the structure of the recipient language is favoured and diphthongs are preferred in word-final positions instead of short vowels different from /ə/, in accordance with the English pattern. Although some phonemes present more variation than others (the equivalents for the Spanish /a/ are a good example), general trends have been observed. In addition, English being quite variant in the correspondence of vowel signs to vowel phonemes, we have seen that the role of orthography is less important in the subsystem of vowels than in the case of consonants. The loanword adaptation relies mostly on the phonological features and structure of the recipient language, but takes into consideration the similarity in phonetic terms of both languages.

In relation to consonants, no Spanish phonemes are added to the English system. Among the Spanish phonemes with no English equivalent, /ɲ/ is replaced by a sequence of English phonemes /nj/ or is transformed into /n/ on an orthography basis, and /r/ is assimilated to /ɾ/, the Spanish distinction /r-ɾ/ being irrelevant in English. The other phonemes show regular matches with English consonants, although orthography maps some instances of the Spanish /b/ to the English /v/ and some instances of the Spanish /s/- /s̟/ to the English /z/. As stated above, further investigation into words outside this corpus is needed to uncover the circumstances of the Spanish /d/ when it is assimilated to /ð/, due to approximant interdental articulation contexts. Generally speaking, it can be concluded that consonants are more influenced by orthography in some situations of choice, possibly because of the closer bond between phoneme and grapheme than in the case of vowels. That principle can be seen in the initial sound of *Hispano* or the digraph *ll*, treated as the single phoneme /l/. Both examples are also conditioned by similar words in the English lexicon. Therefore, the English pattern is determinant also in production.

It might have been assumed that a lack of knowledge of the Spanish language could have led to a stronger dependency on orthography when adopting new

words for English speakers. But it is confirmed that the imitation of sounds stands out in many cases, showing the importance of the oral reception of words. Neither phonology nor phonetics nor orthography can on their own explain the phenomenon of loanword assimilation, since it is the result of all the factors in combination. Nonetheless, we have seen that phonology gives us the key to understanding the prevalence of some units and the shape they present. This condition shows us that even though the perception of actual elements may not be so far away from those of the target language, the structure of the recipient language imposes some preferences upon the production of foreign-origin words that are phonological to a certain extent. As these preferences mainly depend on occurrence and distribution, they enhance the influence of phonology beyond the distinctive features of phonemes, and allow us to conclude that, when it comes to studying the phonic side of loanwords, phonology must be considered as one of the most illuminating approaches.

Acknowledgements

This study was carried out as part of Spanish project *Los sistemas fonemáticos del español: reexamen teórico y contribución al análisis fonológico del español americano* (FFI2017-88367-P) (Ministerio de Economía, Industria y Competitividad). Acknowledgement must also be given to the reviewers for their helpful advice during the editorial process.

Notes

1. This situation has been widely studied by Calabrese (2009).

2. Cannon's words finally considered were the following: *adobo, añu, austral, bandonion, botanica, burrito, caló, ceviche/seviche, cha-cha, Chicano, chimichanga, chulo, churro, conjunto, coqui, Cruzan, cuatro, cuchifrito, cursillo, desaparecido, El Niño, escabeche, exacta, fajita, Fidelista, flauta, (frijoles) refritos, gonzo, habanero, Hispano, huevos rancheros, inti, jibaro/gibaro, latifundista, Latina, (al) macho, mano a mano, manoletina, maquiladora, margarita, Marielito, Mimbres, nacho, nucleolonema, numero uno, paiche, perfecta, peto, picadillo, población, poblano, rejoneo, revolera, salsa, Sandinista, sinsemilla, superfecta, supremo, taco, tamarillo, telenovela, trifecta* and *turista.*

3. This implies that no archiphonemes are considered, although they are quite common among Spanish functionalists.

4. See Akamatsu (2020) for one of the most recent contributions on the establishment of the English consonantal system.

5. Some analyses, such as Martínez Celdrán (1989), add one or two semivowels

(see Perea Siller 2020), not affecting the purpose of this paper.

6. Hammond (1999) judges eleven phonemes as basic, and avoids considering /ə/. The final sound of *happy*, *movie* and *coffee* (known as *happy-words*) can be /i:/-like or /ɪ/-like (Carr 2012), and can be seen as neutralization, being short as /ɪ/ and close as /i:/ (see Collins and Mees 2013: 104).

7. For example, /eə/ is absent in General American, and some Received Pronunciation speakers pronounce [ɛ:]. In fact, /æ/, /ɛ/ and /eə/ are all realized as [ɛ] before the /ɹ/ phoneme in General American. See Carr (2012).

8. The *Forvo* database shows the possibility of eliminating the final diphthong, but the long stressed vowel remains.

9. Navarro Tomás (1932: §43) stated that final vowels, when unstressed and produced in a deeper tone, tend to be relaxed and, consequently, have their timbre less clear. He also mentioned that the loss of definition of Spanish relaxed vowels is not that of the English /ə/. Let us remember that in ordinary speech, the timbre is maintained, unlike in English where /ə/ occurs in all speech situations.

10. For some authors (e. g. Collins and Mees 2013), the term *stop* refers to *plosives* such as /p, t, k/ and *affricates*. In this paper, in accordance with Carr (2012) and others, I use *stops* for traditionally so-considered English phonemes /p, t, k, b, d, ɡ/.

11. Alarcos Llorach (1965) was the first author who considered neutralizations in the Spanish phonological system, and later phonologists have done the same though not necessarily in accordance with Alarcos's units.

12. The coalescence of /b/ and /v/ is mentioned below (§5.2).

13. [d] occurs in the initial and after nasals and /l/, whereas [ð] occurs in the other contexts. See Quilis (1999) for a commonly accepted description of Spanish allophones.

14. Occlusive [b] occurs after a pause or nasals. Otherwise, mainly intervocalic, [β̞] is found (Quilis 1999).

15. This digraph used to stand for the lateral palatal /ʎ/, nowadays lost in most Spanish dialects. Its articulations have merged with those of /j/ in a process of dephonologization, and only /j/ exists.

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Received: 04/01/2021
Accepted: 08/07/2021

"PERIMETERS OF GRIEF": ELEGY IN AND OUT OF BOUNDS IN FRED D'AGUIAR'S MEMORIAL POETRY

"PERIMETERS OF GRIEF": LOS LÍMITES DE LA ELEGÍA EN LA POESÍA MEMORIAL DE FRED D'AGUIAR

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Abstract

While Fred D'Aguiar's preoccupation with acknowledging the dead and honoring their memory gives his work an idiosyncratic elegiac quality, it is with the publication of the poetic sequence "Elegies", from the collection *Continental Shelf* (2009), that the author overtly pitches himself in the traditional terrain of the elegy as a poetic genre. This sequence, a response to the Virginia Tech shootings (April 16, 2007), the deadliest gun rampage in US history to date, invites critical attention not only because it remains critically unexamined, but also because through its title it presents itself as an elegy when an anti-elegiac turn has been identified in modern poetry. This paper will explore D'Aguiar's intervention in the debate surrounding elegy's contemporary function as a genre which oscillates between the poles of melancholia and consolation, thus contributing to shaping the contours of an ancient but conflicted poetic form for the 21st century. I will be arguing that D'Aguiar's poem suggests that for elegy to serve the troubled present it may benefit from the cultivation of an unembarrassed attachment to the deceased, from avoiding depoliticizing tragedy and from the exposure of its socio-historical underpinnings. In sum, it should be open to engaging with such critical issues as the struggles of collective memory, or the turning of grief into mass-mediated spectacle.

Keywords: mass death, school shootings, anti-elegy, sonnet, memory.

Resumen

Si bien la preocupación de Fred D'Aguiar por el reconocimiento y memoria de las víctimas de la historia le otorga a su trabajo un idiosincrático carácter elegíaco, es en su publicación de la secuencia poética "Elegies", de la colección *Continental Shelf* (2009), donde el autor se sitúa en el tradicional terreno de la elegía como género poético. Esta secuencia, una respuesta a la masacre de Virginia Tech, el tiroteo más letal de la historia de los Estados Unidos, invita un análisis crítico no sólo porque no ha sido objeto de estudio sino también porque, a través de su título, se presenta al lector como una elegía, cuando un giro anti-elegíaco ha sido identificado en la poesía moderna. Este artículo pretende explorar la intervención de D'Aguiar en el debate en torno a la función contemporánea de la elegía como un género que oscila entre los polos de la melancolía y la consolación, contribuyendo así a perfilar el contorno de una forma poética antigua pero controvertida en el siglo veintiuno. Argumentaré que el poema de D'Aguiar sugiere que para que la elegía se adapte a las necesidades del presente se puede beneficiar del cultivo de un vínculo melancólico con los fallecidos, debe evitar despolitizar la tragedia e intentar exponer sus raíces socio-históricas y, en resumen, debe estar abierta a tratar temas fundamentales como los conflictos de la memoria colectiva, o la conversión del dolor en espectáculo mediático.

Palabras clave: asesinato masivo, tiroteo escolar, anti-elegía, soneto, memoria.

1. Introduction

A confrontation with loss and an impulse towards its memorialization is a dominant thread running through the work of US-based Guyanese author Fred D'Aguiar, from his slavery novels *The Longest Memory* (1994), *Feeding the Ghosts* (1997), and novel in verse *Bloodlines* (2000), to his poetic revisitation of the Jonestown massacre in *Bill of Rights* (1998) and in his last novel to date *Children of Paradise* (2014). While this preoccupation with acknowledging the dead and honoring their memory gives D'Aguiar's work an idiosyncratic elegiac quality, it is with the publication of the poetic sequence "Elegies", the centerpiece of his poetry collection *Continental Shelf* (2009), that he overtly pitches himself in the traditional terrain of the elegy as a poetic genre. "Elegies" is a response to the deadliest gun rampage in US history to date, the Virginia Tech shooting, in which thirty-two people, mostly students, thirty-three including the perpetrator, lost their lives at the hands of a fellow student. The tragedy took place on April 16, 2007 in Blacksburg, the main campus of Virginia Polytechnic Institute and State University, when D'Aguiar was a professor at this institution.

As we shall see, D'Aguiar's elegy works on different levels. It is a memorial to the dead and, on a more personal level, it signals the author's attempt to address the tragedy as a grieving human being, as a teacher, as a father, as a community member, and as a diasporic intellectual who lives in the same country as the victims —"The country I'm in is the country of their birth" (2009: 58). This poetic sequence invites critical attention not only because it remains critically unexamined with the exception of some short reviews (Burns 2010; McCulloch 2020), but also because through its title it presents itself as an elegy when an anti-elegiac turn has taken place in poetry. Therefore, this paper sets out to explore D'Aguiar's recourse to this literary tradition with the aim of identifying how the author partakes in the debate surrounding elegy's contemporary function as a genre which oscillates between the poles of melancholia and consolation (Ramazani 1994, 2006; Spargo 2004, 2010; Fuss 2013), and thus contributes to shaping the contours of an age-old but conflicted poetic form for the 21st century. In addition to evoking the theme of tragic death, the phrase "perimeter of grief", extracted from the poem (D'Aguiar 2009: 80) and serving as the cue for my title, will be used metaphorically to refer to the author's redrawing of the boundaries of the classic elegy over the course of his poetic sequence, and to his ongoing search for ways of confronting absence and circling the many ramifications of loss, including who is embraced in the circle of grief.

2. Elegy within Bounds

Speaking of his motivation for writing "Elegies" on the first anniversary of the tragedy, D'Aguiar seems to appeal to the conventional understanding of this genre as consolatory and therapeutic art:

> […] the elegiac art of poetry, when faced with grief, makes marvellous things happen. The event of the poem stages immersion in pain and catharsis from it, the drama of a hurt relived, thought and felt through. As a result I found myself writing sonnet after sonnet about April 16, about grief for the dead. (2008)

The author's journey through grief results in a long sequence of one hundred and thirty-seven poems, most of them sonnets, divided into twenty-one sections of unequal length. Part One deserves especial attention, not only because it stands alone as a self-contained section condensing the main events surrounding the tragedy and introducing key issues that will be developed in subsequent poems, but also because it roots itself in poetic tradition by emphasizing form and featuring important elegiac tropes. This section inaugurates the form that will shape the sequence and help, in the author's view, to "contain the sprawl of emotions" triggered by the tragedy (D'Aguiar 2008). The sonnet, although having a shorter history than the

elegy, became associated with the elegy's mournful subject matter alongside the brighter theme of love, and in fact both themes intertwine in Petrarch's sonnets lamenting his frustrated love for and the premature death of Laura (Robinson 2003: 200-201). Further emphasizing the author's adherence to traditional form, the poems are slight variations of the *terza rima* sonnet, a poetic form consisting of four tercets and a couplet with an interlocking rhyme scheme of aba bcb cdc ded ee (Amano 2006: 40-41). While adopting this poetic formula, D'Aguiar somehow loosens the rigidity of the interlocking pattern, particularly after the second or third tercet of each sonnet, —e.g. nightmare/drive/there live/dead/eyes head/sky/hills stance/still/advance grave/Save (D'Aguiar 2009: 51). The use of *terza rima* is quite fitting, as this pattern, devised by Dante for *The Divine Comedy,* has attracted modern poets for its "association with speaking to and hearing the dead" (Lennard 2013: 41-42). In fact, D'Aguiar alludes to Dante in a later section saying that the tragedy has "left [them] in the lower echelons of Dante's hell" (2009: 96), linking the aftermath of the massacre to the idea of hell for the living.

As the section opens, we are presented with D'Aguiar on the day of the tragedy going through his morning routine as a tenure-track professor. This includes "Deleting email, returning calls", but also "watching live/ Feed of the latest from Iraq whose mounting dead-/ Their drawn, bloodless faces and wide, watery eyes/ Pleading to camera lens – fill my scabrous head" (2009: 51). The reference to the Iraq war here may be understood as an intimation of the violence to come, but coupled with other ordinary tasks, it functions more as a distant reality one has become accustomed to than as a pressing issue. The development of a certain numbness to the disasters taking place elsewhere is also suggested by the adjective "scabrous", with its meaning of something rough and scabby, and the news from Iraq does not trigger any other response or alter the professorial routine described in these early lines of the poem. The instinctive displacement of danger and insecurity to a distant location is highlighted by the way the poet expects the sound of sirens suddenly "invad[ing]" his office to "pass" (51). And yet, the realization that tragedy has struck very close to home gradually imposes itself, when over twenty lines later the sirens are described as "building a wedding cake of sound" (52), danger materializing in the language of the poem through the synesthetic conversion of sound into matter —a cake of sound. The news of the rapidly growing death toll attributed to the shooter gives way to a leaden silence. Sound, this time its absence, is once more made solid as the living, in their flight from campus to safety, are described as "scissor[ing] through" its "fabric […] with threaded tyres" (54).

In keeping with its emphasis on form, Part One features several elegiac conventions such as the announcement and account of death, the expression of anger against

it, the motif of life extinguished in its prime, eulogy, apostrophe, and the final apotheosis of the dead (Norlin 1911; Cannon 1963). The account of how the victims died is summed up in what seems a sudden outburst of anger in the first tercet of one of the poems: "Not twenty but thirty-two innocents killed, just think,/ Thirty-two mown down in classrooms by weapons/ You can buy legally before you can legally drink" (D'Aguiar 2009: 54). The verb "mow down" graphically conveys the familiar trope of life cut off in its prime (Norlin 1911: 296), very characteristic of elegies for the death of children or young individuals. The poet eulogizes one of the victims, a student called Erin whom he knew personally because she was in his Caribbean literature class, fearing the moment of eventual confrontation with her empty desk. He praises her competitive spirit as an athlete and her resolution to improve her grade in the next assignment the last time they spoke (D'Aguiar 2009: 55). In the final couplet of another poem, the poet apostrophizes the dead student saying "Erin, queen of the court and brightest light in the room,/ You are a bride now and death is your bridegroom" (55). Echoes of Emily Dickinson's poem "Because I could not stop for death", where death appears as a gentle suitor who takes the poet for a ride in his carriage, reverberate in the second line of the couplet, imaginatively freeing Erin from the rawness of her actual death, and perhaps softening the poet's grief.

The eulogy for one of the victims is followed by a meditation on the perpetrator of the massacre in the penultimate poem of this section. The poet, who had had a few tutorials with the shooter after he was expelled from a Poetry course, expresses feelings of guilt at not having noticed anything in him "to ring an alarm and get him treated", while also pointing at the difficulty of accessing the mind of such an inarticulate individual (D'Aguiar 2009: 56). This section closes with a recourse to a fundamental elegiac convention. As Norlin explains, while the elegy "is mainly an expression of despair, it contains also an element of reassurance and consolation in the thought that the dead is not really dead but lives on in another world" (1911: 309). A canonical example of this trope is found, for instance, in Shelley's elegy on Keats, "Adonais", which ends with the astral elevation and rebirth of the dead poet: "[…] burning through the inmost veil of Heaven,/ The soul of Adonais, like a star,/ Beacons from the abode where the Eternal are" (1821). This final resurrection or "apotheosis" often found in traditional elegies is part of a linear pattern of "transition from despair to reassurance" (Norlin 1911: 310), or "movement from grief to consolation" (Kennedy 2007: 6), which can be expressed using images taken from religion, myth or paganism (Norlin 1911: 310). Thus, after offering several natural images suggestive of the continuity of life, like the return of the sun after a storm, in D'Aguiar's poem the dead are incorporated into the natural cycle and become figuratively transmuted into a rainbow:

> […] those thirty-two souls may be found in a vast
> Sky shared by sun and rain and a double rainbow
> With colours for each of the dead looped and unfolding
> From one end of the Roanoke Valley to another. (2009: 56)

In keeping with this image of natural rebirth, in the concluding couplet the living are left "To witness that gift of rain and wealth of sun,/ We know this week is not the end but new life begun" (56). Thus, the feelings of grief, resentment, anger, guilt, and shock that pervade Part One of the elegiac sequence give way, in the final poem, to a suggestion of tranquillity, consolation, and closure.

3. Widening Elegy's Perimeter

It soon becomes clear after Part One, however, that the author is not fully satisfied with elegy's traditional solution to grief, as the plural in the title of D'Aguiar's poetic sequence seems to anticipate. As we will see, in the remaining parts of the sequence the poet steps out of the 'safe' perimeter of tradition, although it is true that the sonnet form is largely maintained, in the author's admission, to "help contain the sprawl of emotions linked to the thirty-three campus dead" (2008). And yet this choice of closed form shows an understanding of tradition as "a way of controlling, of ordering, of giving a shape" to a complex range of materials (Eliot 1975: 177), rather than signalling blind adherence to the scripts of the past. In fact, while the sonnet structure provides scaffolding for the whole sequence, the interlocking rhyme scheme fades away, and the use of traditional elegiac tropes is abandoned in subsequent poems. These grow not linearly, but organically like "a collage of snapshots" (McCulloch 2010: 22) out of the poet's need to explore his grief, and meditate on loss and the implications of the tragedy, thus pushing the boundaries or widening the perimeters of the elegy. It is interesting to note that one reviewer has found this expansiveness objectionable: "I'm still not convinced that the sequence fully succeeds. It […] tended to lessen its effect by being so long. 'Diffuse' was the word […]. There are times when a few words can make for the best kind of elegy" (Burns 2010: 61).

Clearly, in "Elegies" D'Aguiar is not after producing a singular *effect*, or a sense of resolution and closure through brevity that would allow him and the reader to commemorate an absence and move forward. He provides a more immersive experience, an elegy in the making, as he explains self-reflexively in Part Seventeen saying, "In this lyric there's no such plot/ The whole story remains ever present,/ Charts an ever changing feeling" (2009: 108). Another reviewer appears to have grasped the poet's method more accurately, commenting on how "poetic form […] seems either inappropriate or unequal to the task of dealing with his demons"

(McCulloch 2010: 22). As has been argued in relation to his novel in verse *Bloodlines*, whose prose is inflected with *ottava rima*, another traditional Italian verse form, D'Aguiar adapts generic conventions in a way that suits his thematic preoccupations, and as a way to foreground the difficulty of "finding a form appropriate to his subject" (Birat 2018: 59).

In his review of Joyce's *Ulysses*, Eliot invites readers to view "formless[ness]" not as a flaw, but as an enlightened awareness on the part of authors of the "obsolescence" of certain literary forms at a given time (1975: 177). A similar realization struck modern practitioners of the poetic elegy, Jahan Ramazani explains, who "over the course of the twentieth century […] have drawn upon and transformed an age-old language of mourning, alloying the profound insights of the past with the exigencies of the present" (1994: ix). The result, he adds, is "a poetry of mourning […with] an extraordinary diversity and range, incorporating more anger and scepticism, more conflict and anxiety than ever before" (1). Ramazani describes the changes undergone by elegy as "psycho-poetic", pertaining to both the psychological understanding of mourning and to generic conventions (xi). The traditional elegy, as discussed by Peter Sacks, is driven by a "compensatory" logic which allows the poet to "redr[ess] loss and overcom[e] grief by installing a substitute for the lost person" through the poem (in Ramazani 1994: xi). In contrast, the modern elegy, Ramazani argues, is "melancholic […] the modern elegist tends not to achieve but to resist consolation, not to override but to sustain anger, not to heal but to reopen the wounds of loss" (xi). This shift away from what Ramazani calls "normative" mourning leads to a loosening of generic constraints and tropes, particularly those with a consolatory or redemptive purpose such as the "pathetic fallacy", whereby nature is personified as a sympathetic mourner (72), or "the transfiguration of the dead into […] heavenly things" (7), an example of which was seen earlier in D'Aguiar's poem.

The reasons for the psycho-poetic evolution of elegy are partly to be found in the socio-historical changes of the twentieth century. If, as Eliot explains in his essay on literary tradition, "the material of art is never quite the same" (1975: 39), in the modern world elegists have been confronted with "industrialized warfare", the increase in "mass death", or the debilitation of "mourning rites" (Ramazani 1994: 1), all of which calls for more "credible responses to loss" (361). Another elegy scholar, Clifton Spargo, claims that our responsiveness to death, particularly to those deaths which are perceived as "unjust" due to their unnaturalness and preventability, also needs to be *ethical*, and it is the melancholic elegy that opens up a space for ethical mourning to take place (2004: 21). "Melancholia" is, for Spargo, "the elegy's most persistent sign of a dissent for conventional meanings and its similarly persistent sign of a dedication to the time and realm of the other"

(11). In contrast to the psychoanalytical approach, where a prolonged attachment to the lost object —"beyond a certain culturally determined time frame"— is deemed pathological and impractical, Spargo cautions about the risks of what this model prescribes as "healthy" or "successful" mourning: "How are we to know when the acceptance of death, which necessarily means relinquishing the other to death, might also mean tolerating unjust deaths and those who perpetrate them?" (20; also 2010: 429). The "revisionary elegist" is for Spargo the one who yields himself to this kind of poetic oppositional approach, resisting the act of "ethical abbreviation" involved in composing poetry that symbolically compensates and redeems the loss of the other, and therefore diminishes "the other's value", and signals "the end of responsibility" (2004: 133). Spargo explains that this oppositional drive results in the "anti-elegy" which, far from being a new type of poetry or a rejection of the genre as the term may suggest, entails an adaptation of this body of verse to a different milieu and the intensification of certain tensions already present in the tradition. This trend "becomes fully pronounced by the middle of the twentieth century, extending thereafter into the late twentieth and now into the early twenty-first century" (2010: 416). As my analysis will try to show, "Elegies" is closely aligned with this poetic development and D'Aguiar emerges as an epitome of Spargo's revisionary elegist in this piece.

A dominant feature of D'Aguiar's "Elegies" is the way an anti-elegiac impulse is unleashed after the more conventional Part One of the sequence, as if to free the elegist's meditation from the most constraining aspects of tradition. While the apotheosis that provides the ending for the initial part of the sequence suggests an upward-moving transfiguration of the dead in nature, subsequent poems articulate a figurative movement downwards allowing the poet to be reunited with the dead he seemed to have relinquished in order to "serve" them through "memory and imagination" (2009: 59). In fact, later on in the sequence he admits that his "lyric builds meaning in a deepening circle" (108), implying the idea of a void or absence that can be articulated but not filled. This way the author is shifting away from a culture of commemoration that often invites us to "look past (which is to say away from) the depths of loss" (Spargo 2010: 429). It is worth noting at this point that, as makers of poetic memorials, elegists are confronted with similar issues as those facing the designers of material memorials. James Young addresses this shared preoccupation as follows: "How to articulate a void without filling it in? How to formalize irreparable loss without seeming to repair it?" (2016: 3; also Ramazani 1994: 362). Artists such as Maya Lin in her Vietnam Veterans Memorial and, more recently, Jonas Dahlberg in his *Memory Wound* commemorating the victims of the Utøya massacre of 2011 in Norway, have met this challenge by creating 'negative forms', "carved-out pieces of landscape [inviting] the visitors' descent downward (and inward) into memory" (Young 2016: 3). Part Two of "Elegies" marks the

beginning of a melancholic or anti-elegiac shift which finds a formal counterpart in the disappearance of the chain rhyme characteristic of Part One, as well as in the disruption of the sonnet structure, which in some poems is reduced to the fourteen-line pattern with no stanzaic divisions or the use of couplets instead of tercets. Through shocking imagery, the bereaved poet articulates his ongoing exposure and proximity to the dead. Poem three stands out from the rest in its insistent use of autorhyme —the rhyme of a word with itself— to emphasize the disturbing image of a bed made of body parts:

> I sleep on a mattress stuffed with bones,
> Human bones;
> My head on a pillow filled with hair,
> Human hair;
> A bed made with black and white sheets of skin,
> Human skin;
> Floats down a river of soup-like blood,
> Human blood;
> Flows into a sea of dead flesh,
> Human flesh. (D'Aguiar 2009: 58)

One cannot fail to notice the way these raw images of dismemberment, isolated for further emphasis in the second line of each couplet, bring echoes of extreme cases of mass death of innocents like the Holocaust, a connection that D'Aguiar has used in his engagement with other massacres (López-Ropero 2020). The idea of closeness is carried over to the next poem: "My skull carries all the dreams of all those bones./ [… I] wear their hair on my head and on my back" (D'Aguiar 2009: 58). Although these images are less crude, with perhaps the exception of the bone metonym to refer to the victims, they nonetheless convey a sense of very close proximity and even physical incorporation of the dead, as the poet now bears the hair of the victims on his own body (58). Expressions of the poet's continuing bonds with the deceased recur through the whole sequence, foreclosing any sense of resolution or end to mourning. An example may be found in Part Twelve, when the poet explains:

> For I am a man on the edge of a calamity,
> Stuck there after the world has moved on,
> For I keep the company of dead children,
> We talk about spilled blood and dead flesh,
> How to live good and keep thoughts fresh. (94)

The final couplet is remarkable in the way it contains images that have appeared earlier in the sequence —spilled blood and dead flesh— with the irony underlying the idea of conversing with the dead about good living, and in the association brought about by the rhyming of "dead flesh" with "fresh", suggesting that the

dead are still vivid in the poet's imagination and memory. This feeling is retained only to become more severe in the final section of the sequence, Part Twenty-One. Here the victims are presented as "hooks/ With their names sunk in [the poet's] flesh" (D'Aguiar 2009: 118). The image of the hook brings into sharp relief the elegist's vulnerability through his exposure to the loss of the other. It is as if, to quote Jean-Michel Ganteau, "the sense of loss" had been "replaced by pure, endless relationality negating the subject's autonomy and vindicating his dependence on the lost other, hence his vulnerability" (2017: 29). At the same time, we must understand that this "susceptibility to damage and loss" is a productive one, as "it guarantees man's ethical and political orientation" (Ganteau 2017: 38). Lines like "I eat the spoor of the dead/ When I breathe, when I walk, when I run" found in the very last poem (D'Aguiar 2009: 121) show that the poet continues to be deeply invested in his responsibility to the deceased until the end of his elegy.

4. Grief as Occasion for Critique

The dynamic of resistance to consolation that propels this lengthy elegiac sequence creates a developing poetic perimeter within which the ethical work of mourning can take place. The sustained expression of grief may prove cathartic for the poet on a personal level, but it also favours his commitment to protest at the unjust death of the other, and his critical engagement with the causes that may have contributed to the terrible event. As Erika Doss argues in her study of the memorialization of the Columbine High School killings and other extreme events, "a superficial engagement with psychic closure —on healing and surviving— skirts the causal historical dimension of these visibly public deaths", which she relates to an extant "culture of violence in America" (2002: 71). If death is considered particularly unjust and untimely when the victims are young individuals, the fact that the killings took place in a higher education institution, the victims' gateway to the future, adds more poignancy to their demise. Besides, if the loss of young lives has traditionally elicited a particularly mournful elegiac response, given its marked unnaturalness and implications of "failure" and "lost potential" (Ramazani 1994: 256), the high death toll of school shootings, the Virginia Tech case being the most lethal to date, makes this event particularly painful. D'Aguiar highlights this unfairness in mournful lines like "roads that lead, not to long lives, but early burials" (2009: 61), often showing his empathy as a father —"If you bury a child the rest of your life/ Spoils even though you live it as best/ As you can" (113). In a more lyrical passage, the poet uses a butterfly metaphor to articulate the different elements he associates with the campus dead; namely, promise, vulnerability, parental hope, and trust betrayed by unsafety:

> At this moment I am all memory, freighted by
> Names and faces picked out from a crowd
> Randomly. They were transported here
> At fridge temperature and released in the open:
> Brush-tailed butterflies dropped on campus
> For safe keeping […]
>
> […] That's how the young
> Seem to me, from my middle-aged bunker:
> Delicate as butterflies, with a butterfly's agility;
> Ready to alight on any surface that holds promise.
> All their camouflage colours could not save them,
> Nor my wish to shield them from the gun's flame. (63)

The image of the butterfly released in the open to thrive reverberates with connotations of a bucolic campus landscape of innocence and natural growth. And yet, as Spargo explains, with "unnatural deaths […] such visions of pastoral harmony", so typical of classic elegies, can only be "artificially or ironically conceived" (2004: 233). D'Aguiar does not use irony but chooses to curtail the pastoral potential of his imagery by introducing a somewhat abrupt anti-elegiac turn in the final couplet of the poem. Here, the vulnerability of the young is evoked by the image of the burnt butterfly, and society's failure to protect them is emphasized through internal rhyme ("save"/"flame") and pararhyme ("them"/"flame").

The opening lines of the previous poem —"I am all memory, freighted by/ Names and faces picked out from a crowd/ Randomly"— declare the poet's responsibility to remember the arbitrary death of others. His complaint therefore becomes an occasion for effecting social critique and, in line with Doss's argument, he looks into the systemic dimension of the catastrophe, echoing the controversy over gun regulation that inevitably resurfaces after each rampage shooting in lines like "weapons/ You can buy legally before you can legally drink" (D'Aguiar 2009: 54). Furthermore, he transcends the topicality of school shootings by placing this phenomenon alongside a continuum of historical violence that includes Western expansion, racial violence, or foreign interventions. D'Aguiar traces the roots of gun culture in America back to the history of Westward expansion and conquest, as the following apostrophe shows:

> Oh unbecoming nation.
> Your best moment and worst
> Maybe that frontier that you faced with a Smith
> And Wesson over your shoulder and a holster
> Stuffed with a revolver and bullets for a belt.
> Was the dark bearable then? And if it was not,
> You emptied your clips into it and howled. (105)

This passage presents the use of firearms as an acquired habit of overprotection rather than a survival skill. The poet's grief becomes racially inflected as he recounts an occasion when he was passed by two white men in pickup trucks during a jogging session and feared being shot, "For a man with guns could only be read/ As one false move and you're dead" (D'Aguiar 2009: 90), throwing into relief a history of black people's vulnerability to gun violence. Another ramification of this bellicosity is the Iraq war, which leads the poet to compare human loss when it is caused elsewhere like an "export", and when it happens on the "domestic" front, where the dead are also "rising" (66). It is noteworthy that school shootings do not simply constitute manifestations of a systemic culture of violence, but are also contributing to shape this culture. As has been argued, "the school shooting script [e.g.: high death toll, random selection of victims, detailed planning, publication of photos and videos, search of notoriety] is one of the many contemporary resources for mass murder, and it has moved far beyond the realm of the school" (Sandberg et al. 2014: 281). Acts of lone-wolf terrorism such as the Utøya massacre, where sixty-nine young lives were taken, follow the pattern of notorious gun rampages like Columbine and Virginia Tech. As a disconsolate mourner, D'Aguiar invites a critical reflection on the roots and consequences of mass death in advanced societies, school shootings being one its most visible contemporary manifestations.

Another revealing example of D'Aguiar's discerning critical eye as an elegist is his engagement with the controversy surrounding the issue of how the Virginia Tech massacre should be collectively remembered and commemorated. The debate was triggered by the construction of a temporary memorial by a student organization —Hokies United— who during the night following the tragedy built a semicircle of thirty-two limestone blocs with the names of the victims and placed it on the campus main field. The perimeter of this memorial installation was soon subject to conflict, as a few days later a thirty-third stone was added by another student to commemorate the shooter, claiming that he also deserved "forgiveness and mourning" (Grider 2011: 124). This led to a situation where the new stone, branded as the 'Cho stone' —'Cho' being a short form of the gunman's name, Seung-Hui Cho— was daily removed and mysteriously replaced for some time, "the appearance and disappearance of the stone reflect[ing] the community's struggle to come to terms with the massacre" (Grider 2011: 125). While the majority of mourners believed that the perpetrator should not be memorialized with his victims, the truth is that some visitors would place flowers and memorabilia around his stone as well, even after it was removed. And when the makeshift memorial was removed to clear the site for a permanent one and the student representatives sent the stones and memorabilia to the families, they included Cho's family as well (2011: 125). The official monument that was built a year after

the tragedy found inspiration in the student-made memorial, but only features thirty-two stones along its crescent-shaped perimeter.

D'Aguiar does not fail to address this public mourning controversy. In keeping with the more conventional discourse of Part One explained earlier, at the elegy's onset the poet refers to "thirty-two innocents killed" (2009: 54). Yet in subsequent parts of the sequence the count shifts to a loud "thirty-two, no, thirty-three" (58, 119) or the disturbing "thirty-three fishhooks" (118) that continue to torment the elegist at the close of his piece. It is true that the poet chooses to postpone his reflections on the shooter and "serve" the memory of his victims first (59) and, unlike the case of the student Erin, he never refers to him by his name, but he comes to the realization that his was also an untimely death, as he reveals in the following lines:

> I began and found I could not separate
> Him from them because he too was in
> His prime, and though his hand had made
> The cuts, he was among the slaughtered.
> Thus I find myself thinking about his loss
> And theirs as multiple sides of a prism. (73)

The poet's choice to mourn the shooter is consistent with the importance he attaches to the socio-historical forces at play in the massacre. In regarding Cho as another victim D'Aguiar refuses to consider the tragedy as the consequence of the aberrant behavior of a single individual, a narrative that the material memorial appears to endorse and that the media certainly embraced in their sensationalistic handling of the event. As Erika Doss points out, in certain cases if the perpetrator is "effaced from the memorial", the "act bec[omes] an isolated incident rather than part of a historical continuum of violence and terrorism" (2002: 79). The media coverage of the tragedy projected an image of the student gunman as an evil and mentally deranged individual, particularly through the airing of the photos and video that Cho had sent to NBC News, where he appeared uttering threats and wielding guns (Walsh-Childers et al. 2011: 196). D'Aguiar's position regarding the shooter deviates from this consensus, ruling out epithets like "Beelzebub" or "madman" to qualify him, for the more explanatory "manmade" (2009: 59).

D'Aguiar endows his elegy with a critical comprehensiveness which enables him to address a wide range of issues relevant to mourning in the modern world. A sense of place is not lost to the poet's penetrating vision, and he engages with the campus transformation into a site of memory after the tragedy, but does so with a critical stance regarding the efficacy and legitimacy of contemporary trends in mourning, avoiding any hint of sentimentality or solace. He describes how the campus main field has morphed into a site of death and memory:

> Cut flowers, placed around stones with names,
> Wilt in the sun, but never lose their charm.
> They lose their sweet scent and bees avoid
> Them and seek out living gardens, not this
> Mausoleum for the campus dead. (D'Aguiar 2009: 93)

This passage could be said to have anti-pastoral undertones, as any potential for beauty, peace and growth is undercut by the reference to dead flowers that the bees disregard in search of "living gardens". In another telling, albeit shocking, example we read "And only [the dead's] cell phones for bees around flowers" (D'Aguiar 2009: 71), summoning the image of victims fallen in a field of death. Reduced to the phrase "stones with names", the Hokie memorial appears to be devoid of any meaning or use. And yet the poet seems to be implying that an ambiance of absence is more suitable than one of presence —people, media, protocols— to truly confront loss and honour the memory of the departed. Such an atmosphere was particularly missed in the case of the Virginia Tech disaster, a major news event which received a great deal of commercial media attention, and turned into an epitome of "journalistic insensitivity" (Walsh-Childers et al. 2011: 195) —at some point, 130 satellite television trucks could be counted on campus (192). Thus, in another campus perambulation, the poet highlights the difficulty of experiencing the profound emotion that mourning requires in a space full of visitors, memorabilia and condolence objects: "noticeboards tell us/ What to think about our loss./ Silence and nothingness disappear/ Just when you need them, leaving us/ Burdened with throwaway greet-/ ings" (D'Aguiar 2009: 69). At other times, the poet seems to accuse the speed and exuberance of communication in the age of the image of being disrespectful with the dead, while catering to the needs of the living as avid consumers of mediated disaster, "While the dead lie in mortuaries, their names and faces shine/ Through optic fibres and satellite feeds for all time" (54). We may infer from all these poetic reflections that issues such as the offensive profanity of the media coverage of disaster, the transformation of grief into spectacle, or the superficial clatter of public mourning have become part of the contemporary elegist's dirge.

5. Conclusions

In his acceptance speech of the Nobel Prize for literature, John Steinbeck pronounced some words in defense of the relevance of literature, saying: "Literature is as old as speech. It grew out of human need for it, and it has not changed except to become more needed" (1962). The same argument may apply to the elegy, that ancient and revered form of poetry, in the face of the atrociousness with which

modern death continues to confront us. Violent death not only does not spare the young. Far from it, the school shooting has become a paradigm of contemporary mass death. Four years after the Virginia Tech massacre, sixty-nine youths were killed in a summer camp on the island of Utøya by a gunman who was following the script of school shootings like the one commemorated in D'Aguiar's sequence. Unfortunately, horrific tragedies like Utøya give renewed relevance to the author's effort in "Elegies", where he seems strikingly prescient about youth vulnerability and the risks posed by firearms in the contemporary world. The refrain that runs insistently through the last but one poem of the sequence like a protest chant, "Not the sound of a gun" (D'Aguiar 2009: 120), cannot but reverberate in the readers' ears as a reminder of a lesson unlearned.

And because elegy has become even more needed in the face of the nightmares of the 21st century, it has had to adapt to the exigencies of the present. D'Aguiar's sequence epitomizes elegy's potential for ethical protest, providing a model for the contemporary elegist to follow in his confrontation with unjust, preventable death. The traditional mold of the elegy, which allowed for the figurative rebirth or sublimation of the departed, and the consolation of the living in their progression from grief to closure, is inadequate when there is a need to extract usable lessons from the occurrence of extreme events. Contrarily, the perimeters that define this form of poetry need to be unfixed and fluid. D'Aguiar's poem suggests that for elegy to serve the troubled present it may benefit from the cultivation of an unembarrassed attachment to the deceased, from avoiding depoliticizing tragedy and from exposing its socio-historical underpinnings; in sum, it should be open to grappling with whichever issue may seem critical to the bereaved poet, be it the struggles of collective memory, or the turning of grief into mass-mediated spectacle. The maintenance of melancholic tension proves more effective for engaging in critical commentary than as a progression towards resolution.

At the close of his elegiac sequence, a sense of dual irresolution prevails both at the level of the poet, who remains disconsolate, angry and wounded, and at the level of the dead, who remain hopelessly so —"The dead cannot sing with dust/ In their windpipes and the ampoules/ Of lungs dried as bagpipes in a museum" (D'Aguiar 2009: 112). For the revisionary elegist, however, melancholia is a source of satisfaction and artistic freedom. Diana Fuss's ideas prove particularly insightful in this regard: "What, after all, could be more consoling than the knowledge that there can be no consolation? Melancholia (endless and irresolvable mourning) has become the new consolation, relieving elegists of the burden of finding and providing emotional compensation, either for themselves or for the audience" (2013: 5). For all the new freedoms and ethico-political possibilities that the melancholic turn allows contemporary elegists, D'Aguiar's deployment of

various elegiac conventions or his resort to *terza rima*, especially at the onset of the sequence, as well as his sustained use of the sonnet, indicate that contemporary poets are aware of how they are contributing to shaping an extant tradition for a new century, and how tradition lends literary leverage and *gravitas* to the subject matter of their verse in the modern world.

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Received: 17/10/2020
Accepted: 12/03/2021

AFRODIASPORIC FEMALE AUTOMOBILITY AND MOTEL-DWELLING IN LESLEY NNEKA ARIMAH'S "WINDFALLS"

LA AUTO-MOVILIDAD FEMENINA AFRODIASPÓRICA Y EL MOTEL-VIVIENDA EN "WINDFALLS" DE LESLEY NNEKA ARIMAH

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Abstract

This article explores Lesley Nneka Arimah's "Windfalls" (2017) from a literary mobility studies perspective, applying notions of mobility studies such as the driving-event, friction, arrhythmia, and stickiness for an in-depth textual analysis. Given that its female migrant protagonists are constantly on the move, tropes of mobility recur throughout the story. Cars, filling stations, parking lots, truckers, motels and the figure of the sojourner play a pivotal role in defining its Afrodiasporic protagonists' postmigratory mobilities in the United States. Arimah's depiction of automobility and motel-dwelling underlines her theme of a flawed mother-daughter relationship and their impossibility of achieving the promised American Dream. A close reading of the fictional travellers' displacements uncovers a critical analysis of automobility and motel-dwelling as forms of subversion of hegemonic mothering. Particular attention is drawn to how the female protagonists' motilities are determined by their racialised gendered bodies. By analysing the literary representation of concrete and tangible mobilities performed by female Nigerian migrants, this study acknowleges the importance of exploring a key characteristic of third-generation Afrodiasporic fiction which has mostly gone unnoticed.

Keywords: automobility, driving-event, Lesley Nneka Arimah, mobilities, motels.

Resumen

Este artículo explora "Windfalls" (2017) de Lesley Nneka Arimah desde la perspectiva de los estudios literarios sobre movilidad, aplicando nociones del campo de la movilidad como el *driving-event*, la fricción, la arritmia y la viscosidad para un análisis textual exhaustivo. Dado que las protagonistas migrantes se desplazan constantemente, los tropos de movilidad se repiten a lo largo de la historia. Coches, gasolineras, aparcamientos, camioneros, moteles y la figura de la viajera desempeñan un papel fundamental en la definición de las movilidades postmigratorias por Estados Unidos de sus protagonistas afrodiaspóricas. La descripción que hace Arimah de la automovilidad y el uso del motel como vivienda temporal subrayan los temas principales de este relato: la imperfecta y compleja relación entre madre e hija y la imposibilidad de las protagonistas de alcanzar el prometido sueño americano. El estudio de los desplazamientos de estas viajeras ficticias y su apropiación de las posibilidades de movimiento real que se les plantean contribuye a un análisis crítico de la automovilidad y la estancia en moteles como formas de subversión de la maternidad hegemónica. Se presta especial atención al modo en que la movilidad de las protagonistas femeninas está determinada por sus cuerpos racializados y marcados por su género femenino. Al analizar la representación literaria de las movilidades concretas y tangibles de estas migrantes nigerianas, este estudio reconoce la importancia de explorar una característica clave de la ficción afrodiaspórica de tercera generación que apenas ha sido analizada.

Palabras clave: auto-movilidad, *driving-event*, Lesley Nneka Arimah, movilidades, moteles.

1. Introduction

This article studies Lesley Nneka Arimah's "Windfalls" (2017) from a literary mobility studies perspective, contextualising and explaining the relevance of mobility studies notions of the "driving-event" (Pearce 2017), "friction" (Cresswell 2014), "arrhythmia" (Edensor 2013), and "stickiness" (Costas 2013) for a thorough textual analysis. My main purpose is to analyse the textual representation of mobilities in "Windfalls" to uncover its deconstruction of both hegemonic mothering and the American Dream.

Lesley Nneka Arimah is a diasporic Nigerian writer whose trajectory and writing fit some of the traits described for third-generation African literature. Arimah was born in 1983 in the United Kingdom to Nigerian parents and grew up in different places, enjoying a peripatetic life thanks to the demands of her father's job as an oil engineer. Third-generation writers' multilocal affiliation is made evident through

Arimah's statement that both Nigeria and the United States constitute her "home base" ("Interview" 2017); also in tune with third-generation fiction, her writing puts an emphasis on diasporic identity and transnationality. One must bear in mind, however, that the concept of "third-generation African writing" has been criticised for the rigidity of the label (Krishnan 2013) and "its reliance on spatio-temporal constructs that fail to account for the complexity of the texts it classifies" (Dalley 2013: 15).

The "multidimensionality, multifocality and multivocality" (Zeleza 2007: 13) which characterises third-generation writing is indeed apparent in *What it Means When a Man Falls from the Sky* (2017), the short story collection which includes "Windfalls" and explores parenthood, depicting varied mother-child and father-child relationships. Arimah's writing follows a tendency of contemporary African women's writing to portray patriarchal oppression and structural discrimination in the host countries. In an interview about this collection, the author confesses her interest in "stories of unconventional African Nigerian women because Nigeria, especially, is a very hard place to be unconventional … in the way that differs from … the roles that women are supposed to fulfil in Nigerian society" (Strand Book Store 2018). Set in a metropolitan environment in the United States, "Windfalls" depicts the (third-generation) topic of cultural assimilation and estrangement experienced by a first-generation migrant woman and her daughter. The protagonists of this short story are unconventional as a result of their struggle to get by in the United States. Arimah's concern with narrating Nigerian migrant women's stories aligns with Jane Bryce's stance of acknowledging the relevance of a realist representation of the feminine in "a recognizable social world" (2008: 49-50).

What is noteworthy about "Windfalls" for the purpose of my analysis is that mobility is granted a prominent position in the text, following the recent tendency of third-generation African women writers to portray tropes of mobility as part of the vital experience of the modern African subject —see for example Taiye Selasi's *Ghana Must Go* (2013), Noo Saro Wiwa's *Looking for Transwonderland: Travels in Nigeria* (2013), Chimamanda Adichie's *Americanah* (2013), Chibundu Onuzo's *Welcome to Lagos* (2017) and Imbolo Mbue's *Behold the Dreamers* (2017).[1] Mobility is a crucial characteristic of third-generation African fiction that should be studied in further detail, for it constitutes a defining element in cosmopolitan visions of the African condition. It has also lately become a significant subject of inquiry in the social sciences. The New Mobilities paradigm (Sheller and Urry 2006; Urry 2007; Sheller 2014) has been fundamental in drawing attention to this issue. The paradigm offers an alternative interpretation of mobility which includes not only physical and technologically-enhanced human travel, but also the

circulation of materials, images and ideas, as well as the examination of information technologies and the regulation of mobility. Sheller and Urry's contribution, which contemplates mobility as a performance and everyday practice, offers an important analytical tool to examine how contemporary society is organised around mobility systems.

Although there has been extensive work on mobilities in the field of sociology, it has not been much explored in the arts and humanities. In fact, the sharp divide between social sciences and arts and humanities has proved difficult to overcome (Merriman and Pearce 2017). In the field of postcolonial studies, the term "mobility/ies" has been mostly regarded as a synonym of diasporic movement, as critic Anna-Leena Toivanen has accurately observed (2017a). Indeed, mobility as concrete physical movement remains unexplored, except for postcolonial travel writing (Edwards and Graulund 2011) and Toivanen's contributions (2017b; 2021). With regard to the relevance of exploring tangible instances of mobility in contemporary literary works by African and Afrodiasporic writers, Toivanen argues that

> contemporary African and Afrodiasporic literatures feature a wide variety of representations of (modern) mobilities. Yet not that much critical attention has been devoted to literary portrayals of concrete, tangible forms of mobility. One reason […] could be that mobility is such a 'natural' and 'obvious' aspect of the modern postcolonial and globalised life that it easily goes unnoticed in literary texts. (2021: 1)

My understanding of mobility/ies aligns with Toivanen's, because human travel is not simple and unproblematic, and "covers a wide variety of mobilities" (2017b: 1) apart from migration.[2] A few recently published articles and monographs have engaged with how a mobility studies approach can be applied to the reading of contemporary literary texts (Toivanen 2017a; 2017b; 2021), thus contributing to "a partial 'recasting' of discussions of movement in the arts and humanities disciplines" (Merriman and Pearce 2017: 494). The purpose of this article is to contribute to the development of an alternative understanding of mobilities from a literary studies perspective which focuses on the analysis of concrete and tangible displacements performed by specific Afrodiasporic migrants in the United States. This alternative understanding involves a close reading of fictional travellers' displacements, while paying critical attention to the means of transport themselves. Focusing on concrete forms of movement automatically places this analysis of "Windfalls" in the post-human turn, which underlines that human life is never just human; connections between people and technological machines are inherent to contemporary life. Means of transport mediate and have different effects on the traveller's experience of the journey. Therefore, this study attempts to contribute to enlarging the body of publications which have already dealt with how a mobility studies approach can be applied to the study of contemporary literary production.

What makes "Windfalls" so interesting in terms of mobility is the friction and stickiness that defines the protagonists' mobilities as well as how Arimah uses tropes of mobility to destabilise the hegemonic cultural conception of mothering, which has been central in African women's lives. Jana Costas proposes the Sartrean metaphor of stickiness as a more precise metaphor than those of liquidity, fluidity, flows or nomads to understand and conceptualise mobilities, for stickiness "allows illuminating how mobilities can be contradictory" and ambiguous: "the sticky provides neither a sense of stability nor a sense of freedom" (2013: 1474). Like sticky and difficult-to-grasp substances, people's mobilities are defined by stickiness, as they are characterised by ambiguity and instability: the circulation is sliding, it never stops but takes place on very asymmetrical and irregular terms. Tim Cresswell's concept of friction also illuminates the description of these characters' mobilities, which points to a mobile world riddled with obstacles as a result of a complex entanglement of factors, the most important of which is power. Friction "draws attention to the way in which people, things, and ideas are slowed down or stopped" (Cresswell 2014: 108).

2. Flawed Motel-dwelling

"Windfalls" (2017) narrates the story of an unnamed Nigerian migrant woman and her adolescent daughter Amara, who live off feigning falls and injuries. After receiving a large amount of money as compensation for the accident in which her husband died, Amara's mother has become accustomed to making a living out of legal pay-outs for fraudulent accidents which take place mainly in grocery stores. In fact, "[t]here is a science to it, falling" (Arimah 2017: 79), for they have their own carefully planned scheme: "When the fall begins, think of it as a dance: right leg up […], left leg buckle […] land askey, and await the attention of an audience" (79-80). This description of how their staged fall should be performed echoes the stage directions of the performance of a dance, thus highlighting its constructedness. Like the audience of a play, witnesses are key to bringing lawsuits against companies.

In order to be able to live off this conduct and avoid being discovered, mother and daughter are forced to lead a highly mobile lifestyle: "[a]nd so it goes, year after year: the fall, the payoff, the glitz. Always followed by slipping out of apartment windows and rented trailers, clothing stuffed in pillowcases and grocery bags thrown into the trunk of the car […] and on to the next town" (Arimah 2017: 82). The automobile becomes fundamental for guaranteeing this family's arguable freedom of movement —arguable because their physical movement is constrained by multiple factors, the most important being their racialised gendered bodies. Not only do they very frequently change their address, but also their identities.

This circumstance forces Amara to write her name "on dusty *cars* across the country and in coffee ground spilled on *motel* breakfast counters" (82, emphasis added) to help her remember her real name, which evinces that the girl suffers from her anonymity. Significantly, she chooses to write it on surfaces of two highly significant places in terms of mobility: a vehicle and a motel. It is precisely these two places that I will focus on throughout my reading of the text.

The mobility trope in this story is determined by its social context. Given her lack of options as a female African in the US, Amara's mother lives as a fraudster. Despite the fact that she never abandons her daughter, she illustrates the figure of the "unmotherly mother" (Splendore 2002: 185). Not only is the girl depicted as a burden for her mother, but this unnamed emotionally absent mother benefits from her daughter by making her accessible to mature men in exchange for money or other services. When they are about to commit fraud against a new company, Amara is relieved to find a woman in charge behind the desk: "[t]his spared your mother the embarrassing last resort of offering a blow job to convince the lawyer to take your case. (It also relieved you of extending one yourself […] when your mother excused herself on a false trip to the bathroom)" (Arimah 2017: 83).

Apart from introducing the complex mother-daughter relationship in this story, this excerpt shows an important characteristic of "Windfalls" in terms of form: the use of a disruptive uncommon second-person narrator, a formal characteristic that it shares with Taiye Selasi's "The Sex Lives of African Girls" (2011), which also presents an innocent young adolescent girl as its protagonist. What makes this type of narration special is its combination of "a 'conative' […] level of address and a level of story reference" (Fludernik 1993: 219), which blurs the distinction between homodiegetic and heterodiegetic narratives and complicates "the realms of existence […] between the narrator and narratee […] and the protagonists of the fiction" (219). The short story begins with the use of the "you" voice in present tenses in the introduction and then changes to the use of past tenses. Second-person narration is mostly used in the present tense, because it helps the reader empathise with the protagonists more easily, by implying that the actions narrated could happen to any other person. When second-person narration is used in present tenses, the narrator, the narratee or the reader and the protagonist coincide, forming what is known as "completely coincident narration" (DelConte 2003: 211) and establishing a more intimate relationship between them all. The use of past tenses, however, produces the effect of slightly separating the reader from the character, thus gaining a sort of distance which facilitates the reading of tough scenes. Matt DelConte describes this as "partially coincident narration" (2003: 211). Given the harshness of a forced premature sexual initiation, the "you" narrator contributes to victimising the protagonist even further by

highlighting her innocent and limited point of view, while simultaneoulsy demonising the mother, whose lack of a proper name throughout the narration anonymises her. The second-person narration points to a common feature of fictional narratives about the mother-daughter relationship: the representation of the maternal figure from the daughter's point of view, which leads to the erasure of the maternal voice through the dichotomy of idealisation/denigration (Giorgio 2002). Adalgisa Giorgio highlights that formal experimentation facilitates the subversion of well-established cultural notions, such as hegemonic mothering, which refers to striving to be a stable and permanent caretaker who gives the best to her children normally at the expense of her own goals and wishes. The formal experimentation in "Windfalls" does not only include a second-person narrator but also a fragmented story full of omissions which forces readers to be attentive to every detail so as to be able to make inferences.

In order to understand how Amara's adult life is to develop, detailed information about the complex mother-daughter relationship is introduced through the protagonists' temporary motel-dwelling. Significantly, this type of accommodation is intrinsically related to car culture and the journey. Its car-friendly location and its "opening freedom" as well as the fact that "the place can be left on a whim" (Treadwell 2005: 215) prove very convenient for this mobile family of two who evoke the figure of the vagrant: aimlessly moving from one place to another. The motel "mediates between a fixed address and vagrancy, between home and the car" (215). The New Mobilities paradigm classifies motels and hotels as transfer points or interspaces, i.e. places which facilitate the mobility and circulation of peoples by providing travellers with the opportunity to rest. This western-centric classification overlooks the fact that there are people who deliberately choose to live in extended stay hotels, motels and similar indoor accommodations, as the protagonists of "Windfalls" do for a limited amount of time. Perhaps referring to such places as *viscous* interspaces could be a way of making the term more inclusive, acknowledging the different ways that people of varied sociocultural backgrounds may act or interact with such westernised spaces. It is to be expected that the interaction with those spaces by postcolonial racialised "others" is shaped substantially differently to that performed by white travellers. Indeed, how a person moves through these interspaces and how they are perceived are experiences determined by visible markers: race, gender, sexuality, class, colour, ethnicity, nationality, disability, age, etc. The concept of *viscous interspace* accounts for the fluidity of the white travellers' traversing while acknowledging the reduced speed and rhythm of those othered subjects in such apparent spaces of transit.

Indeed, living in a hotel or a motel has become an option to consider not only for well-off clientele, but also for middle-class and lower-class customers, given the

miscelánea 64 (2021): pp. 73-92 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216053

difficulty of signing a leasing contract without a steady job, or finding someone to co-sign it. Lower classes may choose to live in motels or inns because these offer accommodation without requiring credit cards or any personal details. Cash, day-to-day and/or week-to-week payments tend to be accepted, which satisfies the needs generated by underprivileged peoples' low or irregular earnings in western countries. In this way, "[m]otels provide accommodation that is relatively anonymous (a car's driver may be the only person whom a motel owner sees)" (Treadwell 2005: 215).

By choosing to become sojourners in a motel for months, this migrant family unit avoids any form of control over their identities in the United States, thus ensuring privacy. In order to understand the viscosity of these relevant spaces in terms of mobility, it is worth focusing on the use the protagonists make of the place as well as the possibilities and/or restrictions it provides them with. After receiving one of their compensation payments:

> You moved into a motel where you had your own bed, a rarity, and your mother gave you a daily allowance to spend at the fairgrounds a quarter mile away. You hobbled to the grounds while your mother occupied herself with shopping and the men who darted in and out of her life like a lizard's tongue. (Arimah 2017: 85)

This excerpt not only depicts how this impoverished family manages to live in a motel, but also points to the girl's vulnerability in a hostile environment. The fact that Amara feels blessed for having her own bed proves that the success of the American Dream is unachievable for most racialized migrants.[3] The portrayal of the motel as Amara's mother's place of prostitution confirms Treadwell's idea that motels "collect deviancy" (2005: 215) as well as "accommodat[e] the domestically resistant" (216). This remark is also echoed by Aritha van Herk, who points out that budget hotels and motels represent perfect spots "for behaviours related to cultural taboos: sex, drugs, crime and death" (2014: 145). This fraudster's status as a racialised female migrant conditions her opportunities to find a stable job. Yet, despite the fact that there are certain jobs in the low-paid service sector she could aspire to, she seems to reject leading a conventional migrant life. Taking some form of rebellious attitude is a characteristic of mothers of third-generation Afrodiasporic fiction "that is done at expense [sic] of the relationship with their daughters" (Nadaswaran 2011: 27). Arimah's depiction of Amara's mother's arguable reluctance to live in a fixed place could serve as confirmation of the author's intention to subvert hegemonic mothering. However, given that Amara's mother neglects her daughter's cultural and social education at too many levels, it could be claimed that the author follows that trope of third-generation literature in which mothers neglect their daughters due to lack of empathy or because of the influence of Nigerian customary laws.

The motel is closely linked to the realm of the private, "providing a homeliness that [is] outside or extraneous to the institutional construction of family home" (Treadwell 2005: 216). Certainly, the motel "complicates linear accounts of progress, family, and history" (214). The family's motel-dwelling affects the girl's feeling of belonging to a conventional family unit. In spite of the "homeliness" of their motel quarters, Amara feels uneasy because their arrhythmic, mobile way of living does not resemble the lives of other children her age, as depicted in Amara's trip to the fairgrounds, where she becomes aware of her disadvantaged position. Treadwell adds that "the motel might also be entertained as an imagining of everyday life without routine, without closure: the possibilities of mobility disconnected from linear progress and allied instead to chance and desire" (2005: 214). Even though Amara and her mother have the routine of performing falls or other frauds, their dwelling in the roadside motel represents a certain halt in their lives, for there is no explicit reference to their fraudster activities during their motel stay. At the same time, the motel stay, which is ruled by the mother's impulsive desires, contributes to emphasise the family's seemingly eternal state of arrhythmia.

Motels, however, have one major limitation when it comes to cohabitation: "the impossibility of separation or personal distance in limited quarters" (Treadwell 2005: 215). Certainly, the physical closeness of bodies implied in sharing a motel bedroom constitutes a significant drawback: in order for this woman to use the motel room, her daughter cannot be present. She needs to be alone to meet those men who "darted in and out of her life like a lizard's tongue" (Arimah 2017: 85). By inviting her daughter to go to the fairground, Amara's mother overlooks the vulnerability of the girl when encountering sexual predators:

> You insisted on riding the Tunnel of Love by yourself, despite the efforts of Giles, the carnie, to find you a partner […] and his efforts to join you later at night when he clocked out. The children who waited in line giggled at you for riding alone. While they spent their day at the fair dodging overbearing parents […] you […] dodged the hands of eager men. (Arimah 2017: 85-86)

The need to impose some personal distance in this mother and daughter's life in a motel leads to the girl's facing undesirable situations while moving alone. Motility, a relevant concept in the field of mobility studies, alludes to "the manner in which an individual or group appropriates the field of possibilities relative to movement and uses them" (Kaufmann and Montulet 2008: 45).[4] Some motility determinants include "physical aptitude, aspirations, accessibility to transportation and communications, space-time constraints, knowledge [and] licenses" (Urry 2007: 38). Human displacements are undoubtedly influenced by racial, gender, class and sexual social markers. The girl's racialised female body determines her mobility potential. Her traversing of a space which is not typically frequented by young girls

on their own transforms this space supposedly designed for children's fun into one of confusion and danger. As Fran Tonkiss discusses, "[t]he experience of walking […] will be very different depending on which city you are walking in, why you are walking, and who you are" (2005: 129). A co-constitution of the girl and space operates: she constitutes space by moving through it and at the same time she is constituted by her interactions with the space she traverses. Amara's uneasiness at the fairground is caused both by sexual predators and by other children's giggling at her for being on her own, which leads Amara to contrast her situation with their overprotected lives. As a diasporic and postcolonial individual, "bearer of ethnic or other cultural or somatic differences" (Carrera Suárez 2015: 854) which separate her from the crowd, the adolescent embodies the figure of the postcolonial "pedestrian" (853), given that her body becomes a site of learning and border negotiation. Amara's young, racialised female body becomes the vehicle through which she senses place and movement as hostile and menacing. As a pedestrian, her "observing and traversing of cities is conducted from the perspective of alterity" (857).

The girl's alterity is also motivated by her hobbling. Amara has "a permanent brace in [her] ankle" caused by a suspicious fall from her mother's arms when she was a baby, which "[she] like[s] to believe […] was real" (Arimah 2017: 81). What she knows about that fall is "[t]hat [her mother] was reaching over to grab the biggest, freshest eggplant off the display but slipped and, oh shit, dropped the baby" (81). As a result, the girl's mobility is not only limited by her age, gender, race and skin colour, but also by her visible physical impairment. The girl's limited motility arguably increases her dependence on her unmotherly mother, whose motility and mobility are obviously superior to her daughter's. Altogether, the fairground scene exemplifies how systems of mobility can also constitute systems of immobility or alienation for Afrodiasporic migrants. External factors to Amara's walk through the fairground —dirty old men and conventional families— act as obstacles which cause a high degree of friction, slowing down and conditioning her physical displacements. The characters' temporary stay in a motel illustrates a flawed mother-daughter relationship, which will be further discussed in the following section through an analysis of the protagonists' driving-events.

3. Turbulent Automobility and Mother-Daughter Relationship Crisis

Lesley Nneka Arimah's "Windfalls" constitutes an adaptation of the "road" motif to Afrodiasporic content. The road is one of the most established literary tropes in American fiction "[f]rom early frontier narratives to late postmodern literature. In a sense, to be 'on the road', is concurrent with notions of Manifest Destiny and the

Puritan 'errand into the wilderness'. The road is resonant within the concept of nation building" (Paes de Barros 2004: 96). This short story deconstructs this aligning of the road motif with the search of the West and nation building, which is present in classic novels such as John Steinbeck's *The Grapes of Wrath* (1939) and Jack Kerouac's *On the Road* (1957), by focusing on lower-class Afrodiasporans' impossibility of achieving the American Dream.

The adaptation of the "road" motif to Afrodiasporic content is not limited to this text. The main events of Taiye Selasi's *Ghana Must Go* (2013) are also articulated around moving cars, contributing to the depiction of its first-generation male migrant protagonist's endless sense of unease, which results from his inability to find his position in American society. The road similarly does not lead Arimah's protagonists to progress and their automobility is depicted as aimless car driving with no fixed destination, much like Kweku's aimless driving scene, in Selasi's novel, after he has been hired because of an unfair racist event. Unlike men's conventional road narratives, most women's road narratives usually have no fixed destination. This aimless driving highlights the sense of unease that defines the Afrodiasporic characters' condition. The emphasis of both Selasi's novel and Arimah's short story on cars reinforces what Aretha Phiri defines as a key characteristic of the contemporary Afrodiasporic condition: "an elusive and fragile reality of being fundamentally unhomed" (2017: 148). In addition, "Windfalls" also rethinks women's travel narratives in which the road normally "functions […] as a path toward fulfilment, community and attachment between mothers and daughters" (Paes de Barros 2004: 96), for the road is depicted as a site of dispute between this unnamed mother and her adolescent daughter.

The automobile constitutes an indispensable tool in this two-person family's survival, for it enables them to move between places and to change addresses with relative ease. An illustration of the crucial role the automobile plays in their lives is the fact that once their car has broken down, Amara does not hesitate for a moment to have sex with Randall "the trucker" to get their car towed off the highway, because he "turned out to be the guy a girl had to do to get a ride around here. He'd let you out three days and two thousand miles later" (Arimah 2017: 87). Given that truck drivers are frequently associated with deviant sexual behaviours, this sexual encounter has resonances of truckers' "amorous exploits with female hitchhikers" (Packer 2008: 176), which was a popular theme of country songs in the 1970s, most of which tended to glorify truckers as American icons or "modern-day cowboys" (175).[5] Simultaneously, Amara evokes the figure of the hitchhiker, which evinces racialised young girls' vulnerability in this environment.

I argue that this family's mobilities can be conceptualised as sticky: they are slippery and have an ambiguous character providing "neither a sense of stability nor a sense

of freedom" (Costas 2013: 1474). Amara's gender and age cause friction, placing her in a disadvantaged position while on the road. Her mobility is neither frictionless nor unimpeded. In order to access the road through getting her car repaired, she undergoes an unsettling episode, which might not be so disturbing from her point of view, given that it reflects her mother's usual behaviour. Sex and her body guarantee the girl's gate of access to the privilege of the road. This arguably forced sexual encounter constitutes a disruption as well as a door to maintaining the family's mobile lifestyle. Therefore, Amara's mobility has an ambiguous nature, for it is "neither liberating nor simply unsettling" (Costas 2013: 1482). Amara's early sexual debut could also be claimed as the girl's way of seeking both agency and acknowledgement by her mother.

The 850 dollars Amara obtains from this sexual intercourse are employed in purchasing a second-hand "dark green Camry that had caught [her] mother's eye" (Arimah 2017: 87). The Toyota Camry is a mid-sized Japanese vehicle which was rated "the fifth-best-selling car in America" in 1989 (James 2005: 64). Its medium size emphasises this family of migrants' will to achieve the American Dream, for the automobile is intimately connected with Americans' self-image. The centrality of automobility to American society is undeniable. As Packer points out in his thorough study of car safety in the United States, the obsession with automobility might "be the offspring of Americans' restlessness and their desire for freedom and wide open spaces, a desire that was conceived during exodus from England and birthed in a boundless continental frontier" (2008: 2). The migrant protagonists of this story have adopted their host society's materialistic aspirations as part of their forced assimilation within the dominant host society, but the type of vehicles they have access to paradoxically confines them to underprivileged communities for whom the American Dream is not even an option.

The complex mother-daughter relationship is depicted through moments of tension which take place in spaces that are significant in terms of automobility. These include Amara's discovery of her pregnancy "under the flickering fluorescent of a gas station bathroom" (Arimah 2017: 87) and her confronting her mother in one of their car journeys asking her to stop living in the way that she does. Amara's pregnancy is presented as an important impediment to their extremely mobile lifestyle. It constitutes a "somatic intrusion" to their mobile rhythm (Edensor 2013: 167). Whereas Amara starts to imagine her future with the baby and "to look for the section that stocked children's clothing" (90) in any store she visits, enjoying the maternal *jouissance*, her mother does not hide her annoyance and discomfort with the girl's condition. Both of these moments of tension take place on/by the road. Lynne Pearce argues that the road can be considered a "spatio-temporal continuum of 'in-between'" (2000: 163). Their being on the road

between different places symbolises this family's state of in-betweenness in the United States as invisible migrants forced to perform fraudulent deeds.

Significantly, a petrol station, a 'non-place' in Marc Augé's view, is the setting for the crucial moment in which Amara finds out that she is pregnant. Augé considers the traveller's space as the archetype of the non-place which "cannot be defined as relational, or historical, or concerned with identity" (1995: 77-78). A key characteristic of non-places, he notices, is that they interact with travellers through texts or signs which facilitate people's transit through them. The messages in these places are addressed simultaneously to each traveller, thus creating a prototype user. In this manner, non-places produce a shared identity which promotes relative and liberating anonymity. Notwithstanding, the concept of "non-places" has been widely contested. According to Peter Merriman, the feelings Augé suggests as being typical of these places —loneliness, dislocation, alienation— can emerge in many other places. In his view, Augé "overlooks the complex habitations, practices of dwelling, embodied relations, material presences, placings and hybrid subjectivities associated with movement through such spaces" (2004: 154), and considers that non-places might evoke as many different feelings and as diverse as the people who traverse them. The story shows that the social interactions that take place in filling stations can be quite complex and the feelings evoked are indeed diverse. Instead of experiencing a liberating anonymity, the girl's interaction with this mobile interspace and her observation of a caring mother adjusting her daughter's ponytail elicits self-awareness of the abnormality of her situation as a young pregnant girl: "It was a simple, effortless act but you realised that you'd never felt your mother's hands in your hair in quite that way" (Arimah 2017: 90).

The New Mobilities paradigm considers filling stations as key "places of intermittent movement" which become pivotal "to make arrangements 'on the move'" (Urry 2007: 37). They offer travellers not only the possibility of refuelling their private automobiles, but they also provide other types of facilities like restrooms and retail space inside the buildings where service tills are located. The filling station becomes central to the plot of the story because it serves to mark a before and after in this family's car journey. This pause in the journey is significant because it motivates a profound change of mental focus for both the driver and the passenger, thus dividing the car journey into three manifestly discrete "driving-events", to borrow Lynne Pearce's terminology (2017: 586). By introducing and theorising the concept of "driving-event", Pearce makes an enlightening contribution to distinguishing the journey from the different driving sequences it might be made up of. In her view, these shorter driving sequences, which she names "driving-events", are the particular units which have some coherence in terms of "a driver's [or passengers'] thought-train[s] and/or mood" (592). She clarifies that "any

journey of reasonable length" can be divided into various driving-events (595). Here it is relevant to consider the context of the longer journey before the stop at a filling station:

> You were sitting in the parking lot of a 7-Eleven when your mother handed you a five-dollar bill to purchase tampons, something she'd been doing with soldierly regularity the third week of every month […] You ended up purchasing a pregnancy test instead… (Arimah 2017: 86-87)

This excerpt evinces the woman's contradictory attitude towards her daughter. Her knowledge of the exact date her daughter should be menstruating shows a certain caring attitude, but the girl's menstruation constitutes a "somatic intrusion" (Edensor 2013: 167) which causes friction and slows down their mobile rhythm. The location where this scene takes place, the parking lot of a 7-Eleven, a chain of convenience stores in America and Asia,[6] serves to reinforce the two women's dependence on the car while underlining their racialised working-class identities. An iconic black and working-class meeting point in the United States, these convenience stores, mainly run by immigrants, have always been closely connected with car culture, as the first TV advertisement of 1949 acknowledges.[7]

The car journey can therefore be divided into three distinct driving-events: the drive before the stop at the parking lot of a supermarket, the tense short drive to the gas station and the drive right after "the fetal presence was confirmed" (Arimah 2017: 87). The notion of driving-event is helpful "to denote a unit of (mobilised) time-space that could be contrasted with others […] and applied to the driver's [and passenger's] consciousness" (Pearce 2017: 594). Indeed, the first driving-event of this journey is characterised by the protagonists' calm state of mind; the second is defined by the characters' uncertainty after the possibility of Amara's pregnancy has arisen; finally, the third driving-event is marked by unease. All in all, this scene at the petrol station can certainly be considered the starting point for the mother-daughter relationship crisis and for their new forced state of arrhythmia, for it is the place where the presence of a more permanent somatic intrusion —Amara's pregnancy— is revealed.

The other delicate moment of the story takes place inside a car. If automobility is considered within the general context of the story, it could be concluded that the mother's obsession with car-driving constitutes a way to cope with her chaotic life. Paradoxically, their restless mobility is also the reason why the protagonists' lives are in turmoil given the subversion of mothering which operates in the story. Mimi Sheller highlights the centrality of the "emotional geographies of automobility" (2004: 223) to western "societies of automobility" (Sheller and Urry 2000: 738; Sheller 2004: 221). With this, she refers to the "flows, circulations, distributions,

intensifications and interferences of emotion" (Sheller 2004: 223) which are elicited by car-driving. Undoubtedly, "emotional responses to cars and feelings about driving are crucial to the personal investments [western middle-class] people have in buying, driving, and dwelling with cars" (224). Nonetheless, this linking of car ownership to developing a self-concept as "competent, powerful, able, and sexually desirable" (225) does not work equally for lower-class female migrants. Still, the automobile becomes an indispensable tool for Amara's mother to keep her economic and social status. In fact, this car-dwelling which positions Amara's mother as a car owner contributes to her development of a self-concept as a restless mobile Nigerian migrant woman. In this regard, Sheller observes that "the affective relationship with cars […] also feeds into our deepest anxieties and frustrations" (224). The mother's anxiety might be caused by the impossibility of finding a stable job which impedes her assimilation into American society. She seeks pleasure through driving as a way to counteract her impotence in not being able to fulfil the promised American Dream.

The following tense car scene is part of a longer car journey which can also be divided into distinct driving-events. To borrow Pearce's words, "each and every car journey [constitutes] a unique and non-reproducible event in the lives of the drivers and passengers concerned on account of the variable psychological and situational factors involved" (2017: 585). When Amara is six months along, she decides to confront her mother, because she does not want to follow her steps. In the car, she takes courage to remind her mother that "[v]ery young children require stability as they grow to ensure sound development", but the woman pretends to ignore her by "watching the road" (Arimah 2017: 88). Amara is demanding a certain sense of what Edensor calls "eurhythmia" (2013: 166). By calling her mother's attention to children's need for stability, she refers to following the dominant rhythms, spatiotemporal conventions and routines of their host American society. To cut her off, Amara's mother takes advantage of what she has at hand and "turn[s] up the radio" (88). The encapsulated space of the vehicle serves as the location to illustrate this ill mother-child relationship. Psychoanalyst Jessica Benjamin highlights the early mother-daughter relationship as an interaction between two independent subjectivities. Each member is perceived as independent and different from the self but they depend on each other for recognition:

> Recognition is that response from the other which makes meaningful the feelings, intentions and actions of the self. It allows the self to realise its agency and authorship in a tangible way. But such recognition can only come from an other whom we, in turn, recognise as a person in his or her own right. (Benjamin 1990: 12)

This breakdown in the mother-daughter relationship illustrates their failure of mutual recognition, which complicates the daughter's search for self-definition.

miscelánea 64 (2021): pp. 73-92 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216053

Amara's mother does not recognise her daughter as a subject in her own right. Since both mother and daughter are "captives of a moving vehicle" (Arimah 2017: 88), the mother is forced to respond to Amara's demand and she does so by stopping the car brusquely and answering her daughter angrily: "Why, you think I don't know these things? You think I'm a bad mother or something?" (89). This driving-event is characterised by Amara's anxiety and unrest caused by the instability of their unconventional way of life. For her mother, the only way to ignore her daughter's remark is by turning up the radio. The sudden stop marks the end of a driving-event defined by the rising tension between mother and daughter. Moreover, the process known as "parentification" (Hooper 2008: 34) is key to understand their relationship within the larger context of the story. There is a clear role reversal whereby the girl is forced to act as a parent to her own mother by providing the sense of responsibility she thinks her progenitor lacks.[8]

The driving-event that follows lasts thirty minutes approximately, which is the time they need to get to the first grocery store they encounter to buy healthy food for Amara. This drive is defined by hostility on the mother's side. The stop at the grocery store not only marks the end of the journey but also points to the end of the story. Amara's fall caused by her slipping after stepping on a "puddle of melting ice cream" (Arimah 2017: 90) causes her miscarriage and defines the end of Amara's illusions and expectations of imposing a certain sense of eurhythmia in their lives. Considering this scene in general terms, the automobile is presented as a capsule of entrapment in a sense of arrhythmia which, despite enabling them to move, impedes their participating in a sense of generalised eurhythmia. Their everyday mobilities may be determined by the opening and closing hours of grocery stores, but aside from that, there are no conventions which regulate their mobility. Amara's disconformity with their turbulent way of life symbolises a demand for participating in American society's orchestrated and imposed mobile rhythms, which they cannot fully access. On the whole, this fragment serves to illustrate the stickiness of their mobilities as well as the "coercive" freedom of automobility (Sheller and Urry 2000: 749), for the car becomes a paradoxical space of freedom and entrapment for Amara's progenitor.

4. Conclusion

Arimah's portrayal of Afrodiasporic female characters in constant movement underlines their perpetual search for a place or places to belong to. By studying mobilities as tangible everyday displacements in "Windfalls", a sense of unease is revealed as a defining feature of the contemporary Afrodiasporic condition. The anxiety that defines both the characters' motel-dwelling and their automobility is

blatantly illustrative of the complexity of representation of this flawed mother-daughter relationship that helps to classify "Windfalls" as third-generation Afrodiasporic fiction. By making automobility and temporary motel-dwelling central to the plot, Arimah is able to denounce Afrodiasporic migrants' impossibility of fulfilling the much-wanted American Dream. The depiction of both the vehicle and the motel as paradoxical dwelling spaces ultimately epitomises the impossibility for migrants to belong to American society. All in all, Arimah's "Windfalls" presents the other side of the narrative about migrants. The migrants' impossibilities for making progress are materialised at the spatial and temporal level in this narrative given that the analysis of their mobilities unveils their permanent state of arrhythmia. Arimah's formal experimentation in "Windfalls" contributes to deconstructing the well-established cultural notion of hegemonic mothering. In spite of the short length of the story, the notion of the driving-event proves useful to analyse its structure from a literary mobility studies perspective. Such analyses contradict Merriman and Pearce's assumption that Pearce's contribution on the driving-event "will possibly be of more interest to cultural geographers and sociologists than literary scholars" (2017: 501). By engaging with how the New Mobilities paradigm can be applied to the study of contemporary works of fiction, this article confirms the relevance of overcoming the sharp divide between social sciences and arts and humanities.

Acknowledgments

The research underpinning this article has been funded by the Spanish Ministry of Science, Innovation and Universities (FPU15/04245). Further support was provided by the project "Strangers and Cosmopolitans: Alternative Worlds in Contemporary Literatures" (RTI2018-097186-B-100) funded by the Spanish Ministry of Science, Innovation and Universities, the Spanish Research Agency (AEI) and the European Regional Development Fund, and by the R&D Programme of the Principado de Asturias, through the research group "Intersections" (GRUPIN IDI/2018/000167). I would also like to express my gratitude to my supervisors, Isabel Carrera Suárez and Emilia María Durán-Almarza, and to Anna-Leena Toivanen for her constant support, inspiration and help after having introduced me to the wonderful world of mobility studies. Special thanks to the anonymous peer-reviewers who have helped me improve this article.

Notes

1. For recent research on the relevance of the mobility theme on contemporary African and Afrodiasporic writing, see Cobo-Piñero (2020), Green-Simms (2017), and Toivanen (2021).

2. Given that travel is associated with privilege, the figure of the African traveller "seems particularly incompatible with the often coerced mobilities of global south subjects" (Toivanen 2017b: 2).

3. The topic of first-generation migrants' inability to make it in the United States or to assimilate into the dominant culture is also portrayed in Chimamanda Adichie's *Americanah* (2013), Taiye Selasi's *Ghana Must Go* (2013), and Imbolo Mbue's *Behold the Dreamers* (2017).

4. Motility does not equate to observable movement: one "may have a high degree of motility without actually moving" (Sheller 2014: 797), whereas other very mobile people may have low motility because of their lack of real choices.

5. For a detailed analysis of the representation of truckers as American icons in country music songs and how the popular vision of the trucker changed after the wildcat truckers' strike of December 1973 and January 1974, see Packer (2008).

6. The 7-Eleven chain is said to have originated the "convenience store" concept. These convenient quick-stop retail shops open 24/7.

7. In the 1949 advertisement, the impossibility of finding a place to park to go shopping within the city is depicted. In order to avoid these stressful situations, "7-Eleven is the place to stop" as its shop assistants came out to serve their clients, who did not have to get out of their cars.

8. The independence and maturity of daughters has also been identified as a recurrent topic in third-generation fiction (Nadaswaran 2011).

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Received: 01/10/2020
Accepted:03/05/2021

FROM A "CHILD OF LIGHT" TO A "WOMAN OF GENIUS": SARAH GRAND'S *THE BETH BOOK* AS THE NEW WOMAN BILDUNGSROMAN

DE "HIJA DE LA LUZ" A "MUJER DE GENIO": *THE BETH BOOK,* DE SARAH GRAND COMO EL BILDUNGSROMAN DE LA NUEVA MUJER

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Abstract

The New Woman fiction, popular in the last decade of the 19th century, contested the traditional notions of gender roles and participated in the public debates on women's rights. The protagonists of the New Woman novels refused to conform to the submissive and self-abnegating Victorian ideal of femininity. The article discusses the ways in which Sarah Grand, a prominent New Woman novelist and social activist, uses and transforms both the elements of her own life and the Bildungsroman conventions in her 1897 novel *The Beth Book* to create a heroine whose growth and development result in her personal independence and her active public engagement in women's issues. Cast in a variety of social roles, Beth Maclure reclaims her agency and becomes an embodiment of the New Woman.

Keywords: New Woman novels, Sarah Grand, *The Beth Book*, Bildungsroman.

Resumen

La ficción de la Mujer Nueva, popular en la última década del siglo XIX, cuestionó las nociones tradicionales de los roles de género y participó en los debates públicos sobre los derechos de las mujeres. Las protagonistas de las novelas de Mujer Nueva se negaron a ajustarse al ideal victoriano sumiso y abnegado de la feminidad. El

artículo analiza las formas en que Sarah Grand, una destacada novelista y activista social de la Mujer Nueva, utiliza y transforma tanto los elementos de su propia vida como las convenciones del Bildungsroman en su novela de 1897 *The Beth Book* para crear una heroína cuyo crecimiento y desarrollo dan como resultado su independencia personal y su participación pública activa en temas de mujeres. Elegida en una variedad de roles sociales, Beth Maclure recupera su agencia y se convierte en una encarnación de la Mujer Nueva.

Palabras clave: novelas de Mujer Nueva, Sarah Grand, *The Beth Book*, Bildungsroman.

1. Introduction: Sarah Grand and the New Woman Fiction

During her long life, Sarah Grand (1854-1943) played a variety of public social roles: she was a prolific journalist, credited with coining the term "New Woman"; she was an activist who supported women's suffrage and campaigned for rational dress, and she authored a number of New Woman novels. The New Woman fiction, which enjoyed its heyday in the 1890s, was "challenging more radically than ever before the traditional concepts of the feminine role", claims A. R. Cunningham in a pioneering study of the genre (1973: 178). The New Woman novels, often openly didactic, popularized debates on femininity, marriage and women's rights, contesting the traditional notions of gender. By 1890 the voices participating in these debates became more insistent in their demands for improved education, women's suffrage, equitable divorce laws, and new employment opportunities. With educational and employment prospects for women expanding, marriage followed by motherhood was no longer perceived as the only available path towards financial security and personal fulfillment. The heroines of the New Woman fiction, free-spirited, striving for independence, uninterested in matrimony and motherhood, posed an obvious threat to the conventional Victorian ideal of femininity. Their creators, the New Woman authors Olive Schreiner, George Egerton, Mona Caird and the male writers Grant Allen and George Gissing, to name just a few, were often feminists and social reformers, who contributed to the fight for women's rights by representing female characters refusing to conform to the submissive and self-abnegating ideal of womanhood, epitomized by the figure of the Angel in the House.[1] In her classic study *A Literature of Their Own*, Elaine Showalter maintains that "in the 1880s and 1890s, women writers played a central role in the formulation and popularization of feminist ideology" (1977: 182). Following a similar line of thought, Juliet Gardiner points out that New Woman novels "testified to the power of fiction as an alternative means of exploration and a manifesto for change" (1993: 4). Within the group of New Women writers who

were instrumental in shaping public debate and policy on a wide range of women's issues, Sarah Grand has been considered "the most interesting of the novelists who engaged their fiction with the political issues of the new woman" (Sutherland 1989: 257).

Sarah Grand contributed to the public debate through her journalism, her civic activism, and her novels. She published *The Beth Book, Being a Study of the Life of Elizabeth Caldwell Maclure, A Woman of Genius* in 1897. The novel is the final installment of a three-part series which deals with social and individual constraints facing middle-class women and participates in the ongoing debate on marriage as an instrument of women's oppression. *The Beth Book* was preceded by *Ideala* (1888) and *The Heavenly Twins* (1893). The critical and commercial success of *The Heavenly Twins* —called by a contemporary critic "a bomb of dynamite", which became a publishing sensation, selling twenty thousand copies in the first year after publication (Stead 1894: 67)— established Sarah Grand's reputation as a preeminent New Woman writer. *The Beth Book*, described by John Sutherland as the "most thoroughgoing portrait of the new woman in fiction" (1989: 61), raises some fundamental questions concerning women's roles in late-Victorian society. The novel opens with an epigraph from Shakespeare's *Othello*; when Iago tells Emilia to hold her peace, she defiantly responds: "I'll be in speaking, liberal as the air:/ Let heaven, and men, and devils, let them all,/ All, all, cry shame against me, yet I'll speak". The New Woman writers created fictional heroines who, like Emilia, did not hesitate to speak, and thus contributed to complex social changes which resulted in a redefinition of gender roles and solidified the notion of women's rights. The protagonists of the New Woman novels were self-reliant, daring, intelligent and outspoken; thus, they affronted conventional notions of Victorian femininity.

Calling the New Woman "the harbinger of cultural, social and political transformation" and "a vibrant metaphor of transition", Ann Heilmann argues that the New Woman fiction is a "genre which gave cultural resonance to the political concerns of the Victorian and Edwardian's women's movements, while also enabling the writers to problematize and recreate, in their heroines, aspects of their personal experience as women, feminists, and artists" (2000: 1, 5). This combination of the political and the personal characterizes *The Beth Book*, where Grand incorporates many aspects of her own biography into the story of the growth and development of her heroine, who is cast in a variety of social roles, finally becoming a political activist, and a member of a feminist community. Heilmann notes that the New Woman fiction, with its focus on "issues of personal significance in the lives of the writers (childhood, socialization, education, marriage, sexual inequality and exploitation, artistic development, feminist

awakening and political activism)", can be regarded "as a genre which drew on auto/biographical forms of writing" (2000: 71).

On an immediate level the reader notices many correspondences between the life of Frances Elizabeth McFall (née Clarke), who wrote *The Beth Book* under her pen-name Sarah Grand, and the life of her heroine, Elizabeth Caldwell Maclure. Just like her protagonist, Sarah Grand was born in Northern Ireland into a middle-class family. Her father, like Beth's, was a Royal Navy lieutenant serving as a coastguard stationed in Donaghadee on the northeast coast of Ireland. On her father's death in 1861 the family returned to England and settled in Scarborough. The genteel poverty of Grand's childhood is portrayed in the chapters of *The Beth Book* set in Castletownrock. Grand's education was similar to Beth's: she received a small legacy from a maiden aunt, which paid her tuition at two boarding schools for the daughters of naval officers; however, her education was much inferior to that of her brothers. These experiences are mirrored in the plot of the novel. Like Beth, Sarah Grand married young. When she was sixteen, she married an army surgeon, Lieutenant-Colonel David Chambers McFall, who was portrayed in the novel as Beth's husband, Daniel Maclure. Gillian Kersley, Sarah Grand's biographer, assumes that as Medical Officer for the Orford Barracks, David McFall would have had close ties to the local lock hospital where prostitutes could be detained and examined under the provisions of the Contagious Diseases Acts. Beth's husband is also involved with the lock hospital (Kersley 1983: 110). However, what makes *The Beth Book* particularly interesting is not merely the way in which Sarah Grand tells her personal story through her protagonist but the way in which she makes use of the conventions of the Bildungsroman in her representation of Beth's growing consciousness and emerging self.

The present article aims at demonstrating that in *The Beth Book* Sarah Grand reconceptualizes nineteenth-century fictions of female development. The narrative conventions such as the marriage plot or the story of women's self-sacrifice and renunciation are used by the author only to be ultimately transcended —unlike many heroines of the Bildungsroman, Beth does not become socialized into traditional gender roles, but realizes her potential in the public sphere where her autonomous creative and professional needs are fulfilled.

2. The Female Bildungsroman

The Bildungsroman has traditionally been perceived as a genre concerned with the education and formation of a young man who has to find a place for himself in a new social situation. Beginning with Goethe's *Wilhelm Meister's Apprenticeship*, the novels tracing the lives of their protagonists from early childhood, depicting

their movement to maturity, became increasingly popular. The innocence and vulnerability combined with misguided ambitions and youthful idealism of the Bildungsroman hero lead to problems that have to be resolved in the course of the novel, resulting in the protagonist's education, maturation, and ever-growing self-awareness. In the early but still influential study of the English Bildungsroman *Season of Youth: The Bildungsroman from Dickens to Golding*, Jerome Buckley notes that the English Bildungsroman is often autobiographical and its hero goes through such phases of development as formal education, leaving home, making his way in the city, experiencing two love affairs, and actively interacting with society. He points out that the protagonist of the Bildungsroman (the Bildungsheld) is by definition a child whose idealistic tendencies are at odds with a prosaic community (1974: 17). Buckley concludes that the Bildungsheld "brings his own inner resources of sensitivity to confront a hostile and insensitive environment" and courageously withstands and transcends social and cultural pressures (1974: 282). Buckley conceptualizes the Bildungsroman as an individualistic genre which portrays a successful entrance of a young man into adult society.

While Buckley has discussed the Bildungsroman as a genre concerning men growing up and maturing, in the past forty years feminist critics have pointed out that there exist some fundamental differences between male and female developmental patterns; thus, the specificity of the female Bildungsroman should be recognized and critically examined. In their influential essay collection *The Voyage In: Fictions of Female Development*, (1983), the editors attempt to identify "distinctly female versions of the *Bildungsroman*" (Abel et al. 1983: 5). They note that in the female Bildungsroman, women do not have as many choices as men, for they are restricted geographically by the lack of mobility and educationally by limited access to even a repressive schooling. Female protagonists are also circumscribed by few choices of available occupations, with the majority of options restricted to the private sphere. In the fictions of female development, the transformation of the protagonist often takes place later in life, after she has been unable to find fulfillment in the traditional roles of wife and mother. However, in their quest for female autonomy, the protagonists experience a significant continuity of relationships from childhood to adulthood, a continuity where family bonds, especially those between mother and child, remain intact. Abel et al. point out that while a traditional Bildungsroman usually has a linear structure, the female Bildungsroman sometimes takes the form of the novel of awakening whose structure is not chronological or linear; instead, the narrative is moved forward through a series of epiphanic moments. Yet, what both male and female Bildungsromane continue to share is a belief in the possibility of development. However,

miscelánea 64 (2021): pp. 93-112 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216054

> women's developmental tasks and goals, which must be realized in a culture pervaded by male norms, generate distinctive narrative tensions —between autonomy and relationship, separation and community, loyalty to women and attraction to men. The social constraints on female maturation produce other conflicts, not unique to female characters, but more relentless in women's stories. Repeatedly, the female protagonist […] must chart a treacherous course between the penalties of expressing sexuality and suppressing it, between the costs of inner concentration and of direct confrontation with society, between the price of succumbing to madness and of grasping a repressive 'normality'. (Abel et al. 1983: 12-13)

It is worth noting that because of these conflicts the female protagonists of the Bildungsroman acquire a deeper awareness of the fact that their personal development takes place in the context of existing social structures and human relationships; and that it is also influenced by historical events.

The Bildungsroman is a significant form in Victorian literature: numerous novels —e.g., Charles Dickens's *Great Expectations*, Charlotte Brontë's *Jane Eyre*, William Thackeray's *Pendennis*, or George Eliot's *The Mill on the Floss*— portray the process of maturation of young people. The more recent studies of the Victorian Bildungsroman draw attention to the fact that such a dynamic period as the Victorian era, often called the age of transition, produced a variety of discourses about growing up, "with the growing person forced to live out in *her* or his life the gaps that endlessly emerge between the old and the new" (Maynard 2006: 282, emphasis added).[2] Maynard's use of the pronoun *her* in his discussion of the Bildungsroman as a form of Victorian novel arises out of the recognition that female growth to maturity follows a very different path from that of a young man growing up. As George Levine points out, "[w]hile the male Bildung concentrates on the upward mobility of the young man making his way in Victorian society, the female version, because women have no such economic mobility, tends to focus on the possibility of a good marriage: women are not so much liberated by the new social and economic systems as reconstrained" (2008: 89). In Victorian novels female development may be represented in contradictory ways because female Bildung frequently involves movement towards active social engagement and participation in the public sphere, and this is a movement which stands in contradiction to Victorian notions of femininity privileging self-effacement and the private sphere for women.

3. Beth Maclure's Growth and Development

Tracing the development of her heroine's growing consciousness, Grand created in *The Beth Book* a rich and complex protagonist who embodies many ambiguities and contradictions of Victorian femininity. Grand begins her novel just before

Beth's birth, which brings to mind perhaps the most famous Victorian Bildungsroman, Charles Dickens's *David Copperfield* (1850), with its oft-quoted opening "Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show" (Dickens 2004: 13). Entitling her novel *The Beth Book, Being a Study of the Life of Elizabeth Caldwell Maclure, A Woman of Genius*, Grand gives an affirmative answer to Copperfield's query: Beth *will* turn out to be the heroine of her own life. The early reviewers did not take kindly to the title. In an anonymous review, *The Spectator* ridiculed what was described as "a new and somehow silly method of nomenclature […] suggesting to ribald reviewers such variants as *The Bob Book*, *The Bill Book*, *The Tom, Dick and Harry Book*" ("Review of Sarah Grand" 1897: 691). The reviewer went on to say that "[t]he book so far justifies its aggravating and strangely sounding title in that the reader is never allowed to lose the sight of Beth for a single moment" (691). Yet, as Jenny Bourne Taylor argues, the novel's title conveys "the double sense of 'Beth's Book' and 'The Book of Beth' with its Biblical connotations" (2013: 9). Such a doubling suggests that Beth's developing consciousness will construct a multilayered self that cannot be reduced to a single model of femininity. The use of the phrase "A Woman of Genius" in the subtitle of the novel also points to the complexity of its protagonist. In her discussion of the expression "woman of genius" in the late nineteenth century, Penny Boumelha demonstrates that the very phrase "is a calculated challenge to prevailing medical and physiological theories, and therefore to the social orthodoxies and programs built upon them" (1997: 172). The woman of genius "represents a claim to creativity and intellectual power" (173), a claim that, one might add, stands in contradiction to the conventional ideology of womanhood.

It is worth noting that Sarah Grand's novel poses a challenge not only to traditional constructions of womanhood but also to certain literary traditions. Although the novel appears to echo the autobiographical fiction of the mid nineteenth century, Ann Heilmann has shown that the opening of the novel "immediately and ironically sets out to explode these traditions" by calling Beth's very existence into question (2004: 85). Beth's mother, "weak and ill and anxious, the mother of six children already, and about to produce a seventh on an income that would have been insufficient for four", never had an idea that "much of her misery was perfectly preventable" (Grand 2013: 25). If Beth's mother had chosen to practice birth control, the heroine would not have been born. On the other hand, the narrative form of the novel is quite traditional: the author uses omniscient narration focalizing on the female protagonist.[3]

Although the subtitle of Grand's novel with its phrase "a Study of Life" suggests that the heroine's life will be presented in its entirety, from her birth to her

burgeoning career as a public speaker supporting the rights of women, more than half of the novel is devoted to Beth's childhood and early adolescence. Such a focus reflects a growing interest in the workings of the child's mind which developed in the second half of the nineteenth century. As British psychologist James Sully (1842-1923), one of the leaders in the child study movement, humorously observed in the closing decades of the nineteenth century, children had become the object of scientific scrutiny, as "the tiny occupant of the cradle has had to bear the piercing glance of the scientific eye" (1881: 545). According to Jenny Bourne Taylor, late-nineteenth century science and psychology started to conceptualize a child as a "growing consciousness", a notion which provided a "powerful and poignant embodiment of the idea of both human interiority and collective development" (1998: 91). As Sally Shuttleworth argues in *The Mind of the Child*, during the latter part of the nineteenth century, post-Darwinian psychology and psychiatry placed the child within a collective narrative of human development as an embodiment of both the past and the future. In terms of the concept of recapitulation, according to which the development of the individual of a species mirrors evolutionary change within the species, the child incorporated change through development but also recalled humanity's evolutionary past. The above-mentioned James Sully draws on the theory of recapitulation in his *Studies of Childhood* (1895). Shuttleworth points out that Sully perceived the infant as characterized not only by animal appetites but by beginnings and cornerstones of human moral sense and myth-making capacity. He was interested in the connections between language, thought and self-consciousness. Sully considered childhood a time when a multi-layered psychic structure of the individual was laid down; the structure that later shaped all aspects of adult identity (Shuttleworth 2010: 281-282). Such a concept of childhood is echoed in *The Beth Book*: like Sully, Sarah Grand appears to be fascinated by the workings of her heroine's consciousness from her infancy onwards.

Grand's representation of Beth's childhood seems to reflect Sully's ideas on the development of consciousness. Upon her birth, Beth "had been as unconscious as a white grub without legs", but the sunshine "called her into conscious existence" (Grand 2013: 33). The heat and light of the Sun "roused her", called forth the first response of her senses and "quicken[ed] her intellect […] with the stimulating effort to discover from whence her comfort came. […] [S]he was born to be a child of light" (34). The development of Beth's mind is stimulated by a physical experience, which indicates the physical basis of the mind, an idea which Grand shares with Sully.[4] Grand calls this moment Beth's "first awakening" and then proceeds to the next step: her heroine's "awakening […] to a kind of self-consciousness" (34). She connects the development of Beth's self-awareness with the development of her brain and her senses: "all of Beth that was not eyes at this

time was ears, and her brain was as busy as a squirrel in the autumn, storing observations and registering impressions" (42). She describes the ways in which certain associations emerge, stressing the role of the senses in the process of "the involuntary association of incongruous ideas" (41). These associations form Beth's early memories and shape her sense of self and of the surrounding world.

The initial chapters of the novel reveal Beth's mind as open to new experiences, eager to form new connections between various physical phenomena, and learning to formulate some abstract concepts. It is worth noting that Beth's mind possesses different layers of consciousness which link the past with the present. In Chapter III, Grand describes "a strange dream […] which made a lasting impression upon her" (2013: 51). Beth dreamed that she was "in a great bare cave […]. There were a number of people, and they were all members of her own family, ancestors […] distant relations" (51). For a time, Beth keeps wondering "how it was she knew those people were her ancestors", as she "had never heard […] of ancestors" (51). The narrator speculates that there might exist "some more perfect power to know than the intellect —a power lying latent in the whole race, which will eventually come into possession of it; but with which at present, only some few rare beings are perfectly endowed" (51). A future woman of genius, as a young girl Beth possesses this extraordinary power which makes her aware of the existence of an inexplicable layer of consciousness, "some sort of vision which opened up fresh tracts for her" (52). The narrator wonders whether such a layer may be "hereditary memory, a knowledge of things transmitted to [… Beth] by her ancestors along with their features, virtues, and vices" (51). The notion of hereditary memory brings to mind Carl Jung's concept of the collective unconscious, whose contents "owe their existence exclusively to heredity" (1990: 42), or a more recent claim by neuroscientists that there exists a form of genetic memory that could be passed between generations. Beth's emerging consciousness is a palimpsest of past and present experiences and impressions; her inner world a multilayered and multifaceted microcosm. Grand constructs Beth's childhood not just as a stage in a process of achieving maturity, but as a period when a complex psychic structure of the self which will shape all aspects of her heroine's adult identity acquires its foundations.

Sarah Grand's exploration of Beth's inner self and the workings of the unconscious mind may tempt one to perceive the author of *The Beth Book* as a forerunner of certain modernist tendencies in literature. Indeed, some critics have located New Woman fiction at the early stages of modernism. In her influential 1992 study *The 'Improper' Feminine: The Women's Sensation Novel and the New Woman Writing*, Lyn Pykett argues that New Women writers "anticipated the attempts of Dorothy Richardson and Virginia Woolf to develop a specifically feminine voice and form for fiction" (1992: 195-196). Molly Youngkin points out that many New Woman

novels focus on "consciousness and subjective experience" which aligns them with the beginnings of modernism (2007: 8). As mentioned above, the form of *The Beth Book* is rather traditional; yet, even within the conventions of a realist narrative the reader encounters some stylistic experiments associated with modernism, such as the dream sequence discussed above.

By representing Beth's mind, Grand explores the role of education in developing the mental faculties of her heroine, exposing Victorian prejudice against female education. As a child, Beth needs to be "formed and developed" (Grand 2013: 337); a talent within her "lies latent […] awaiting favourable conditions to develop itself" (235). However, Beth's mother deliberately neglects her needs in favor of her brother. When Aunt Victoria bequeaths to Beth some money intended for the girl's education, Beth's mother persuades her to finance her brother's education instead. She tells Beth: "There is no hurry for your education. In fact, I think it would be better for your health if you were not taught too much at present" (245). Mrs. Caldwell then undertakes to give Beth lessons in English, music, and French, although she is poorly qualified for such tasks. She "salved her own conscience" for her daughter's perfunctory education, "by arguing that it is not wise to teach a girl too much when she is growing so fast" (269). Mrs. Caldwell's views echo Victorian beliefs that brain work depletes energy from a girl's reproductive organs and thus constitutes a serious threat to her femininity. As a Victorian physician, James Compton Burnett, put it, "the girl's brain saps the pelvis of its power" (1895: 89). Beth unequivocally rejects such views and demands the same right to be educated as boys and men enjoy, and to explore other options in life. As a young girl, she gets into a heated argument with her childhood acquaintance Alfred Cayley Pounce, who claims that girls can do nothing "except marry and look after her husband and children". When he "superciliously" denies talent to women, Beth responds forcefully: "How do you know? […] Robbing women of the means to develop their talents doesn't prove they haven't any. The best horseman in the world could never have ridden if he hadn't had a horse" (Grand 2013: 267-268).

Beth makes it clear that without proper training and experience girls are "robbed" of the crucial human capacity to develop into mature adults, and refuses to accept that. She wants to train and develop her mind and cultivate her genius: "*I* shall want to do more, I know. I shall want to be something; and I shall never believe that I cannot be something until I have tried the experiment" (Grand 2013: 268, emphasis in original). She doubts whether masculine minds "were any larger and more capable than the minds of women would be if they were properly trained and developed", and she begins to read the books men "prided themselves on having read, to see if they were past her comprehension" (294). By reading Pope's

translations of the *Iliad* and the *Odyssey* or studying Latin grammar, Beth has developed "tastes of her own" (294). Referring to Beth's "mind in the process of forming itself" the narrator draws attention to her special qualities: "she pursued the cultivation of that in herself which is beyond our ordinary apprehension, that which is more potent than knowledge, more fertilizing to the mind —that by which knowledge is converted from a fallow field into a fruitful garden" (295-296). Interestingly, the narrator uses images associated with fertility in reference to knowledge, a trope which provides a significant counterpoint to the conventional Victorian views on the dangers of excessive brain work having an adverse effect on women's reproductive capability.

Grand makes use of spatial metaphors to convey the development of Beth's mind from childhood to womanhood. Beth's discovery of her special gifts takes place against the backdrop of the wild countryside that she is free to roam. Beth's freedom of movement and her desire to explore the physical world around her are associated with the emergence of her artistic gifts and her talent for storytelling. She designs elaborate make-believe games for her sister and her childhood friends; she spontaneously creates short pieces of original poetry, and she is responsive to the influence of the natural environment. However, her free spirit is curbed when she is sent to a boarding school with a repressive regime which drastically limits her freedom of movement. The Royal Service School for Officers' Daughters, modeled after the Royal Naval School in Twickenham, which Sarah Grand attended, has been chosen by Beth's mother because it is "a strict school" that could put an end to Beth's "running wild" (Grand 2013: 299). Although she has yearned for education, the school experience turns out to be deeply disappointing for Beth: she feels "suffocated" there. Accustomed to open spaces, she finds it oppressive that she is "not allowed to go on the grass, nor must […] run in that unseemly way" (311). Other students suffer from nervous disorders as a result of such limitations, but Beth finds a way out of the school's confined space and begins to take nightly walks that allow her to experience "an ecstasy of liberty" (329), improve her health, and inspire her imagination. Beth's escapades result in her expulsion from the school, but she feels no regrets: the education she received there was as limited as the school spaces: it "was an insult to the high average of intelligence" of its students (315).

The next school Beth attends is a finishing school in London, described as "a forcing house for the marriage market" (Grand 2013: 335). The narrator explicitly states that "at that time marriage was the only career open to a gentlewoman, and the object of her education was to make her attractive" (337-338). Beth spends only several months there, because her mother, disconsolate after the death of her eldest daughter, wants Beth to return home. Beth has never enjoyed a close and

supportive relationship with her mother: Mrs. Caldwell has always favored her other children and has often been cross with Beth, scolding or even hitting her. While describing Beth's childhood, the narrator points out that among "Beth's many recollections of these days, there was not one of a caress given or received, or of any expression of tenderness", and that Beth sometimes felt the "hard thump" of her mother's "clenched fist" (38). Back at home, Beth experiences "the inevitable friction, the shocks and jars of difficulties and disagreements with her mother" (347). Representing the relationship between the heroine and her mother as fraught with problems, Grand departs from the common pattern of the female Bildungsroman characterized by a close and sustained bond between the mother and the child. She appears to anticipate some patterns of representations that characterize twentieth-century fiction. In *The Mother/Daughter Plot,* Marianne Hirsch argues that the common twentieth-century representational paradigm of the mother/daughter relationship is one of perpetual conflict (1989: 103), and such a perpetual conflict characterizes Beth's relationship with Mrs. Caldwell. To escape the constraints and hopelessness of her home life, Beth accepts the proposal of Dr. Daniel Maclure, whom she barely knows, thinking that it might give her a certain amount of independence from her mother. Thus, she begins the next stage of her life: her marriage.

The following chapters trace the gradual disintegration of the relationship between Beth and her husband, who turns out to be a cruel and demanding person, a philanderer who openly cheats on his wife with one of his female patients, a man who is wasteful with money and obsessed with social appearances. Beth and Daniel have no shared interests, no common system of values, and expect different things from marriage. The "happy sense of well-being" which she experiences during "the early days of her married life" dissipates quickly (Grand 2013: 357). Her husband, in addition to being financially irresponsible and incurring debt, turns out to be a possessive and controlling man. He takes over the management of her finances, opens and reads her letters, and constantly invades her private space. He "would break in upon her reading with idle gossip, fidget about the room when she wished to meditate and leave her no decent time of privacy for anything" (363). Beth "suffer[s] miserably from the want of privacy in her life" (363); moreover, as a married woman she feels obliged to give up "her free, wild, wandering habits" (372). Having first "lost touch with nature" she "was losing vitality too" (372). In the course of her marriage, Beth becomes depressed, less interested in the open spaces of nature, and less physically active.

Grand's handling of Beth's and her husband's spaces reveals the injustices of the institution of marriage and exposes gender privilege: in their new home, Daniel's territory expands whereas Beth is deprived of any space that she could call her

own: "He had his consulting room, a room called his laboratory, a surgery, and a dressing room, where no one would dream of following him if he shut the door; she had literally not a corner" (Grand 2013: 364). Exploring their new house in search of a place where she could spend some time alone, she discovers an unused small attic room, "a secret spot, sacred to herself, where she could be safe from intrusion" (365). The room looks "as if … [it] had only lately been occupied" (365); in the words of Ann Heilmann, "it is […] the repository of a submerged female tradition waiting to be discovered and inhabited […]; with its embroidered chairs and mahogany bookcase, vases and flower ornaments, it points back to a female predecessor with artistic tastes, and forward to Beth's imminent transformation into an artist" (2000: 185). The room becomes Beth's refuge, where she can deposit her childhood memorabilia, her books, and her writing materials. Furnishing her hideaway with objects associated with her past, Beth forges a link between her childhood, her present time, and the past life of the former occupant of the room; all these elements become parts of "a submerged female tradition" (to use Heilmann's words), a tradition which Beth's actions revive and reclaim. Her mind receives a much-needed stimulation; having arranged her own space, Beth exclaims: "I am at home, thank God! I shall be able to study, to read and write, think and pray, at last, undisturbed" (Grand 2013: 366).

Highlighting the importance of her own space for the intellectual and artistic development of her heroine, Sarah Grand anticipates the ideas put forward in Virginia Woolf's *A Room of One's Own* (1929). Like Sarah Grand, Virginia Woolf is concerned with the plight of women of genius, symbolized by the figure of Shakespeare's sister, and points out that female genius can flourish only when it is unencumbered by financial dependency or lack of privacy. In an oft-quoted passage, Woolf maintains that "a woman must have money and a room of her own if she is to write fiction" (1989: 4). Beth's own room opens up new possibilities for her: she can immerse herself in "reading […], writing, and perhaps the most important of all, reflecting, as she sat in her secret chamber" (Grand 2013: 387). Having her own room not only facilitates the development of Beth's intellectual capacities but also gives her a chance to gain a modicum of financial independence: she engages in paid needlework, creating "beautiful embroideries" (387) which she secretly sells through a depôt in London. Her endeavors allow her to establish connections with the outside world where her identity is not reduced to being a wife; instead, she is recognized as a designer and maker of beautiful objects, a person engaged in productive and profitable work. Woolf has pointed out that "masterpieces are not single and solitary births; they are the outcome of many years of thinking in common", and she traces a rich female tradition from Aphra Behn through Fanny Burney, Jane Austen, George Eliot and the Brontës (1989: 65-66). Beth is well aware of the significance of such tradition. As a young girl, she

argued with a boy who told her that "[m]en write books, […] not women". Being "better informed", Beth immediately pointed out that "[w]omen *do* write books, and girls too. Jane Austen wrote books, and Maria Edgeworth wrote books, and Fanny Burney wrote a book when she was only seventeen, called 'Evelina,' and all the great men read it" (Grand 2013: 194). Later, when she embarks on a course of intense reading and writing, which her own room makes possible, she feels the importance of her connection with past women writers: "as she read of those who had gone before, she felt a strange kindred with them" (388). As Virginia Woolf remarked, "we think back through our mothers if we are women" (1989: 76).

Beth's immersion in books and her resulting mental development allow her to distance herself from the problems of her unhappy marriage: her "mind […] came steadily more and more under control, and grew gradually stronger as she exercised it. She ceased to rage and worry about her domestic difficulties, ceased to expect her husband to add to her happiness in any way" (Grand 2013: 388). She starts to write down her own ideas inspired by the books she has read, and her writing becomes an escape from the constraints of marriage. Reading George Sand's autobiography and the biographies of the Brontës, she gains a deeper understanding of female experience. She is "uplifted by their aspirations, and glorie[s] in their successes" (388), emotions which give her a much-needed confidence in her own writing endeavors. The female tradition offers her models, as well as a space for growth and development. Having rejected the contemporary art-for-art's sake aesthetics, Beth strives to find her own style. She treasures writing for the opportunity to convey a significant message to the readers: "I would rather have written a simple story, full of the faults of my youth and ignorance, but with some one passage in it that would put heart and hope into some one person, than all that brilliant barren stuff" (394), she declares. She intends to "write for women, not for men" (394). As Teresa Mangum has put it, "[h]er aesthetic, which emerges from her attention to women's daily lives, provides forms and language in which to express her political views. Most important […], Beth's aesthetic is unapologetically an ethics driven by her desire to transform society from within the male dominated world of letters" (1998: 10). Beth's room becomes a site for meaningful work that combines the manual skills required for embroidery and the intellectual capacities exerted through her writing. Because of the self-discipline she practices there, she develops the moral courage that will help her to confront her husband at home and will later turn her into an advocate for other women in the public sphere.

Beth's decision to write for women points towards her future career as a public speaker on women's issues. Interestingly, her marriage becomes an important phase in her development as a public person, when she is forced to confront the highly topical public issues of lock hospitals and the practice of vivisection. Early in her

miscelánea 64 (2021): pp. 93-112 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216054

marriage, she remained unaware of her husband's involvement with a lock hospital, an institution where prostitutes suffering from sexually transmitted diseases were effectively imprisoned. Beth was isolated from other women, who shunned her because they believed that she was complicit in her husband's activities in a lock hospital. In time, she managed to form closer ties with a group of women in her community, who later informed her of her husband's morally abhorrent work. Another mark of her husband's moral degradation is his keen interest in vivisection, a practice which amounts to torturing animals in the name of medical research. When Beth discovers a dog tied up on a vivisecting table in her husband's surgery, it is "a sight too sickening for description […]. Beth had heard of these horrors before, but little suspected that they were carried on under that very roof" (Grand 2013: 453). Beth could have learned of the horrors of vivisection from feminist publications which often featured anti-vivisection editorials, since in the last decades of the nineteenth century, anti-vivisection advocacy was frequently tied to the advocacy of women's issues. For example, Frances Power Cobbe, a prominent women's suffrage campaigner, was a founder of such animal advocacy groups as the National Anti-Vivisection Society and the British Union for the Abolition of Vivisection. Beth's discovery of her husband's vivisection experiment carried out in their home is a crucial moment in the novel, when the domestic space becomes a site of a morally repugnant practice associated with the public sphere. Beth manages to channel her sympathy for an animal in excruciating pain into action: she administers poison to put the dog out of its misery. Her action restores her sense of agency which has been undermined in the course of her disastrous marriage: after the mercy killing of the dog, "she felt the stronger for a brave determination, and more herself than she had done for many months" (453).

Beth's "brave determination" gives her strength to confront her husband about his morally repugnant practices and assert her own moral standards which do not allow for the cruelty of vivisectors towards animals or the cruelty of doctors towards women humiliated and violated in lock hospitals. Beth is aware that her husband's involvement in vivisection is a sign of his moral degeneration and realizes that such moral failings of men have dire consequences for women. Her private marital problem has an obvious public dimension. Beth refuses to tolerate Dan's behavior not only for her own sake, but also for the sake of other women who suffer abuse by morally bankrupt men. She tells her husband:

> I am not going to have any of your *damnable* cruelties going on under the same roof with me. I have endured your sensuality and your corrupt conversation weakly, partly because I knew no better, and partly because I was the only sufferer, as it seemed to me, in the narrow outlook I had on life until lately; but I know better now. I know that every woman who submits in such matters is not only a party of her own degradation, but connives at the degradation of her whole sex. (Grand 2013: 455)

Beth has developed a new consciousness of her position as a woman, a consciousness that arises from her realization that her own suffering is interwoven with the suffering of others; thus, her way of coping with her private experience will have public consequences. She feels responsible for other women and she knows that she has to confront her husband for the sake of society's moral improvement. Such a realization is made possible due to Beth's interactions with other women, thanks to whom she has become interested in feminist issues. Strenuously objecting to vivisection, Beth uses the arguments of the feminist anti-vivisection campaigners such as Dr. Elizabeth Blackwell, a physician and a fervent opponent of the use of vivisection in medicine, and Frances Power Cobbe. While confronting Dan, Beth makes a clear connection between her husband's vivisection activities and his work as a doctor in a Lock Hospital, and her argument, which exposes the hypocrisy of the practice that would "punish the women, and let the men go free to spread the evil from one generation to another as they like" (Grand 2013: 459), is presented in the public language of the press. Grand has Beth pick up a copy of the *Times* and read aloud to Dan excerpts from an article that is a verbatim transcription of a report of the International Congress of Legal Medicine. As Talia Schaffer has observed, "many New Women incorporated non-fiction manifestos into their novels"; she has pointed out that such "examples of passionate argument seem to violate the novel's verisimilitude", and constitute an act of rebellion against "high Victorian realism" (2013: 735).

The effect of the author's departure from the established realist patterns is that it forces the reader to pay close attention to the arguments made by the heroine. Thus, the theme of Beth's rebellion against her husband is reinforced by Sarah Grand's rebellion against narrative convention. It is a sign of Beth's intellectual growth that she can confidently argue with her husband about sexually transmitted diseases and about the legitimacy of his position as the doctor of a Lock Hospital. As she tells Dan, "women have grown out of their intellectual infancy […] and have opinions and a point of view of their own in social matters" (Grand 2013: 459). This is a crucial scene in the novel and a crucial moment in Beth's development: the domestic conflict between husband and wife becomes intertwined with the public issues; moreover, while formulating her arguments against vivisection and lock hospitals, Beth uses the language of public discourse on women's issues, anticipating her further engagement with public life.

Beth decides to leave her husband, and she plans to pursue her literary career in London, where she is supported by a group of sympathetic and like-minded women. Drawing attention to the importance of a community of women in Beth's life, Grand appears to foresee and respond to Virginia Woolf's call for the creation of fictional heroines who "have other interests besides the perennial interests of domesticity" (1989: 83). Beth becomes a working woman, whose identity is

developed through her professional pursuits and through her relationships with other women. With the proceeds from her first book and the income gained from her embroidery, she can now afford her own lodgings. Encouraged by her female friends, she devotes herself to writing on women's issues. Her intellectual labor, which has given her enough strength to leave her husband, allows her to establish an independent life and public identity, and her engagement in the public sphere further promotes her personal growth.

However, even "the woman of genius" cannot avoid the conflict between autonomy and relationships which characterizes many female Bildungsromane. In London, Beth gets to know her neighbor, Arthur Brock, an American artist, and when he falls ill, she gives up her own work to minister to his needs. For a brief moment, Beth becomes an embodiment of Victorian self-sacrifice and renunciation: she spends her days nursing him, she spends her money, sells gowns and even her hair to pay his medical bills and buy food for him, and starves herself to the point of collapse. Significantly, it is female solidarity that saves Beth: her friend Angelica (the heroine of Grand's earlier novel, *The Heavenly Twins*) rescues her and provides her with a space to recover and find herself, the Ilverthorpe Cottage. Once again Grand indicates the importance of having her own space for Beth's development: "A few months in her lovely little house sufficed to restore Beth's mind to its natural attitude —an attitude of deep devotion" (Grand 2013: 537). Her friend is also instrumental in helping Beth to discover her true vocation: she asks Beth to speak at a large meeting and Beth realizes where her true calling and true power lie: she had "spoken to a hostile audience and fascinated them by the power of her personality, the mesmeric power which is part of the endowment of an orator" (539). Beth discovers that her way of doing things for women is not through writing but through public speaking on their behalf; it is her "vocation —discovered by accident" but "when the call had come, and the way in which she could best live for others was made plain to her, she had no thought but to pursue it" (539). The novel ends with an image of Beth awakening to her true vocation: she makes a deliberate decision to enter public life, because she strongly believes in women's issues and in her own ability to become their advocate, and the reader has a sense that a promising career as a public speaker awaits its heroine.

Conclusion

In her discussion of the female Bildungsroman, Marianne Hirsch shows that woman's consciousness often awakens to limitation, as the female protagonist gains an awareness of a world hostile to female growth and development and adopts strategies of withdrawal culminating in death (1983: 23-48). In *The Beth*

Book, Grand challenges and subverts such conventions. Beth's story is not one of disillusionment and compromise, but one of promise and potential. Beth awakens to a life of productive labor, and her engagement in the public sphere becomes a means of promoting her personal growth. She successfully escapes the frustrations of her childhood and her unhappy marriage; moreover, her individual development is represented as separate from her marriage. Beth is not thwarted by biology or destiny and succeeds in her efforts to fulfill her potential. She becomes an embodiment of the claims of women to intellectual and creative equality with men and becomes recognized as "a great teacher […] a woman of genius" whose words give comfort and hope to "those that suffer" (Grand 2013: 541). She achieves an unconditional public success and emotional fulfillment. In her Bildungsroman, Sarah Grand creates a protagonist who manages to overcome many obstacles and finds her own way, who reclaims her agency and becomes actively involved in her own development, who possesses an ability to use her experiences as tools for personal growth, and who finds a way to exert a positive influence on society. The idea of Beth's growth and maturation is associated with the idea of social progress. Beth's involvement in the struggle for equality between men and women and her public commitment to women's causes turn her into a New Woman, a complex and multidimensional character capable of growth and change.

Notes

1. The title of Coventry Patmore's collection of poems *The Angel in the House* (1854-1863), a classic expression of elevated domesticity, provided a popular name for this model of femininity.

2. See for example Freiman (1993), Ellis (1999) and Salmon (2019).

3. For an interesting discussion of Grand's narrative strategies, see Saudo-Welby (2015).

4. Sully's thinking was influenced by George Henry Lewes's classic work on the mind/body relation, *The Physical Basis of Mind* (1877).

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Received: 15/09/2020
Accepted: 14/05/2021

CHRISTOPHER ISHERWOOD'S 'RIGHT' AND 'WRONG' ANTI-SEMITISM: A POLITICAL READING

EL ANTISEMITISMO "CORRECTO" E "INCORRECTO" DE CHRISTOPHER ISHERWOOD: UNA LECTURA POLÍTICA

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Abstract

There are numerous references to Christopher Isherwood's prejudices against Jews in scholarly literature; however, this subject has not yet been approached in depth. This study aims to fill that void by dissecting the author's bias against Jews: its origin and nature. The article discusses the references to Jews in the writer's novels, memoirs and diaries within the frame of reference of Tajfel and Turner's social identity theory, which holds that humans innately derogate those who are perceived as being opposed. A close reading reveals that Isherwood, in a specific social and political context, considered Jews alien to him and —in accordance with social identity theory predictions— he instinctually derogated them. Before his stay in Berlin, Judaism did not interest him and he disliked Jews because he regarded them as 'exotic'. During the rise and rule of Nazism, the writer felt compelled to support Jews —although reticently— because they had become the main target of persecution of national socialism. Later, once in America, Isherwood distinguished between 'right' and 'wrong' anti-Semitism and stated that Jewish politics were whining and belligerent. Even though he had Jewish friends, his diaries show a persistent instinctual dislike of Jews. Ironically, the anti-prejudice fighter could not help having his own prejudices.

Keywords: Christopher Isherwood, Jews, social identity theory, cognitive association, anti-Semitism.

Resumen

Existen numerosas referencias sobre los prejuicios de Christopher Isherwood contra los judíos en la literatura académica, pero este tema aún no se ha abordado en profundidad. Este estudio tiene como objetivo llenar ese vacío diseccionando el sesgo del autor contra los judíos: su origen y naturaleza. El artículo analiza las referencias a los judíos en las novelas, memorias y diarios del escritor dentro del marco de la teoría de la identidad social de Tajfel y Turner que sostiene que los humanos de manera innata derogarán a quienes perciben como opuestos. Una lectura atenta revela que Isherwood, en un contexto específico de factores sociales y políticos, consideraba a los judíos ajenos a él y, de acuerdo con las predicciones de la teoría de la identidad social, los derogaba instintivamente. Antes de su estancia en Berlín, el judaísmo no le interesaba y los judíos no le gustaban porque los consideraba "exóticos". Durante el ascenso y el dominio del nazismo, el escritor se sintió obligado a apoyar a los judíos, aunque con reticencia, porque se habían convertido en el principal objetivo del nacionalsocialismo. Más tarde, en Estados Unidos, Isherwood distinguía entre antisemitismo "correcto" e "incorrecto" y sostenía que la política judía era quejumbrosa y beligerante. A pesar de tener amigos judíos, sus diarios muestran una persistente aversión instintiva hacia los judíos. Irónicamente, el activista contra los prejuicios no podía evitar tener los suyos.

Palabras clave: Christopher Isherwood, judíos, teoría de la identidad social, asociaciones cognitivas, antisemitismo.

1. Introduction

Christopher Isherwood's thoughts and feelings regarding Jews have repeatedly been commented on. Stephen Spender wrote in a letter addressed to his friend: "After all, the Nazi attitude towards […] Jews is in some respect like yours" (Isherwood 2012a: 66-67). Giles holds that "[o]ne aspect of fascist modernism which Isherwood does not avoid is its congenital anti-Semitism" (2006: 241). White remarks that "a year never goes by in his journals that he doesn't attribute an enemy's or acquaintance's bad behaviour to his Jewishness" (2013: vii). The author himself admits anti-Semitic feelings in his diaries. In a 1960 entry, Isherwood writes that he needs to speak with the Jewish theatrical producer and director Jed Harris but he decides not to call him: "Why should *I* pay for a long call? Why not be the Jew for once? Jewish behavior, deliberately practiced, is a cure for anti-Semitism" (2011: 849, emphasis in original). In *A Single Man*, George Falconer —a character modeled on Isherwood himself— tells one of his students:

"The Nazis were not right to hate the Jews. But their hating the Jews was *not* without a cause" (2010a: 52, emphasis in original). Despite the interest of this subject, it has not yet been studied in depth. As Monnickendam observes, the critical reception of Isherwood has mainly focused on his 'I'm-a-Camera' literary style, his sexuality and his understanding of religion and spirituality (2008: 125-137). However, the study of other aspects, including the author's open dislike of Jews, remains relatively uncharted. This paper intends to fill that void by dissecting Isherwood's prejudice against Jews and its successive transformations.

This article shows that, in the 1920s and early 1930s, the young writer shared a not uncommon British dislike of Jews, but national socialism and its genocidal politics temporarily forced him to reconsider his stance. During the escalation of Nazism and World War II, his narrative reflects a more sympathetic author, but the subsequent 'American' writing contains harsh criticism of Jews and their politics. Ironically, the great fighter against prejudice could not help having his own. Methodologically, this research is partly guided by Tajfel and Turner's social identity theory. These researchers provide a frame of reference for the study of prejudice which focuses on social categorization and universal intergroup attitudes. These factors are examined together with the author's conception of literature and the role it played in his life: literature is the site where he negotiated "his relationship with others and, ultimately, with the universe" (Schwerdt 1989: 198). The writer considered all writing on specific topics to be political and there is every indication that he might have been acting as a sort of *undercover literary activist* who relied on a series of techniques to change his readers' attitudes towards some subjects. Isherwood repeatedly relied on unobtrusive narrators who focus on actual people the author liked, seemingly anecdotal situations, and deconstructing and fostering stereotypes. The discussion will eventually unmask the 'tricks' of an undercover literary activist who, despite his claims of objectivity, manipulates the Jewish identity in accordance with his own interests. The analysis also reveals that Isherwood distinguished between right and wrong reasons 'to hate the Jews' and discusses these reasons.

The corpus of study includes the author's diaries, memoirs and novels. This corpus has been divided into three periods —before, during and after Berlin— for two reasons. The first reason is that *Goodbye to Berlin* constitutes a watershed in Isherwood's approach to the subject. As a witness of the emergence of national socialism in Germany, he felt compelled to deal with the Jewish question and, at the same time, re-examine his prejudices. The narratives suggest that Isherwood's stereotypical preconceptions before Berlin mainly operated at a subconscious level: they were culturally acquired, internalized, hardly meditated. The reader finds a greater concern and a more sympathetic approach to Jews in *Goodbye to Berlin*. However, the author's attitude is warily distant. The post-Berlin writing is sprinkled

with hostile and sometimes even openly anti-Semitic comments. These remarks, nonetheless, tend to be intellectually more elaborate than in the previous writing. The other reason for the division into these periods is the availability of sources. There are no published diaries before Isherwood migrated to America. The semi-biographical novel *Lions and Shadows* and the volume of memories *Christopher and His Kind* are valuable sources to document these periods, but these publications, unlike diaries, were written to be published. Diaries are expected to be less mediated and more straightforward than novels and memoirs. And although we must not dismiss the idea that Isherwood contemplated the possibility that they would be published in the future, their availability should facilitate, at least in theory, an analysis of the writer's more private opinions. Before 1939, the analysis is thus documented by the author's public writing and indirect sources. Since that year, it is supplemented by his diaries.

2. The Young Writer and the Others

Isherwood's early references to Jews are scarce and stereotypical. In *All the Conspirators* (1928), the main character visits a "crowded, polymorphous" pawnshop and he shows an interest in an overcoat: "Philip tried it on in the dim gaslight. It was on the large side. The sleeves had to be turned back; but, as the young Jew brightly explained, they could so easily be shortened. And it was worth three times the money" (2012b: 185). This description is so full of clichés that it even borders on parody. Isherwood might have been looking for a humoristic effect in this passage, but it is difficult to determine whether he was just trying to be funny or perceived Jews in such a stereotypical way. The comments on Jews in Isherwood's second novel, *The Memorial*, are anecdotal as well. There is a brief allusion to the "[p]ale cultured Jews" (2012c: 25) from Royal College that suggests detachment and lack of interest. The references to Jews are more abundant in *Mr. Norris Changes Trains* (1935). Piet refers to the non-Jewish guests in a luxurious hotel in Switzerland: "Had they no decency at all? Had they no national pride, to mix with a lot of Jews who were ruining their countries?" (1999a: 187). Later, the narrator tells that one of his pupils is "eagerly adjuring me not to believe the stories, 'invented by Jewish emigrants', about the political persecution" (226). The narrator also observes the satisfaction of passers-by with Nazi thugs: "they smiled […] because the Jews, their business rivals […] had been satisfactorily found guilty of the defeat and the inflation, and were going to catch it" (223). The attitude of the narrator himself toward the Jews does not seem sympathetic either. He accuses them of manipulating Mr. Norris: "he must have been one of the most eligible young bachelors of his large circle; but it was the Jews, not the ladies, who

got him in the end" (50). He also shows mild contempt for a Jewish lawyer: "[m]y bench was shared by a fat Jewish slum-lawyer" (50). This contempt might be attributed to narrative reasons but significant details in and around *Lions and Shadows* (1938) reveal that the author indeed disliked Jews.

There is only one open reference to 'the Jewish question' in the semi-biographical account of the author's education in the 1920s. Christopher intends to fail his Tripos and writes in his final paper: "The Jews are all very well in their way and usury is all very well in *its* way" (2013a: 97, emphasis in original). Due to the context, it is not possible to determine if this statement really reflects the writer's opinion or if it is just sarcasm. However, some lines he wrote about the mother of one of his pupils, Mrs. Lang, in the sketches prior to *Lions and Shadows* are quite revealing: "He [Christopher] supposed, vaguely, that she was a jewess [sic.]. In her voice, in her gestures, in her tastes there was a definitely exotic flavouring" (in Parker 2004: 142). The writer did not include this description in the final volume but, as Parker observes, "one senses Isherwood's British distaste for what he perceived as a sort of oriental exoticism. This is something that persisted throughout his life, and in the 1970s he would recall Mrs. Lang as "vulgar as shit and maybe even a Jewess" (in Parker 2004: 143). What Parker calls a "British distaste" for Jews was deep-rooted in the 1920s. Despite their efforts to fit in, Jews were generally seen as 'exotic' people dressed in black with long beards and odd hats (Schama 2017: 315). They were contradictorily criticized by both left- and right-wing militants. Publications such as *The Jewish Peril: Protocols of the Learned Elders of Zion* which blamed Jews for the Great War and 'the Bolshevik threat' not only circulated but also attracted the ambiguous attention of the pro-Establishment newspaper *The Times* (Liebich 2012: 180). Paradoxically, leaders of The Independent Labour Party and the Trade Union Congress blamed the 'capitalist Jews' for "the [Boer] war and imperialism in general" (Judd and Surridge 2013: 203-205).

The distaste for Jews was not a British peculiarity, as Isherwood would personally experience in Germany. But even though there are differences between prejudices, there are some commonalities too. Tajfel and Turner's social identity theory holds that prejudice is a natural composite phenomenon determined by several factors. Firstly, the cognitive mechanism of classifying individuals into discrete categories. Secondly, the innate inclinations to highlight intra-category similarities and inter-category differences that lead to stereotyping. Finally, the inborn intergroup attitude to favor in-group members and derogate out-group members (Tajfel 2010). Monroe et al. observe that "thousands of experiments […] have consistently shown that individuals identify with the in-group, support group norms, and derogate out-group members along stereotypical lines" (2000: 435). Therefore,

according to Tajfel and Turner, the study of these factors is relevant for describing prejudices, and they are discussed below. Isherwood developed an idiosyncratic out-group distinction in the 1920s which he labeled "the Others". The following passage illustrates this category:

> [Christopher] could regard all publishers as *the Others*, mere merchants whose literary judgment was worth nothing […]. But Jonathan Cape couldn't be thus dismissed. He had shown himself to be a man of rare taste, a non-merchant and other than *the Others*, when he had accepted *All the Conspirators* after two publishers had rejected it. (Isherwood 2012a: 82-83, emphasis added)

Social identity theory predictions are thus fulfilled here. Mr. Cape is identified as a member of the in-group and he is praised. The other publishers are derogated along stereotypical lines. The scarce and stereotypical mentions in the first books suggest that Isherwood considered the Jews members of an alien out-group. The author's sexuality and his social conscience certainly played a decisive role in these distinctions.

Isherwood's in-group definition fluctuated. The writer's reticence to be classified under categorical labels and his refusal to join social organizations might explain why it generally remained undefined. Another thing that hardly changed was his opposition to those who reject same-sex love and to "respectable Society". The author's reaction to his first meeting with the pioneering homosexual scholar and activist Magnus Hirschfeld is illustrative of his attitude of mind. The young Isherwood "had fallen in love with many boys" (Isherwood 2012a: 3) but "Christopher […] was embarrassed because, at last, he was being brought face to face with his tribe" (16). The author agrees that Hirschfeld and he belonged to the same 'tribe' but he avoids more specific labels such as 'homosexual'. He probably rejected some labels because they implied being associated with a particular social group. Isherwood's resentment towards what he called the "respectable Society" (180) is noteworthy too. The young writer associated the values he loathed with the middle- and upper-class. This fact is connected to his sexuality: "Christopher was suffering from an inhibition, then not unusual among upper-class homosexuals; he couldn't relax sexually with a member of his own class or nation. He needed a working-class foreigner" (3). Several reasons thus relegated the Jews to the author's out-group. First, many of the Jews he knew were middle- or upper-class —Cambridge students and owners of successful businesses— and therefore 'respectable society'. Second, he considered Jews too obsessed with their 'Jewishness', namely, their social identity. Third, the book of Leviticus condemns homosexuality: "the cruelty of their [Jews'] Book of Leviticus […] set the world an example in 500 B.C.: punishing homosexual lust by death" (168). Although Leviticus is also part of the 'Christian bible' and it could even be inferred that the

writer might be referring to his own 'exodus' from Britain because of the stringent laws against homosexuality, the context of his memoirs makes clear that he is just referring to Leviticus as a Jewish book. Despite everything, Isherwood could not ignore the rise of national socialism.

3. Berlin and the Lost

The references to Jewish characters in *Goodbye to Berlin* are much more abundant than in any other Isherwood novel. The circumstances were exceptional enough for him to develop a new category: *the Lost*. During his stay in Berlin, the author intended to write "a huge episodic novel of pre-Hitler Berlin" (2012a: 240) which would focus on

> […] those who have lost their own way' —that mass of Germans who were now being herded blindly into the future by their Nazi shepherds […] 'the doomed'—those who, like Bernhard Landauer, were already marked down as Hitler's victims. And in a lighter, ironic sense, […] those whom respectable Society regards as moral outcasts —Sally Bowles the 'lost' girl, Otto Nowak the 'lost' boy, and Mr. Norris, who has committed the unpardonable crime of having been found out. (180)

The Lost thus included common German people like his landlady at Nollendorfstrasse and a proletarian family in the Hallesches Tor district; Jews such as the affluent Landauers and a suburban tailor; and all kinds of moral outcasts including male prostitutes, a 'sassy' girl and a homosexual couple on vacation on Ruegen island. Isherwood clearly sympathized with *the Lost* but he probably did not strictly identify himself as one of them because he was British and he had not "committed the unpardonable crime of having been found". Nevertheless, the writer felt close enough to *the Lost* and potentially part of them because, among other things, as he remarks in his memoirs, in a concentration camp a homosexual "differed from a Jew only in having to wear a pink triangle on his clothes instead of a yellow star" (2012a: 297). Somehow the Jews had become temporary fellow travelers, a circumstance which required a new approach to them.

Isherwood's projected 'huge' novel eventually became two episodic novels: *Mr. Norris Changes Trains* and *Goodbye to Berlin*, which are just "fragments of what was originally planned" (Isherwood 1999b: 240). The differences between these two novels are, however, notable. *Mr. Norris* describes the arrival in Berlin of 'William Bradshaw' and *Goodbye to Berlin* the departure of 'Christopher Isherwood'. The four years that separate these narratives were decisive for the author. The young writer who arrived in Berlin hid his *private way of life* (i.e. his homosexual preference) and did not dare to give his first and last names to the narrator, so he gave him "his two superfluous middle names, William Bradshaw"

(Isherwood 2012a: 92). Four years later, he had become a much more confident writer who gave not only his first name to the narrator but also, although indirectly, dared to describe his stormy relationship with one of his male lovers: Walter Wolf —Otto Nowak in the novel (Parker 2004: 192). Of course, the author still hid his *private way of life* —he had good personal and legal reasons to do so— but, gradually, it became less 'private'. During those years, his political awareness evolved too. After all, he had witnessed the rise of national socialism and the escalation of hostility toward Jews, homosexuals and other minorities. He even found himself running away with one of his German lovers, Heinz Neddermeyer, from the Nazi authorities. Neddermeyer was not a Jew, but he was arrested and sentenced to prison after declaring he had been corrupted by a British citizen, Isherwood himself (Isherwood 2012a: 291). The writer was in the middle of all these tribulations when he wrote *Goodbye to Berlin*. These events inevitably affected him and his literary production, including his depiction of Jews.

The second paragraph of *Goodbye to Berlin* begins with Isherwood's famous phrase: "I am a camera with its shutter open, quite passive, recording, not thinking" (1999b: 243). Given that the author intended to depict Berlin from fall 1930 to winter 1932-1933 in a neutral reportage mode, without interferences or embellishments, in the 'Neue Sachlichkeit' style, the description of anti-Semitism was unavoidable. 'The Jewish question' permeated German life and any account which had not dealt with this subject would have been not only incomplete but would have betrayed the author's original intention. Anti-Semitism was so widespread in the Weimar Republic that it is even integrated in the language of the 'lost girl' Sally Bowles: "there's an awful old Jew who takes me out sometimes. He's always promising to get me a contract; but he only wants to sleep with me, the old swine" (279). Not much later, when the narrator confesses to Frl. Schroeder that Sally intends to abort, she replies: "Don't you let one of those filthy Jews touch her. They always try to get a job of that kind, the beasts!" (300). Frl. Mayr, Frl. Schroeder's tenant, states that Berlin "is sick with Jews […] They're poisoning the very water we drink! They're strangling us, they're robbing us, they're sucking our life-blood" (490). Such anti-Semitic comments are uttered not only by Nazi followers but also by their non-Jewish victims, i.e. *the Lost*. These everyday occurrences illustrate the extent of popular anti-Semitism. Sally Bowles is an emancipated woman and Frl. Schroeder only becomes a Hitler supporter because the circumstances force her to: "she is adapting herself, as she will adapt herself to every new régime" (489). Sally perceives her comments as innocent. Frl. Schroeder's anti-Semitic remarks are clichés. On the other hand, Frl. Mayr is a Nazi follower and her discourse is deliberately anti-Semitic. But despite their different intentions, all these observations contribute to foster anti-Semitism.

miscelánea 64 (2021): pp. 113-131 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216055

Even though *Goodbye to Berlin* is a novel about *the Lost*, the flatness of the Nazi characters is remarkable. Like Frl. Mayr, all of them are little more than parodic sketches. For instance, the 'little Berlin doctor' on Ruegen Island who enthusiastically praises the *real* Nordic type is short and the tone of his skin is not Caucasian: "[t]he other day I was over at Hiddensee. Nothing but Jews! It's a pleasure to get back here and see real Nordic types!" (1999b: 334). All his comments are indeed ridiculous. He affirms that he can recognize homosexuals just by seeing their tonsils because they are poisoned (349). He also holds that communism is not an ideology but "an [sic] hallucination. A mental disease. People only imagine that they're communists. They aren't really" (334). Lothar, the older son of the Nowaks, is a Nazi supporter and, significantly, he is the only member of the family who is described indirectly. There is no psychological depth, although it is suggested that young men like him join Nazi organizations because their only alternatives are crime and political radicalism (478). Nazi thugs assault Jews and communists, but Christopher never relates to them. The narrator reproduces brief comments of Nazi followers in different locations but he does not interact with them either. Isherwood writes in his memoirs that he did not find Nazis interesting:

> […] it would have been possible for him [Isherwood] to meet them personally. Goebbels, the party propagandist, was obliged to make himself available to the foreign press. And it wasn't too difficult to arrange interviews with Goering or even Hitler […]. What inhibited him? His principles? His inertia? Neither is an excuse. He missed what would surely have been one of the most memorable experiences of his Berlin life. (2012a: 124)

The writer also comments that "Christopher was accustomed to say that he never wrote about people he didn't like —because, when he disliked someone, he simply didn't find him interesting" (2012a: 71). The author might not have been particularly interested in Jews but the fact that he focused more on them than on the Nazis in *Goodbye to Berlin* is significant.

The approach to Jewish characters in the second Berlin novel thus differs from the previous ones in both extension and psychological depth. There is a whole chapter devoted to the Landauers, a wealthy Jewish family who runs a department store in Berlin. The Landauers were modeled on two real families —the Soloweitschik and the Israel (Isherwood 2012a: 67)— and their depiction contradicts the anti-Semitic comments of the non-Jewish characters. The Landauers are affluent but they are not 'dirty', lustful or greedy as popular anti-Semitism claims. Natalia Landauer and her parents live in a large and cheerful house (410). Bernhard Landauer owns an apartment in a stylish Berlin district and a summer house in the countryside. Christopher observes that the bathrooms are "gleaming with polished silver, and hung with fleecy white towels" (1999b: 442). The clothes of the

Landauers are elegant and spotless as well. The contrast with the dwellings and clothes of the non-Jewish characters is obvious. The Nowaks live in an unsanitary tenement and Frau Nowak is seriously ill. Christopher temporarily lives with the Nowaks and falls ill because of the appalling conditions. The narrator returns to Frl. Schroeder's apartment where the situation is better but far from ideal. The residence is falling apart and the tenants are often on the brink of destitution. These 'dirtiness' and 'illness' associations can be read literally and metaphorically. The fact that the non-Jewish characters live in unhealthy conditions and are often ill reflects their reality but it can also be read as a metaphor of the late Weimar Republic's decadence. Nevertheless, nothing in the descriptions suggests that the Jewish characters are actually or figuratively 'dirty'.

Another association contradicted by the narrative itself is the assumption that Jews are lustful. The contrast between Jewish and non-Jewish characters is notable. Natalia is presented as "sexually frigid and prudish" (Isherwood 2012a: 65) and Bernhard as a discreet 'gentleman'. On the other hand, Sally calls herself a 'whore' and boasts about her sexual life; Frl. Kost is a prostitute and Fritz enjoys frequenting the Berlin homosexual 'dives'. On the contrary, one of Christopher's pupils refers to a non-Jewish butcher who "had a peculiar sexual perversion. His greatest erotic pleasure was to pinch and slap the cheeks of a sensitive, well-bred girl or woman" (1999b: 468). The Jewish characters thus are 'puritans' in comparison to the non-Jewish characters. The means of earning a living of Jewish and non-Jewish characters differ too. Jews are accused by popular anti-Semitism of being opportunistic and dishonest but the 'not-so-honest' characters in the novel are non-Jewish. 'The boys' from the slums commit petty crimes such as pickpocketing or shoplifting. Prostitution is practiced at different levels by non-Jewish characters. Sally and Otto have sex in exchange for gifts and the boys at the Alexander Casino 'sell' their bodies while their girlfriends are "out working the Friedrichstrasse and the Linden" (384-385). By contrast, the Jewish characters are trustworthy professionals. In an illustrative passage, Frau Nowak says that Hitler is probably right regarding Jews, but Christopher observes that Hitler would remove all Jews, including a humble local tailor appreciated by the non-Jewish community. Frau Nowak reflects and adds: "I shouldn't like that to happen. After all, he makes very good clothes. Besides, a Jew will always let you have time if you're in difficulties. You wouldn't catch a Christian giving credit like he does" (382). These differences can be attributed to the circumstances of the characters: the Jewish characters are affluent and most of the non-Jewish characters live in poverty. But the recurrence of these associations could reflect some intentionality on the part of the author.

Some readers may even feel that the author is trying to conceal the 'Jewishness' of the Landauers but it is difficult, if not impossible, to conclude whether this is

actually the case. The Landauers are enthusiastic Anglophiles and pro-Europeans; more interested in Lord Byron and Oscar Wilde than in their Jewish heritage (1999b: 422). They do not express any interest in Judaism and they do not follow Jewish traditions such as the kashrut dietary laws: "[t]here were plates of ham and cold cut wurst and a bowl of those thin wet slippery sausages which squirt you with hot water when their skins are punctured by a fork; as well as cheese" (410-411). Their Jewish friends do not seem interested in their Jewish heritage either. This lack of 'exoticism' can be attributed to the fact that the Landauers and their friends embody a wealthy European elite which had aspired to be fully accepted and integrated into Western society for more than a century: "The Jews had done what they were bidden as the condition of their citizenship, abandoning some of the old ways, even in their synagogues" (Schama 2017: 536). The Landauers' internationalism might even have shocked the writer but his 'I am a Camera' technique compelled him to describe what he observed. Nevertheless, there are hints that support the theory that Isherwood deliberately conceals the 'Jewishness' of the characters. Bernhard's mother develops an interest in the Jewish tradition when one of her sons dies at the Great War:

> she began to study Hebrew and to concentrate her whole mind upon ancient Jewish history and literature. I suppose that this is really *symptomatic* of a modern phase of Jewish development —this turning away from European culture. (1999b: 445, emphasis added)

The use of the adjective 'symptomatic' may be ironic but it could reflect the author's genuine disdain for the 'exoticism' he did not like.

4. The *American* Isherwood

After *Goodbye to Berlin*, the references to Jewish characters and 'the Jewish question' become less frequent. However, the allusions are still abundant in *Prater Violet* (1945). Isherwood's first 'American' narrative was written during the Second World War and its main character is a Jewish film director, called Friedrich Bergmann, modeled on the Jewish Austrian film director Berthold Viertel, who was a close friend of the author (Isherwood 2012a: 185). In this semi-autobiographical novella, Bergmann is shooting a film in pre-War London and the narrator, Christopher, is his assistant. The filmmaker is deeply concerned about the dramatic situation in continental Europe and his family in Austria. Bergmann has a premonitory dream in which a Jew's hands have been shot off, but he must hide his injuries because he fears to be recognized as a Jew and killed. The witness, Bergmann himself, tries to find help in the British Embassy but the civil servant there seems more interested in modern art than in the tragic episode. Significantly,

the Jew who has been shot is being pursued by a blind old lady who wears a French "horizon blue" uniform (2012d: 52). This is a committed Isherwood who denounces fascism and the indifference of the British and other European nations before the War. Richards remarks that *Goodbye to Berlin* and *Prater Violet* are full of passages which show that "[f]ew artists of this period had such a truthful ethical voice both about the incubation of monsters in Germany and one more prophetic, because more based on experience, of the havoc these monsters would wreck on European and indeed world civilization" (2016: 84). Of course, the adoption of this 'ethical voice' does not imply that the author supported Jewish politics or felt sympathy for the Jewish people. The subsequent narratives and his diaries point in the opposite direction.

The two following novels —*The World in the Evening* (1954) and *Down There on a Visit* (1962)— briefly return to Germany. *The World in the Evening* narrates Stephen Monk's visit to his aunt Sarah, an old Quaker lady who takes in war refugees. There are references to Jews who are sent to concentration camps and/or killed; but the most interesting passage for our analysis is the one in which Charles, the homosexual doctor who treats Stephen after a traffic accident, confesses: "I'm sick of belonging to these whining militant minorities. Everybody hates them, and pretends not to. And they hate themselves like poison. You know something funny? My father's name was Klatnik. He changed it" (2012e: 128). The plural 'minorities' suggests that Charles is probably referring to more than one minority. There are no explicit references to a hypothetical Jewish ancestry in the novel and the author does not provide more information about this allusion in his memoirs or diaries. We only know that Charles' father changed his surname to Kennedy to disguise his 'whining militant' ethnicity. Given that Klatnik was not an unusual surname among Jews from Central Europe and that Isherwood considered Jews to be a whining militant minority, the possibility cannot be fully dismissed that Charles might be referring to the Jewish minority. The following semi-autobiographical novel, *Down There on a Visit*, depicts Mr. Lancaster, a character based on Basil Fry, a 'queer' cousin of Isherwood, who invites the narrator, Christopher, to visit him in pre-Hitler Germany. Mr. Lancaster and his friends are openly anti-Semitic and their comments are full of clichés, such as that Jews' hearts are dirty (2012f: 34). Like in *Goodbye to Berlin*, their remarks are ridiculous and the facts often contradict them.

A particularly significant passage in Isherwood's following novel, *A Single Man* (1964), distinguishes between 'right' and 'wrong' anti-Semitism. One of George's students asks him if Aldous Huxley was an anti-Semite. George refuses to talk about the subject adding that

> a minority is only thought of as a minority when it constitutes some kind of a threat to the majority, real or imaginary […]. A minority has its own kind of aggression. It absolutely dares the majority to attack it. It hates the majority —not without a cause, I grant you. It even hates the other minorities— because all minorities are in competition; each one proclaims that its sufferings are the worst and its wrongs are the blackest. And the more they all hate, and the more they're all persecuted, the nastier they become! (2010a: 53-54)

George, a homosexual, is part of a minority and he feels mistreated by the majority. The professor also implies that he hates the 'majority' and that there is no hate without a cause —real or imaginary. George does not deny the right to exist of any 'tribe' but he criticizes the politics of victimization and aggression of minorities in general. Therefore, bearing in mind that this is the answer to a particular question, George seems to suggest that he does not dislike Jews because they are Jews but because they are a 'militant whining minority'. Charles and George thus illustrate a new discursive approach to the subject. Early characters, including the different 'Christophers', did not like Jews because of their 'exoticism'. George does not like them because of their politics. The writer's 'conversion' to an oriental religion in the 1940s probably contributed to this turn. Vedanta made him review his old prejudices against what he used to call 'Oriental races' and their 'exoticism'. Nevertheless, his personal writing reveals that some deeper anti-Semitic feelings persisted.

Isherwood's diaries offer a good glimpse of his most intimate opinions and feelings. As White remarks, he repeatedly associates bad behavior with Jewishness (2013: vii): "The other driver, with the worst kind of Jewishness, began by accusing Don of being 'inebriated'" (2013b: 629). Sometimes, a quasi-obsession with 'blood' and the degree of Jewishness of some people is felt:

> He [John Van Druten], himself, is half Jewish. I never realized this —always thought it was a quarter, at most. He is *far* less Jewish than Stephen or John Lehmann, not to mention the Reinhardts. Has he anything Jewish about him? Yes —a certain *gemütlichkeit* and a certain furtiveness. (2011: 649, emphasis in original)

The author thus seems to believe that Jews constitute a different 'race': "[…] happiness is our nature —except, one sometimes suspects, in the case of Jews" (2013b: 575). Isherwood also expresses his distaste for a series of Jewish writers:

> I refuse to read most of the best-loved authors of our day, such as Wouk, Bellow, Malamud, etc. (Last night, Gavin had an outburst against the Jews —their utter thick-skinned indifference— to other minorities […] I sat there thinking smugly, well, *I* didn't say it, *this time*!) (2010b: 366-367, emphasis in original)

Nevertheless, he praises Paul Goodman who was a homosexual too: "Am reading Paul Goodman's *Making Do* with delight. It is a real human marvellous modern

serious fun novel. He redeems singlehanded the drivel of the other Jews" (2010b: 371). There are also references to anti-Semitic outbursts in the diaries: "Last night, The Downer declared that Los Angeles would be a dull dreary place if it wasn't for the big Jewish population. At which I spoke out" (2013d: 593). But Isherwood often regrets the anti-Semitic comments: "I am happy to say that Howard seems ready to forget and forgive the fuss we had about the Jews" (2013d: 530). These contradictions reveal internalized prejudices tinged with doubts.

5. *Literary Activism:* A Political Reading

The following words addressed to Gore Vidal offer more indications of Isherwood's stance on the subject:

> There are certain subjects —including Jewish, Negro and homosexual questions— which involve social and political issues. […] There are laws which could be changed. There are public prejudices which could be removed. Anything an author writes on these subjects is bound, therefore, to have a certain propaganda value, whether he likes or not. (in Parker 2004: 572)

This extract is interesting for two reasons. First, the author does not only equate the Jewish to the 'Negro and homosexual questions' but he also remarks that there are prejudices which must be removed. Second, he attributes political value to all literature which approaches the Jewish question. The logical conclusion is that the author attributed political value to his publications and he suggests that he somehow operated as a sort of *undercover literary activist*. This affirmation agrees with the writer's instinctual rejection of politics and institutions (Wade 2001: 3; Parker 2004: 418). The adoption of this role thus seems not only probable but even fated for an author who never felt at ease with political affiliations and generally avoided public political statements. Like Patrick in *A Meeting by the River*, Isherwood felt compelled to be 'cunning' in order to influence the largest readership possible: "we must never forget, when we go against the majority, that we're forced to be like guerrillas, our chief weapon is cunning" (2012g: 78). This need entailed the adoption of a series of narrative-discursive strategies which, despite fluctuations, remain quite constant throughout his career; specifically, the use of unobtrusive narrators, the description of anecdotal episodes, the delimitation of the psychological focus and the deconstruction of stereotypes.

Isherwood explains in *Christopher and His Kind* that while writing *Mr. Norris Changes Trains* he concluded that "the Narrator had to be as unobtrusive as possible. The reader had to be encouraged to put himself in the Narrator's shoes —to see with the Narrator's eyes, to experience his experiences, to identify with

him in all his reactions" (2012a: 190-191). Otherwise, "[the reader] will always remain aware that the Narrator is an individual who is very different from himself" (2012a: 191). The author was afraid that many potential readers would have felt repelled and, consequently, rejected his books, if the narrator had revealed himself as a homosexual. This was the fear of a minority writer writing for the majority who did not want to miss the chance of influencing as many readers as possible (Wade 1991: 37). Isherwood could not openly *tell* because, in the best case, if he had done so, he would have become a minority writer writing for a minority. Stating or just suggesting publicly that he was a homosexual would have brought him not only social but also legal problems and maybe his books would never have been published. But the fact that he could not tell does not imply that he could not *guide* his readers. The presence of an unobtrusive narrator who guides the reader indeed became one of his literary hallmarks. The word 'guide' is in italics because, as Monnickendam remarks, "[t]he idea that the narrator is passive is […] difficult to uphold" (2008: 126). Isherwood's *camera* is selective and it only shows readers what the author wants them to see; also, as discussed below, the Jews he wants them to see.

The focus on anecdotal situations is also characteristic. In *The World in the Evening*, Gerda criticizes Elizabeth's novels because their characters drink tea but "they seem not to care for what happens in the world outside" (2012e: 133). Stephen, Elizabeth's widowed husband, remarks that "[s]he never dealt directly with world-situations or big-scale tragedies […] she tried to reproduce them in miniature, the essence of them […] numbers and size actually make tragedy less real to us" (2012e: 134-135). Although this is a literary passage, Isherwood seems to be 'talking' through one of his characters again. Like Elizabeth, the author himself was criticized after leaving Britain: "they [Isherwood and Auden] were considered part of the artistic vanguard lacking what was expected of them: a real commitment to the cause of freedom when the crunch came" (Monnickendam 2008: 131). This passage can be read just as a veiled response to certain accusations, but there is a series of cognitive theories which indeed support this 'metaphoric' approach. Lakoff and Johnson's conceptual metaphor theory holds that all thought is in fact metaphorical and basic metaphors are essential to understand complex realities. In other words, we understand through metaphors (1980). Stephen uses an example to illustrate this: "[her] reaction to the news that a million people had been massacred might be to tell a story about two children stoning a cat to death for fun. And she'd put into it all the pain and disgust and horror she felt about the things the Nazis do" (2012e: 135). Whether Isherwood is simply describing one of his narrative techniques or is replying to some personal criticism, this seems a 'cunning' approach for an *undercover literary activist* who aims to influence a large readership.

miscelánea 64 (2021): pp. 113-131 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216055

The delimitation of the psychological focus plays an essential role as well. We have seen that the young writer used to say that he only wrote about people he liked. This affirmation has interesting implications. Empathy is related to understanding. But in order to *understand* someone, it is necessary to get to know them and share their experiences and feelings. There is no empathy without psychological proximity. Indeed, national socialism isolated the Jews to avoid empathy. Psychological proximity can be established directly or indirectly and, of course, manipulated. Propaganda films and news bulletins illustrate this statement. For instance, people who have never been in a refugee camp donate money after watching a poignant report on television. 'Seeing', 'listening', 'reading', in short, perceiving is essential. When people observe other people, their mirror neurons are activated, 'mirroring' emotions. The donors in the example do not actually starve or shiver with cold but they can somehow feel the pain of the refugees in the news report. Something similar happens when people feel transported by fictional narratives and characters. *Real* and *unreal* are just perceptions and characters can be as 'real' as actual people. The simple act of bringing readers closer to some characters and distancing them from others is significant. The presence of Jews and the psychological depth in *Goodbye to Berlin* and *Prater Violet* show that the writer did empathize or, at least, he tried to do so, with those temporary 'fellow travelers' and he wanted his readers to do the same.

The deconstruction of stereotypes is another valuable technique for a minority writer writing for the majority. Christopher does something more effective than openly reply to the anti-Semitic comments of the non-Jewish characters in *Goodbye to Berlin*. The narrative contradicts discourses with facts. When Christopher visits the Landauers, the reader *enters* their homes but does not *see* menacing people as the non-Jewish characters assert. The Landauers are just nice citizens in agreeable settings. Of course, readers *enter* and *see* metaphorically, but this fact does not necessarily make their perceptions less real. Isherwood's deconstruction of stereotypes is nevertheless peculiar. The writer intended to deconstruct Nazi anti-Semitic beliefs but without being pro-Semitic. The Landauers allowed him to deconstruct the associations of dirtiness, sexual lust and dishonesty while reinforcing other associations such as those of orientalism and philistinism. In *Christopher and His Kind*, Isherwood confesses his old prejudices against both culture devotees (2012a: 71) and the "Oriental races" (71-72). The writer admits that he underestimated Wilfrid Israel and Gisa Soloweitschik and regrets having depicted them as culture devotees with an 'Oriental' side. Wilfrid/Bernhard is described as "tired, apathetic" (68), a characteristic that the young writer associated to the 'Oriental races'. Bernhard receives threatening bloodthirsty letters, but he does nothing and calls them just "tragi-comic diversions" (Isherwood 1999b: 454-455). The passage of the party at the Landauers' summer residence strengthens

this idea. The fate of the German government and, consequently, the Jews, is at stake but the Landauers and their friends are celebrating a lively party. They hardly talk about politics and when they do, they do so with detachment. Isherwood acknowledges in his memoirs that he deliberately stressed "the 'Oriental' aspect of Bernhard" (2012a: 71).

The approach to Isherwood as an *undercover literary activist* leads to some hypotheses. The apparently unobtrusive narrators might be describing what the author *really* saw, but their perspectives are carefully selected. The fact that the *Goodbye to Berlin* narrator does not describe Jews in the ghetto or a more orthodox family can be attributed to pure chance: Isherwood simply did not meet them. But, given the writer's affirmation that he only described people he liked, there are reasons to presume that he purposely chose the Soloweitschiks and the Israels as models because they were better suited to his preferences. Just as he had come into contact with the Wolfs/Nowaks and even lived with them in the slums, he could easily have met a different type of Jew. But Isherwood was not interested in describing the Jews as *Jews* but as victims of national socialism, and the Soloweitschiks and the Israels offered him the chance to depict Jews who did not seem too Jewish for his taste. The apparently anecdotal episodes in the novel are not so casual, either. Not only does Isherwood admit in his memoirs that Wilfrid was courageous but also that he helped other Jews to escape from Nazi Germany (2012a: 70). The author could have described more 'heroic' acts, but he preferred to describe the Landauers in more light-hearted situations. In Tajfel and Turner's social identity theory terms, he simply could not champion the Jews as *Jews* because he considered them an out-group, but he could support them as members of a different category: Nazi victims. Indeed, the author admits in his memoirs that he had communication problems: "I can understand [now] why Wilfrid chose to discuss his problems as a Jew with Stephen rather than with Christopher […;] there was a great deal of hostility between them" (70-71). He also reveals that he manipulated facts for dramatic purposes:

> The story of Bernhard Landauer ends with the news of Bernhard's death. 'Isherwood' overhears two men talking about it at a restaurant. […] One of them has read in a newspaper that Bernhard has died of heart failure and both take it for granted that he has really been killed by the Nazis. (70-71)

As a matter of fact, Wilfrid died years later in an air raid (74).

Summing up, three stages are observed in Isherwood's life and his literary production regarding Jews. The lack of focus on them before *Goodbye to Berlin* suggests that Jews and 'the Jewish question' did not interest him. The scarce references in the first books also reflect internalized biases. The young writer associated Jews with oriental passiveness, concealed arrogance, philistinism and the

homophobia of Leviticus. National socialism, however, forced him to approach the Jewish question from the perspective of the victims. Nevertheless, he did so with reticence. The temporary alliance with those 'fellow travelers' led to cognitive conflicts. The 'American' writer distinguished between *right* and *wrong* anti-Semitism. He considered it wrong to deny the existence and rights of Jews as a 'tribe' but he thought it right to dislike them because he perceived their politics as whining and belligerent and their 'Oriental' heritage as irritating. The writer's personal diaries show that many of his internalized prejudices persisted. Isherwood often attributed the negative qualities and/or bad conduct of people he did not like to their 'Jewishness' but he also had good Jewish friends like Berthold Viertel and Paul Goodman who could 'redeem the drivel of the other Jews'. Stephen Spender, one of his closest friends, also had Jewish ancestry. But he did not see them as Jews but mainly as fellow artists and, in the case of Goodman and Spender, as homosexuals too. Therefore, they had identities he could relate to. White observes that most of us consider Isherwood almost a saint but he "had faults that we'd say were unforgivable" (2013: vii). It is precisely his human contradictions and his blunt honesty that make him such an engaging author.

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Received: 24/11/2020
Accepted: 29/06/2021

INTELLIGIBLE HISTORY, NEGATED SUBJECTS: THE PRESSURES OF INTIMACY IN MICHAEL CRUMMEY'S AND MICHAEL WINTER'S HISTORICAL NOVELS

HISTORIA INTELIGIBLE, INDIVIDUOS NEGADOS: CONSECUENCIAS DE LA INTIMIDAD EN LAS NOVELAS HISTÓRICAS DE MICHAEL CRUMMEY Y MICHAEL WINTER

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Abstract

This article explores the implications of Lauren Berlant's essay "Trauma and Ineloquence" (2001) regarding the therapeutic effects of narrative, also addressing the critical work of other theorists that have tackled the question of the artificiality of personal and historical narratives. By connecting Berlant's insights into the notion of intelligibility with those of Roland Barthes, of testimony theorists and of other critics on ineloquence, my analysis aims to throw light on two historical novels that are articulated through intimate events that prevent certain speakers (Berlant's negated subjects) from producing testimony and, therefore, participating in mainstream narratives and accessing justice. The novels *River Thieves* (2001) by Michael Crummey and *The Big Why* (2004) by Michael Winter hold the past as a scandal where carnal entanglements degrade the epic sweep of the events and show the disruptive effects of non-normative knowledges. Intimacy, thus defined as a lawless and shameful element in society, intersects with the economic and sexual pressures imported into the colonies by the empire (Povinelli 2006; Stoler 2006a). In this context, Newfoundland, in Canada, represents a colony where the ethics of European and American civilization are called into question.

Keywords: historical novel, intimacy, testimony writing, colonialism, Newfoundland.

Resumen

Este artículo explora las implicaciones que se desprenden del artículo de Lauren Berlant "Trauma and Ineloquence" (2001) con respecto a los efectos terapéuticos de la narración, en un estudio que reúne las conclusiones de críticos que han examinado la cuestión de la artificialidad de los relatos de carácter personal e histórico. A través de una comparativa de interpretaciones sobre el discurso inteligible que conecta las premisas de Lauren Berlant, de Roland Barthes y de otros teóricos de literatura testimonial, este análisis persigue ahondar en las estrategias de dos novelas históricas que se articulan en base a una serie de sucesos íntimos, sucesos que impiden que algunos personajes (individuos negados, según Berlant) produzcan testimonio públicamente, lo que les aleja de narraciones socialmente dominantes y de la acción de la justicia. Las novelas *River Thieves* (2001) de Michael Crummey y *The Big Why* (2004) de Michael Winter configuran el pasado de Terranova como escándalo, un espacio donde los enredos carnales degradan el alcance épico de los sucesos y nos muestran las perturbadoras consecuencias de ciertos tipos de conocimiento no normativos. La intimidad, definida así como elemento desordenado y vergonzante de la sociedad, entra en comunicación con las presiones económicas y sexuales que las colonias importan del imperio (Povinelli 2006; Stoler 2006a). En este sentido, Terranova, en Canadá, viene a representar una colonia donde se cuestiona la ética proveniente de las culturas Europea y Americana.

Palabras clave: novela histórica, intimidad, literatura de testimonio, colonialismo, Terranova.

It ruins people, this reconciliation with majority perception.
Rockwell Kent, *The Big Why.*

1. Introduction: The Role of Intelligibility in Narrative Genres

In her essay "Trauma and Ineloquence", Lauren Berlant claimed that some genres such as testimony and autobiography tend to turn the raw material of experience into repetitious stories that diminish their transformative power and fail to make the reader critically committed (2001: 44). By conventionalizing traumatic

narratives, by "an insistence on the self as a traumatic story that must be told endlessly" (46), certain familiar patterns are created and, consequently, the story's potential for creating a transformative effect is cancelled out. Our very familiarity with the story mitigates, so to speak, the harrowing content of the work. For Berlant, this repetition, this "hiccupping form" that traumatic accounts circulate (47), robs the vitality of stories that should, instead, be mobilized beyond the narrated scene in order to create an enduring anxiety in the reader, necessary to change ourselves in relation to the newness of the information provided. We may infer from Berlant's argumentations that narratives that do not keep a harrowing event traumatic after their outcome only produce an inconsequential and futile catharsis.

In view of the banality of the incessant and predictable rhythms of some autobiographical recitations that revolve around traumatic occurrences, Berlant advocates a more "emancipatory" use of genres that could evoke "a desire for bigger, insurgent selves in a world whose parameters and value hierarchies are taken for granted" (2001: 47). She grounds the allusion to insurgence on the idea that we force "intelligibility" into our accounts of the self; that is, we create an artificial neatness in the transmission of our biography to others so that our story can be accepted in our community. "We become available as a subject to the extent that we enter into the bargain of intelligibility", she claims, because only then "the world promises that the subject's compliance will be valued and reflected in the social" (50). From this it follows that in order for our plight to be recognized and sanctioned by society —and by law, as Berlant insists— it has to be anointed with the quality of intelligibility. In this case, "words will count as knowledge" (51). As a result, life stories, the plot of one's life, which often involves the communication of trauma, is filled with "space[s] of clarity" where everything is explained away (45). We seem to be drawn to literature, art, history and other disciplines because of their very promise of intelligibility, and this desire to flatten out "whatever feels overwhelming and nonnegotiable about the world 'out there'" is what defines, according to Berlant, genres that abide by our culture of "intelligibility-as-law" (50). She extends the implications of this conception of narratives of the self to discourses of larger scope, such as history and the law (42, 43, 52).

When Lauren Berlant claims that "a testimonial story […] forms an archive of the subject's destiny as meaning, condenses her into a text as a subject that has been subject to the laws of intelligibility" (2001: 50), she is tapping into an insight that Roland Barthes, for example, had worked on when analysing the relationship between history, the invention of plots, and their deployment in novels. Barthes complained that "[t]he Novel is a Death; it transforms life into destiny, a memory into a useful act, duration into an orientated and meaningful time. It is society

which imposes the Novel, that is, a complex of signs, as a transcendence and as the History of a duration" (1967: 150).

Barthes lamented the fact that novelists make the random particulars of existence play "the smallest possible part, in favor of elements which connect, clarify, or show the tragedy inherent in human relationships" (1967: 148). According to him, the conventional third-person novel extracts from the world a pure and significant pattern, destroying meaningless duration. Novels often do what history does, they follow a path which binds the writer to society by not breaking the language of society, by not outrunning its grammars of finality, producing an organized form that follows trodden paths of understanding. For Berlant's part, and although she speaks decades after Barthes's structuralist context, she also articulates this insight from a strikingly similar angle: for her, narrative is often a space where "institutions meet persons and make them social" (2001: 48), where the subject has to become orderly and abide by the social rules that demand *meaning* in order to fit into a generalized therapy culture. "To be understood and to appear probable, the eyewitness account must rely for support on the community's shared perception of reality, common sense", claims theorist of witness literature Horace Engdahl (2002: 8). I would like to clarify that it is not the individual's acts per se that have to become orderly, but their speech, and this compulsory transformation of the speaker's personal, inchoate truth into a truth that could be shared by a community that disavows non-intelligibility implies an integration of the arbitrary, chaotic or, in testimonial terms, unspeakable experiences, into less recalcitrant forms of communicating meaning and purpose.

Barthes attacked the notion of intelligibility as an overly comforting narrative resource emanating from history and from the third-person novel because they fabricate an artificial past as if it were "a security system", the result of a pact made "between the writer and society for the justification of the former and the serenity of the latter" (1967: 146). This interest in the social and narrative pressures that demand subjects to "acquiesce before transcendent narrative" (Cover copy 1996) was somewhat overlooked by some critics in the 1980s and 1990s,[1] since the assumption of intelligibility and repeated pattern became for a while the basis of mainstream theories of narrative. Barthes very incisively took into account the warring forces of historicity versus subjectivity present in all narratives, because these two impulses operate in any act of storytelling: the compliance with narrative design versus the resistance to fitting into a pre-scripted teleology. Any story is, after all, an effort to tie things up in order to exorcise them through a plot that can maneuver reality out of its very aimlessness. However, Barthes insisted that "Literature" should become the "receptacle of existence in all its density and no longer of its meaning alone" (1967: 146).

Studies such as those by Dennis A. Foster (1987), Dori Laub and Shoshana Felman (1992), Les W. Smith (1996), Judith Butler (1997), Peter Englund (2002), and Dina Al-Kassim (2010), for example, have also paid attention to the fact that writers usually provide a surplus of story and significance to compensate for the world's opacity and randomness and to make narrators masters of their stories. The claims are that there are kinds of discourses that seek completion and closure such as history, law, biography and certain types of omniscient fiction, whereas other genres avoid consummation and coherence. Testimony writing, for example, has often been defined as refusing understanding because it represents the impossibility of communicating extremely violent or "cognitively dissonant" situations (Felman 1992a: 53). Ranting or abject speech too, because they produce stories at a moment of anguished emotional overflow that destroys, through the passional or the hysterical, disciplined discourse (Al-Kassim 2010: 128). Judith Butler defines these kinds of speech as excitable, because the mental state of the utterer prevents him or her from being accepted as an authoritative speaker (1997: 15).

Lauren Berlant also focuses on these anxious accounts or narratives involving subjects that are often anonymous and not privileged by the law, particularly women; she calls them "negated" because they are victims of an injustice they cannot voice (2001: 46). Speaking of the testimonial or complaint form in film, she says that "when any woman testifies publicly 'as a woman', she is unknown: her knowledge is marked as that which public norms have never absorbed, even when there's nothing new about the particular news she brings" (47). The experience of subjects historically overidentified with the body is not considered to be impersonal or objective enough, and "dissident knowledge by women" (48) thus becomes irrelevant in a system where negated subjects find it very hard "to find the mode of self-captioning that will be deemed eloquence or personhood within the culture of intelligibility-as-law" (50). For Berlant, liberalism is a culture of the *caption*, that is, a label that derives from the body itself and circulates in certain institutions that verify its capacities.

Horace Engdahl claimed that historical explanations are "kind of anodyne" because the victim's experience is taken to another dimension, different from our own, that of the historical events, where secrets are unravelled, and conflicts neutralized and put behind (2002: 10). In contrast, we may think that testimony, confessional and journal writing, for example, create the ever-present and annul the notion of forward movement and progress by lingering on the unspeakable nature of a secret.[2] Journals not meant to be made public are a form of adrift utterances too in the sense that the words do not pursue a socializing function, since what may be considered as crucial by society is replaced by the seemingly pointless, trivial or petty (Tacussel 1996: 67).

2. Colonial Intimacies in Two Historical Novels: *River Thieves* and *The Big Why*

The genre of the historical novel is overtly immersed in these antithetical dynamics in which the effort to give pattern or a monumental arc to a significant stretch of time may be thwarted if the writer attends to the particular and muddled experiences of the individuals who lived in it. Thus, in this paper I will explore two historical novels, Michael Crummey's *River Thieves* and Michael Winter's *The Big Why*, in light of the binding together of the notions of intelligibility and socialization discussed so far by observing the narrative strategies that their authors use in order to resist the standardization of historical events. These two novels tackle the complexities of applying a historical template to private, inaccessible lives, experiences that would be deemed overly intimate, even shameful, were they to be made public. The raw (and mostly imaginary) testimonials around which the novels rotate, possess a knowledge that "public norms have never absorbed" (Berlant 2001: 47). Their awkward or intractable nature may interfere with the making of collective history in a cultural community, that of the island of Newfoundland in Canada, where the faithful preservation of their history, even in fiction, is paramount.

River Thieves and *The Big Why* revisit two defining moments in the past of Newfoundland's cultural imaginary: the death of one of the last Beothuk women (the Beothuk were Indigenous People of Newfoundland), and the trial against a controversial American artist, Rockwell Kent, who had moved to Brigus, a Newfoundland outport (a small fishing community), at the beginning of the twentieth century. These novels have a wide epic scope and their subject-matter looms large in Newfoundland: a common sense of guilt because of the unfair treatment exerted on the province's Indigenous communities and a common rejection of outsiders who prey on Newfoundland's allegedly quaint culture. However, their plots in fact revolve around what are apparently secondary plots and characters; step by step the narrative threads are woven by the private and seemingly trivial conversations between masters and servants, employers and employees, spouses and lovers. The logic that glues the events are not the sweeping events of history, that is, the clash between Beothuk and settlers, the dangers of living in the Great Northern Peninsula of Newfoundland or the bizarre acts of a narcissistic newcomer in a traditional outport community, but the petty incidents involved in running a household: the keeping up with meagre budgets and the marginal conversations and secrets whispered in the intimacy of a kitchen or a bedroom. The demands of domesticity and the clandestine liaisons happening off the record replace and act upon the larger pressures of historical circumstance.

In *River Thieves* and *The Big Why*, the communication of the actual facts that

changed the course of history is carried out exclusively outside of public or institutional forums. Terrible truths are generated when human beings come too close to one another, and their transmission in a format close to the chronicle would compromise their very regularization in a face-to-face community such as Newfoundland. Michael Crummey has often claimed that Newfoundland society allows for a kind of society that can still live "intimately". More specifically, he said that his aim in taking up the Beothuk issue in the novel was to study the kind of intimacy they had with the white settlers; he calls this circumstance an appallingly "bizarre intimacy" (in Wyile 2007: 307). Michael Crummey himself had the chance to meet one of the main characters' great-grandsons, and while holding his hand he felt this closeness to be a quintessential Newfoundland experience. While it may be convenient to take into account this physical proximity when assessing the writing and reception of historical novels in Newfoundland, as they have often become the target of heated controversy,[3] the implications of the concept of intimacy reach further than the particular cultural context of the region. Studies of intimacy have gone beyond the idea of emotional or physical closeness to consider its connection to political governance, especially in connection with colonial and capitalist practices. Social and cultural theorists see intimacy as the site where empires rehearse their colonial economies. Elizabeth Povinelli, in *The Empire of Love* (2006), constructed her analysis by extending the rules implicit in the social organization of intimacy —understood as love or passion and structured around the couple— to the rules that the colonizing governments used to create uncontestable power. She argues that the imagery of intimacy emerged from the European Empire as a maneuver of domination and exploitation:

> the intimate couple is a key transfer point between, on the one hand, liberal imaginaries of contractual economics, politics and sociality and, on the other, liberal forms of power in the contemporary world. Love, as an intimate event, secures the self-evident good of social institutions, social distributions of life and death, and social responsibilities for these institutions and distributions. If you want to locate the hegemonic home of liberal logics and aspirations, look to love in settler colonies. (Povinelli 2006: 17)

A hierarchy of intimacies created the particular divisions between masters and servants in the colonies, as Ann Laura Stoler also contends when examining the interdependence between sexual management and labor recruitment in imperialistic policies: "tacit knowledge, stray emotions, extravagant details, 'minor' events" are the elements that, according to Stoler (2006a: 7), people used to make sense of the living conditions in the colonies. A great deal of attention has been historically paid by governments to the physical comportment and domestic spaces in colonial economies. There was an "obsession of the state and plantation bureaucracy with the intimate coordinates of racial categories —who slept with whom, who could

marry, who could not, whose children were recognized as legitimate", remarks Stoler in her preface to *Haunted by Empire* (2006b: xii). These close encounters which occur in the kitchen or in the chamber are not just "microcosms of empire but its marrow", sites where "relations of power were knotted and tightened, loosened and cut, tangled and undone" (Stoler 2006a: 3). Within this map of affections and desires intimately bound with the precepts imposed by colonialized and patriarchal societies, the machinery of the plots of *River Thieves* and *The Big Why* are assembled and made to operate.

In *River Thieves*, the action begins in 1819 when a group of Beothuk camping in Red Indian Lake are approached by an expedition of white officials and settlers that have been following them for months. It is a highly emotional moment in the history of Newfoundland because of important ensuing repercussions. The Beothuk became extinct in the second decade of the nineteenth century and, in order to present this iconic encounter, Crummey selects as a focalizer a half-asleep Beothuk woman who is breast-feeding her baby when everyone else in her group is asleep. She hears a stranger's voice, gives the alarm, and runs with the others toward the trees. But she cannot keep up, stops, and turns to face the white man who is chasing her. Then she opens her cassock and reveals her breasts. The white man takes off his coat and throws his gun to the side. But she knows that all is lost to her —her husband, her son, their place— when the white man presses her face into his coat and she hears muffled gunshots.

This woman is taken to live in her captor's household and called Mary: "We had to call her something", John Peyton explains. "We couldn't make head nor tail of whatever she called herself" (Crummey 2001: 292). In the scuffle between the white armed men and the Beothuk, two Beothuk men were killed, one of them her husband. She was also separated from her baby, who died shortly after the confrontation.[4] The novel's brief dramatization of this moment of colonial contact has been carried out by means of an image of the intimate visual and physical encounter between a woman and a man. As the woman is a nursing mother, she believes she will be saved by a gesture of exposure that may overcome cultural and language barriers.

After this prelude, we move back in time to 1810, when John Peyton is woken up in his house by the yells uttered by his father in a nightmare; now the chaptered narrative of Part I begins, when a third-person narrator tells us about the daily routines in the lives of John Senior, his son John Peyton, and Cassie Jure, the housemaid, who get up from bed in the same house to a new day with plans for work. From this time onwards, the novel will only effectively move forward by concealed or exposed acts of intimacy. The attempt to bring justice to the two murdered Beothuk men is the historical axis of the novel, but the veracity of the

future trial will be frustrated by an unrelated intimate plot occurring in the world of the white settlers and officers.

Curiously enough, *The Big Why* leads us to the proper narrative through a similar path. Before the novel starts, the writer highlights the contrasts between public record and private experience. This time, the clash of views is produced by the juxtaposition of an extract from a newspaper (a genre associated with the public domain), and a personal letter in which Rockwell Kent shared a private thought with a friend. The conspicuity of Rockwell Kent in the American public life of his period is evidenced in the journalistic statement used as the first preface to the novel, "[t]hat day will mark a precedent/ which brings no news of Rockwell Kent —The New Yorker, 1937". This quote is followed, on another page, by the aforementioned letter, whose layout is reproduced here:

BEGINNING
THE NAKED MAN OF BRIGUS

A man goes to sea here as one would depart from
the earth for the moon or Jupiter. They are map-
makers. The largeness of the Newfoundlander's
field of labour is so apparent —I've become
more intimate with our little round earth since
I've been here than in all my life before.

—Rockwell Kent
letter to Charles Daniel, 3 June 1914.

The initial remark on the repercussions of Rockwell Kent's rebellious public persona on the press becomes perhaps less relevant in view of the disclosure of Kent's confidentiality, as his intimation on the incommensurability of the Newfoundland geography comes together with a profound sense of intimacy with the earth.

After these paratexts, *The Big Why* properly starts with Kent trying to trace the reasons that took him to Newfoundland. However, he mainly concentrates on his wife's face, her one facial gesture, her intimate thoughts: "What are you thinking about. About the children. About you. If you are faithful. Her firmness a blend of grace and warding off heartbreak" (Winter 2004: 3). He remembers the morning before he had to travel for a life in Newfoundland: "We were folding my shirts. Kathleen was pairing up socks. How many socks did I need. What kind of weather will you endure. Wool, she said, is better than cotton. […] She said, It is a terrible thing not to know how to love" (5). The general pattern of the novel is advanced in these introductory pages: there is a blending of conversations Rockwell Kent had with historical figures of his time with descriptions of his routine domestic

chores. The artist's metaphysical longings and the requirements of home management are not separate matters. The domestic preparations for his journey overlap with the transcendent conversation he is having with his wife about directing one's destiny and achieving authentic art and love. In these moments previous to Kent's departure, we read: "Kathleen: This is what I believe: when you make love, you are funnelling the world through the beloved. You make love to the world through the one body. And making art is the same" (5). Rockwell Kent cannot actually speak about art without binding it to a language of sexuality and marital conduct. Sexuality, domestic chores and monogamy are the physical material —the semantic funnel— through which he conducts his thoughts about unfeigned art and life.

3. Negation of the Testimony Bearer: The Erasure of Vulnerable Witnesses

The realization that these two novels allot such a big amount of attention to issues and atmospheres that have to do with seclusion and secrecy in the home may not be immediately apparent. Common reading habits of searching for the ideological and the cultural implications sustaining novels may initially prevent us from noticing this particular emphasis, which actually sets these two narratives in a direction opposite to the totalizing grids of history and biography. Narrator and characters are not presented as witnesses to the changes of the times, they do not foresee the consequences of their errors and transgressions. They just go through certain emotional states as they interact with their routine environment where, occasionally, alternative spaces of private confessions appear and soon dissolve. Horace Engdahl endorses Renaud Dulong's idea that, in witness literature, the witness withdraws from ideological struggles, "produces no theory, teaches no doctrine" (in Engdahl 2002: 8), and we can apply these assumptions to the tactics of intimacy because its very conditions deprive witnesses of their duty and bonding to the world. Impromptu confession often occurs, as Dennis A. Foster remarked, between two "unsettled subjects" (1987: 3). In this respect, Rockwell Kent's meditations are often expressed with people who are at odds with the world, in a context marked by the discrepancy between the private and the public. Kent believes these two divides of human experience should never be crossed, there should always be an impenetrable separation between ideals and real acts:

> There is the life that is acted out, and then there is the secret life. But I do not advocate a merger between the secret life and the willed one. I do not believe bad men should confess to their badness and find ways to reroute badness into socially constructive ways. Let the badness be bottled up. Let it remain unexplored […] What

> is wrong in living the double life? Why praise the open one? Why risk feelings? Why risk the embarrassment that may come from revealing them? (Winter 2004: 372)

As the artist had claimed earlier on in the novel, he is a man of appetites that cannot "refrain from the most intimate act a man and a woman can do" (57). His pressing private compulsions replace a public view of reality that would consider his views insane. Indeed, his lust for women will compromise his determination to become a genuine artist and a real Newfoundlander.

Likewise, the narrative in *River Thieves* depends on the relationship between the courses of desire in a love triangle of powerful English white settlers at a time when they are aggressively imposing their proprietorial attitude on the island. John Senior's house becomes a site where the carnal entanglements hide and complicate colonial policies on land and First Peoples. This house also becomes an opaque space where the mismanagement of intimacy will coerce silence; the home encompasses the unspeakable darkness generated by two men and a woman who are trying to adjust to the idea of a colonial family as closely as possible. They are John Senior and his son John Peyton —masters and landowners of a big portion of land around the River of Exploits— and their assistant, Cassie Jure. They know what their roles should be but their inability to perform them fills their everyday life with regret and confusion.

According to Povinelli, the core issue at the center of modern capitalism in empires and colonies is the foundation of the self through questions such as: "With whom do I wish to share, not merely the materials and rights that I have accumulated as I have passed through the world, but the narratives of who I think I am, what I discover I am, that I am desiring to be?" (2006: 183). Cassie Jure left her mother and father behind in St. John's (Newfoundland) before becoming the housekeeper in John Senior's house. John Senior brought Cassie over to Newfoundland's northeast shore in the hope that in time she would become his son's wife. She is an educated woman and she teaches John Peyton the English classics. But while John Senior expects his son to marry her one day, John Peyton thinks that Cassie is his father's lover. Still, for John Senior the question at stake about Cassie continues to be: is she my wife or my daughter? (330). This uncertainty as to who should play certain expected roles embitters the father-son relationship. And Cassie's independence of mind and her emotional detachment adds to the two men's frustration. She tries to play out the idea of England in an isolated and harsh place with a fragile social cohesion; her idealized reading of life through the English classics is set in contrast with the racial, familial, and gender breaches that colonial exploitation produces.

The fact that relatively early on in the novel Cassie turns to an Indian healer for an abortion reflects the saliency of these concerns with the functioning of the colony.[5]

As Ann Stoler insisted, "who slept with whom, who lived with whom, and who acknowledged doing so; who was recognized as one's child and by whom one was nursed, reared, and educated; who was one's spiritual light and by whom one was abandoned" was the backbone of a European society reproduced literally in the colonies (2006a: 3). The Indian healer that helps Cassie is married to an Irishman —a poor white— whom John Senior had saved from starvation in the Irish district in London. This hierarchical kinship of power and duty will forever secure the secrecy of the Beothuk murders because the man who engendered the child was one of the representatives of the English crown in the colony.

The novel includes all the ranks in the social structure of the colony. In hierarchical order: English representatives of the crown (Governor John Duckworth), English officers (Lieutenant David Buchan), rich English merchants (John Senior and his son John Peyton), poor whites (trappers and fishermen who become privates for the expeditions), household servants (Cassie), and Indians (outside of the colonizers' circle). The upper ranks formed the solid structure of the colony; they ruled economy, sex, and ethics. Social taxonomies arranged the intimate spaces in which people lived: the colony inherited the empire's structures. And their cracks opened narrow passages, illicit contacts which could never spill over the barrier of the intimate and come into the open. The secret of Cassie's unborn child is, against all prediction, inextricably related to the fate of the Beothuk, as will be explained in the following paragraphs. Michael Crummey deliberately made two unrelated facts interdependent: Cassie's unplanned lover and the truth about the killing of the Beothuk men. The future of John Senior's property depended on his son's marriage to Cassie but, in the end, it comes to depend more on Cassie's silence; if her knowledge of the events became known, John Senior and his men could be charged with murder.

Throughout the novel, John Peyton feels disgusted with his father's violence against the Indians and he wishes to make up for this lack of scruples by helping Lieutenant Buchan to find them against his father's will. But once his father's position becomes endangered because of his involvement in the murder of the two Beothuk men, he will cover it up in order to secure their continuity in the land. John Peyton steals the evidence of the crime, David Buchan's private journal, and in doing so he betrays all his previous values. Father, son, and servant eventually act only for the sake of family interests; their conspiratorial effacement of factual truths is necessary to secure control over the land and also their authority over the laborers who depend on them.

Significantly, the two most far-reaching acts included in the novel remain hidden in David Buchan's journal: the Beothuk woman's testimony to the murders and Cassie's pregnancy by David Buchan, the latter event revealed by Cassie's own

hand through a sentence she writes in Buchan's diary. The journal exposes an act of intimacy and it is the site where John Senior and John Peyton discover Cassie's secret affair with Buchan. In contrast to the public testimony of the court deposition, this diary attests to the only truth in the novel, a truth for which there will be no social witnessing. As such, the discourse of the intimate becomes a moving target in *River Thieves*; it is a tool that has characters wanting to know more about others, but this game of getting closer and farther from truth undermines their moral standards and exposes the impracticality of their alleged social roles.

What has been communicated in secrecy remains inaccessible and will forever haunt the characters. "[W]hat has been witnessed cannot be made whole and integrated into authoritative telling", as in the crises of witnessing that Shoshana Felman described: "the scene of witnessing has lost the amplifying resonance of its communality […]. It is no longer a collective, but a solitary scene. It does not carry the historical weight, the self-evident significance of a group limit-experience, but embodies, rather, the *in-significance*, the ineffectuality […] of a non-encounter between two solitudes" (1992b: 171, emphasis in original). Buchan, a married man, will not reveal the truth about the killings of the Beothuk for fear of the shame that would come from the journal's public exposure. Cassie is involved in the same adulterous relationship, which her masters abhor; her disloyalty to them endangers her relative authority in the house, a pressing concern that makes the injustice committed against the Beothuk recede.

Consequently, the reader becomes the only witness to a series of evil deeds, the ending of the novel being an explosion of personal outrage and suffering as a result. John Senior's previous murder of a weak and old Beothuk man only surfaces at the end, a sudden confession that takes place while Cassie is washing the dishes in the kitchen. He was not being judged for that murder or any other that he had committed in the past, only for the ones perpetrated during the official incursions into Beothuk territory. Cassie is witness to this account, as she was of the testimony of the captured Indian woman, Mary March, when she managed to tell Buchan about her separation from her baby and about the two men being murdered in the clash described at the outset of the novel. After John Senior's confession, Cassie, in turn, tells him that her father had sexually abused her, finally giving the true version of a story she had so far kept to herself (Crummey 2001: 398-399).

The racial and social hierarchy remains the same after the terrible violations committed against humanity. Whites rob the Beothuk of their hunting and fishing grounds and, in return, the Beothuk rob and spoil the white men's property. Rich and poor whites (including ex-convicts) have full citizenship and unashamedly kill Indians in revenge for their thefts. Although the white men in the fateful expedition

are obsessed with remaining outside of the ties of accountability, they also need to vent their trauma, which they do by giving shape to their actions as episodes in a tale of shared guilt and relief. Their manly tales of superiority articulate the deeds as less vicious than they really are by redefining their purpose as the elimination of a threat (the Indians). Thanks to this narrative of self-defense, the male characters in the story manage to evade the ethical consequences of their violent overreaction against the Beothuk. In reference to Barthes's complaint, we could say that they have transformed the recalcitrant into the purposeful.

When the same recollections of their brutality cross the threshold of the home, the truth about what happened is told differently; it is whispered fragmentedly in domestic conversations that chaotically zig-zag across the novel. In the presence of a woman, there is a different awareness of vulnerability: "It is a sad truth about the world […] that only a sense of mutual vulnerability promised any shelter at all" (Crummey 2001: 280), says Cassie at one point. Although this thought slips into her mind in connection with her sexual affair with the English officer, it underlines the general message of the novel, where a sense of shared weakness legitimizes the secrecy about the settlers' ruthlessness.

Parallel to this structure of violence and ethical justification —the legacy of the colonial idea that the world was given to the white man— ambiguity undermines the foundations of the white families who make a living in these harsh circumstances. Tellingly, Cassie represents the perils of the collapse of roles for women in the nineteenth century, of the breakability of borders in definitions of daughter, lover, wife, teacher, housekeeper, servant, slave. The family she comes from is haunted by the phantom of incest and brutality and the family that later hosts her in Newfoundland equally mishandles intimate acts, which provokes larger personal and community disasters. Cassie's past represents the muffled silence between consent and rape; through her, Crummey invokes the blur between care and coercion in domestic life.

Cassie's role, however, goes beyond her compulsory submissiveness, as she is the only person who tries to understand Mary and thus undo her status as a negated subject in order to give the Beothuk woman some agency. As Berlant claims, "de-negation is the best we can imagine for the social transformation of subordinated lives" (2001: 45). This Beothuk woman represents the ultimate negated subject in the novel. Her real name and her suffering have literally been tucked away in the folds of a narrative that mostly focuses on the tribulations of the settlers. She only reappears halfway through the novel, after she is taken to John Senior's household where she is considered a disgusting presence and looked on as a servant. Her smell, her clothes, her bothersome habits, her very body, contribute to making her unintelligible and, therefore, undesirable and subordinate. Her plight cannot be

considered as such by the others; her rage, as Berlant holds, "has no sanctioned place in the social" (2001: 51). The unintelligibility of her body is also a matter of concern for Cassie who, despite her uneasiness (Crummey 2001: 290-291), teaches Mary some English in order to "unsilence" her knowledge and make her less "unknown" (Berlant 2001: 47).

In the presence of David Buchan, Mary draws a picture of herself with a baby and also sketches a rudimentary map that shows her wish to be taken back to her place (Crummey 2001: 270). That Mary had a baby was news to Cassie and Buchan. They also learn that all the men on the expedition are lying when they infer from Mary's broken words that her husband and her brother had been murdered in the altercation. This problematic knowledge associated with a person irrelevant to society is the dissident knowledge Berlant described in her article, a kind of witnessing not produced by "the legitimate person" but by "the systematically negated subject", information that represents the "failed testimony of the dominated" (2001: 49, 51).

If the Indian woman, in her status of potential witness, was a danger to the men who shot the two Beothuk, we may wonder why they took her with them. While discussing what to do with her once the Beothuk men had been killed, Peyton says "[w]ell given the circumstances, I'm not sure it's wise to have her learning how to talk regardless", and his father retorts: "There's not a soul going to listen to a Red Indian over the word of eight of us […]. Am I right?" (Crummey 2001: 245). The very idea that the Indian woman could be considered a coherent and intelligible person with a right to be heard seems preposterous to them.

Added to the negation of this woman as a bearer of trauma —and of evidence— the erasure of the existence of children also affects Cassie. She writes in David Buchan's diary "There was a child. Before I ended it, David. I was pregnant" and she never spoke about it to others (Crummey 2001: 365). Only the journal can open up spaces where the unsayable is registered, as it allows "adrift utterances" that do not enter into the social sphere (see Tacussel 1996: 67). Mary's child was also written out of all accounts of the episode, but re-inscribed in Buchan's journal. However, before this journal could become a public document and thus a legally incriminating text, it is snatched from Buchan and he will have to cover up for the settlers not to tarnish his reputation. These witnessing acts will not eventually become collective, but solitary and impermanent (Berlant 2001: 48; Felman 1992b: 171).

These situations contain the structures of feeling and force that critics such as Elizabeth Povinelli and Ann Stoler recurrently find to be true evidence of the past: "[T]hose tense and tender ties played out in beds, kitchens, nurseries, and schoolrooms" which were "secured and subverted by too much knowledge and

not enough, by newly acquired tastes, cadences of speech and movement within and outside what people at particular times considered private or called 'home'" (Stoler 2006a: 3). *River Thieves* enacts this play of cadences because its rhythm gives expression to a number of physical and emotional ambushes and retreats. The novel traces the lack of balance between confession and muteness that keeps unsettling the plot at every turn.

4. Rockwell Kent: The Desire for the Newfoundland Experience

The Big Why enters the same dynamics of desire, love, and marriage at similar junctions, revolving, as it does, on the ups and downs of one of Rockwell Kent's marriages. The couple is also seen in this novel as the site where entrepreneurial individuals regulate rights and secure appropriation of resources: "I will make love to my wife and paint hard and build a garden. This here land is my outpost, and from here I'll make a name. We'll visit New York as a treat, and blend into Newfoundland life. I'd be a people's painter. Yes, I wanted to raise a brood of Newfoundlanders and honour my wife" (Winter 2004: 16). Here Rockwell Kent is endorsing the liberal discourses of love that Povinelli and Stoler address, a discourse that imagines love to possess magic properties and ethical import but in fact is an economic plan for expansion because it stitches "the rhythms of politics and the market to the rhythms of the intimate subject; and conserve[s] the civilizational distinction between metropole and colony" (Povinelli 2006: 190).

The artist's relationship with the Newfoundlanders he meets is seen as a form of artistic and touristic appropriation, Newfoundland being America's newest folklorized playground. He chooses Brigus as his quarters because it is purer, less contaminated culturally than New York or St. John's. Brigus has iconic power because it was the hometown of Arctic explorer Bob Bartlett, whom Kent admired and whose sense of purpose he tries to emulate. Rockwell Kent thinks he can fabricate his own identity anew by absorbing the essence of that special community. One of his first mornings there, when he wakes up in the freezing house he hired in Brigus, he says: "If you must have it all culminate. If you insist. It came down to a small chunk of time that broke me. It pried apart my backbone and left me beached. It shucked me. I will tell you of a desire to live with a rural people, to love them and be loved" (Winter 2004: 46). In this novel, the question at stake is who is entitled to possess and render Newfoundland in appealing images for others to consume. What Rockwell Kent primarily encounters is, however, the weight of the unspoken social and economic rules in the region, a place with an indenture system still in force at the beginning of the twentieth century, which left limited access to

resources and cash for most people. Kent's money puts him in an advantageous position over his neighbors; nevertheless, he idealistically seeks to forge his destiny outside social pressure, in a romanticized place where poverty is picturesque. He desires landscape to be the only reality.

Kent's belief in the existence of a quaint place, "a bizarre alternative to Western routine" (Marcus and Myers 1995: 19), deconstructs itself most apparently in the simplicity and straightforwardness of his statements. His taking advantage of Newfoundland culture is made explicit several times: "I just wanted to live here, I wanted its customs to inform my work and make it unique. I wanted to make my name in Brigus. I was using the culture. I was exploiting it" (Winter 2004: 7). Winter, the author, is making his character a victim of the cliché of Newfoundland as a therapeutic land for the urbanite. More than that, Rockwell Kent himself becomes a victim of romantic discourses of the self as an autonomous entity in pursuit of a destiny: "I'd realized that my own ambition, let's call it Rockwell Land, was tied up not with a place but more with the idea of who I was" (60). The lesson in self-knowledge we are supposed to gain at the end of a journey —which is usually translated into narrative form as the elevated objectivity that hindsight allows— is parodied. In fact, Kent has not been able to separate the trivial from the decisive. Indeed, Michael Winter does not make Rockwell Kent discuss his notions of art as disentangled from those "tense and tender ties played out in bed", the site where Ann Stoler found the true documents of history (2006a: 3). "Intimacy created meaning", Kent says when describing a sexual encounter (Winter 2004: 54). In truth, as will be clarified in what follows, who slept with whom and whose children are recognized by whom is what conducts Kent's narrative; this hypnotic labyrinth of passion overrides his alleged metaphysical and artistic preoccupations. As in *River Thieves*, biography becomes the battleground of the warring discourses of history and intimacy.

Kent gets into trouble before going to Newfoundland because in New York he sleeps with a previous lover, Jenny Starling, before actually having his family embarked for Newfoundland. Jenny will eventually give birth to their child, whom he does not get to know. Sometime later, in even more awkward circumstances, Kent takes a girl servant, Emily Edwards, as his lover when his pregnant wife is away. She is the girlfriend of Tom Dobie, a young man who introduced Kent to Newfoundland and helps him with the house rehabilitation. We will learn later that Tom Dobie will accept the fact of Emily's pregnancy and marry her. Parallel to the emotional crises that shake the world of *River Thieves*, Kent's entanglements are anchored in the habits of sexual access imposed by colonial and patriarchal societies, endlessly projecting into the gender arena unequal power relationships between superior and subordinate, master and servant. As a result, Kent's marriage will

break down and also his attempt at creating a paradise out of Newfoundland. *The Big Why* will come to an end when the state authorities throw the interrogation systems of the law on him after he becomes suspected of being a spy for the Germans. His innocence, his right to be part of the island, is tainted by the shame he brings on his circle of relations.

In *River Thieves*, intimate outrage risks coming into the open when the English crown wishes to find out the truth about the murders of the two Beothuk through a trial. In the same way, although in a less dramatic situation, intimate matters run the risk of becoming public knowledge in *The Big Why* when Kent is officially accused of treason. Self-obedience to oneself may not be the truest form of freedom, Povinelli points out (2006: 184). Rockwell Kent represents a failed utopian artistic and economic enterprise, as well as the insolvency of the narrative of the self based on the idea that the solution to unhappiness is geographical (Kennedy 2007: 140). The question of self-possession is *the big why*, a question explorer Robert Bartlett asks Kent: "The question, Rockwell, is did you get to be who you are. And if not, then why. That, my friend, is the big why" (Winter 2004: 372). Significantly, the novel ends with some advice given to Kent by his soulmate and mentor Gerald Thayer on the question of privacy: "Gerald: When youre [sic] unhappy, you don't have a sense of privacy. You tell everyone you meet how you feel and what you think. When youre [sic] in that place, you must achieve a poise between revelation and secrecy" (373). What one says about oneself and what one conceals is finally seen to be the core of the story and key to understanding Rockwell Kent's imaginative life. "In-significance" has claimed the narrative because it has decentered the consistency of all the rest (Felman 1992b: 171).

Michael Winter explicitly admitted that he wanted to explore the other side of the published memoir in *The Big Why*: "the idea that a private journal contrasts in tone and intimacy from a published memoir is a point that Ronald Rompkey makes in his books on Eliot Curwen and Wilfred Grenfell", he writes in the Acknowledgments of the novel (2004: 375). Winter desired to get at the unpublished core of Kent's personality, at the unshared or, unsayable, history. Still, although in this novel we observe how characters are defeated by desires that complicate their stance as public personae before the law (Berlant 2001: 55), the storyline is conducted by a non-negated subject, a first-person narrator whose speech "has already attained clarity" and is an eloquent, legitimate subject marked by celebrity rather than anonymity (43). Indeed, Rockwell Kent's account of his life is the proof that he can translate and circulate himself around; he can *caption* himself while he tries to "become orderly" and he makes the world the audience of his vital transformation. Whereas in *River Thieves* the domestic is hushed up before it can become properly

historical, Rockwell Kent's purpose runs in the contrary direction, however often he claims in the novel that the private should never be articulated in broad daylight: "[a] wedding is public, a marriage private. This book, consider it my marriage to the world. All I have written before this, a wedding" (Winter 2004: 333). Indeed, he makes himself a celebrity wherever he goes by turning his domesticity into a printed chronicle.

However, and in spite of his desire to see himself on a page "as more coherent than [he] ever felt", he somehow embodies the essence of the "bigger, insurgent" self that Berlant called for (2001: 47). Rockwell Kent's failed struggle toward integrity —and intelligibility— and his very stubbornness to spread a "dissident knowledge" in places where he will not be understood, end up isolating him (48). Sadly, his fantasy of the man made by a geography makes him blind towards the radical discontinuity between himself and the social (48).

5. Conclusion: Intimacy Puncturing Historical Truth

In *River Thieves* and *The Big Why* intimate unacknowledged dialogue is established as the very basis of dramatic change in scandalous plots that do not cross the threshold into public institutions and the law. However, their myriad narratives are imbricated within the bureaucratic patterns of inquiry and transmission of historical truth and make them fail. Secrets, but also apparently insignificant or residual events, frustrate the idea of history as a detached discourse, bound, as it is, by the embarrassing doings of its performers.

Intimacy diminishes the significance of established historical plots; it reveals that the structure of any human conflict is dependent on so many emotional little cogs that it cannot be synthesized without losing its essence. It creates a rhythm more than a time or a place, near to speech and far from the "useful recollection" through which society consumes meaning (Barthes 1967: 145). Intimacy is made up of situations that are outside of time in spite of the continuum of life. Characters are trapped by the physicality of a situation in which the underlying motives are not yet definable. No totalizable account is produced, but a withdrawal from ideological struggles, an experience in suspension, as testimony critics and writers describe the experience (Engdahl 2002: 8). Unlike history, which demands a progressive mode of observation of experience, intimacy is defined precisely by its randomness and presentness; it does not only cover intra- or micro-history, but also the inessential, the meaningless duration that was so important to Barthes (1967: 145). Intimate acts threaten intelligibility and "leave residues", as the historian Dominick LaCapra has put it, since these disturbing elements are the "remainders that set limits to a history of meaning in

that they cannot be fully mastered or integrated meaningfully into a historicized narrative or interpretive account" (2007: 161). Intimacy creates the moment when there is no scenic pact with an audience and therefore it cannot be passed on to others as a legacy. It prevents the past from being memorialized, it challenges the orderly formal qualities that standardize trauma and give it a sense of direction.

This predicament is in keeping with Lauren Berlant's concern with "negated subjects" (2001: 50): regarded as unreliable in a male-dominated white society, their hushed testimonies may be uncomfortably crude but also the unnamed driving force of historical and political decisions. These two novels contain pivotal characters who are negated because they have failed to make their traumas and ordeals common narrative currency: women, servants, Indigenous persons. They are sexualized and racialized subjects that have been priorly negated by society because of their lack of status and their lack of linguistic competence, and this insufficiency causes them to lose reliability as informed, intelligible subjects. They are the kind of failed individuals "whose very intimacies betray them" (Berlant 2001: 55), failing, thus, to conform to a shared ideal of personhood and truth. They do not belong to the public fantasy of the good or relevant subject, and are limited to producing "beauty in contrast to understanding" (55). For this reason, their subjectivities cannot be collectivized and their acts of reproach against the law become impossible or incomprehensible (Al-Kassim 2010: 121-122), as on the one hand is the case of the Beothuk woman and that of Cassie in *River Thieves,* and on the other of Rockwell Kent's wife and the servants in *The Big Why*. Their speech acts do not have enough force to be regarded as "the knowledge of record" (Berlant 2001: 42; see also Butler 1997: 13).

Any information coming from negated subjects is blocked. Their acts and words will never transcend a circle of complicity and proximity. What their words will disclose becomes speakable only once, at a moment of emotional outlet soon erased by time. Fortunately, when transferred to the realm of fiction, their confessions can be taken into consideration and scrutinized, at least in some novels haunted by guilt, such as *River Thieves*. On another front, *The Big Why* embodies the failed pact of meaning between the egotist and his vicinity. Lauren Berlant said that to allow oneself to be transformed by the trauma of someone else's story is an "incredibly intimate dare" and it requires "a listener intimacy" (2001: 44). In *River Thieves* and *The Big Why* this transformation has been facilitated by the representation of moments of high historical reference through acts of domesticity that require the necessary unguarded confidentiality to throw the transcendent narrative of history into disarray.

Notes

1. See, for example, Jameson (1981), Brooks (1985), Ricoeur (1986), Bruner (1990), Röhrich (1990), Lloyd (1993), or Brockmeier (2000).

2. For Les W. Smith, confession, as a narrative mode, reflects a basic dissatisfaction with history. It is provoked by the need for a liberation from the succession of personal events that, taken together, constitute history. It shows the attempt to create a pure account of one's life that is only appeased by a recitation of a narrative "held in common with others" (1996: 32). If this is not the case, the experience becomes endlessly maddening.

3. Novels such as *The Shipping News* (1993) by Annie Proulx or *The Colony of Unrequited Dreams* (1998) by Wayne Johnston, for example, have received numerous attacks on the part of Newfoundland readers because of their inaccurate descriptions of local people and places. Michael Crummey himself said once that "he had tried to escape the tyranny of the fact. People take history very seriously in Newfoundland and if you are going to get things wrong, people are going to get you" ("Interview" 2009).

4. Two women were the only visible figures of the remaining Beothuk: Demasduit (Mary March) and her niece Shawnadithit (Nancy April); both of them were captured in the woods and taken to live with the white settlers. They became ill and died before being returned to their people. Demasduit, whose real name we never get to know in *River Thieves*, died in 1820. Shawnadithit died in 1829. There is a well-known portrait of Demasduit and also some drawings by Shawnadithit. They haunt Newfoundland's historical memory and often feature in literature and popular stories.

5. The words "Red Indian" and "Indian" are used throughout the novel by the white settlers when referring to the Beothuk. I will sometimes use the term "Indian" when reproducing or describing parts of the novel to show the settlers' point of view on the Indigenous People of Newfoundland.

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Received: 06/01/2021
Accepted: 29/06/2021

FORGET NOT WHO THOU ART: CONTRADICTORY IDENTIFICATION IN RUIZ DE BURTON'S PLAY *DON QUIXOTE DE LA MANCHA*

NO OLVIDES QUIÉN ERES: LA IDENTIFICACIÓN AMBIGUA EN LA OBRA DE TEATRO *DON QUIXOTE DE LA MANCHA* DE RUIZ DE BURTON

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Abstract

In her play *Don Quixote de la Mancha. A Comedy, in Five Acts, Taken from Cervantes' Novel of that Name* (1856), María Amparo Ruiz de Burton is seen to identify with her Don Quixote, a cathartic character who views himself as impotent and mistreated. The identification of Don Quixote as a colonized, mad Californio is not accidental, but done for ideological effect. He serves as an expression of an incipient —even if problematic— oppositional identity for Californios within the new Anglo/US hegemonic regime post-1848. It is a contradictory identification, loaded with racial and class anxieties, which aims to redress the decentering and despoliation of Californios as a whole while shining a light on those upper-class Californios who associated with their US colonizers. This article suggests that the play's significance, and indeed uniqueness, is the creation of an incipient border identity for the Californios through the prism of madness.

Keywords: Chicano theatre, 19th century, Don Quixote, Ruiz de Burton, madness.

Resumen

En la obra de teatro *Don Quixote de la Mancha. A Comedy, in Five Acts, Taken from Cervantes' Novel of that Name* (1856), María Amparo Ruiz de Burton se

identifica con Don Quixote, un personaje catártico que se ve a sí mismo impotente y maltratado. La posible identificación de Don Quixote con un loco californiano colonizado no es accidental, sino que responde a una posición ideológica. Su *Don Quixote* deja entrever una incipiente —si bien problemática— identidad oposicional de los californianos dentro del nuevo régimen hegemónico anglo/estadounidense post-1848. Esta es una identificación contradictoria, cargada de ansiedad racial y de clase que busca compensación por la descentralización y espolio de los californianos, pero también destaca el deseo de estos por asociarse con el colonizador estadounidense. Este artículo propone que la relevancia de esta obra y, de hecho, su singularidad, se encuentran en la creación de una identidad de frontera para los californianos a través del prisma de la locura.

Palabras clave: teatro chicano, siglo diecinueve, Don Quixote, Ruiz de Burton, locura.

1. Introduction

> *We were born to do something else than simply live […] for the good of our nation or for some other glorious or crazy deed […] that is our mission on Earth.*
>
> María Amparo Ruiz de Burton,
> *Letter to M.G. Vallejo.*[1]

This 'crazy mission on Earth' that María Amparo Ruiz de Burton (1832-1895) mentions in her letter to her friend Guadalupe Vallejo resounds in the first lines of her 19th-century play *Don Quixote de la Mancha. A Comedy, in Five Acts, taken from Cervantes' Novel of that Name* (1876), where Don Quixote tells his faithful Sancho Panza: "Mine shall be the *mission* to redress […] to fight incarnate devils" (1876: 5, emphasis added). In truth, we know very little about this play as, while there are numerous studies of Ruiz de Burton's two novels, there are hardly any that focus exclusively on her theatrical work.[2] Those that do so emphasize primarily the writer's reclaiming of her *hacendado* cultural heritage and provide a view of the character of Don Quixote as a displaced and defeated Californio[3] —equating his fate with that of the "poor woman" Ruiz de Burton (Montes 2004: 220).[4] I suggest that we do not stop there, as the reading of this play is further convoluted. While critics have previously overlooked the transgressive potential of madness in the play, this essay suggests that its significance, and indeed uniqueness, is centred round this very aspect, the creation of an incipient border identity for the recently colonized Californio through the prism of madness.

The discourse of the mad, Foucault tells us, can ultimately shape reality and it is precisely through madness that the "values of another morality are called into question" (2009a: 27). Ultimately, the madness of Ruiz de Burton's Don Quixote entails not only a distorted perception of reality but also a critical view of it. Cervantes' 17th-century Don Quijote was a man in the making of his time and, in a similar way, Ruiz de Burton's play —from the recently originated Mexican American territorial and symbolic border (the Lotmanian "semiospheric border", as we will explain)— is shaped to echo her discontent with her time: specifically, the new Californio's subaltern status resulting from processes of displacement and dispossession in the post-1848 US Southwest. In this sense, as this essay shall argue, her theatrical adaptation ultimately reveals the author's own embryonic border consciousness.

Through the identification of Ruiz de Burton with Don Quixote, who lives in a distorted reality as a consequence of his mental disorder, the play becomes a liminal protest space through which to symbolically confront the new threat that US colonial practices posed for a specific social group, the recently colonized, upper-class Californios.[5] Thus the literary figure of the madman serves as both a symbol of the vulnerability of the individual and as a signifier for the creation of a new Californio identity. Therefore, even though the play personifies Ruiz de Burton's new reality as the colonized Other, I am persuaded that it nevertheless —and problematically— reclaims her status as a member of the self-styled Californio elite. Consequently, the experience of colonization *interpellated* her (to borrow the Althusserian concept) and she appropriated the same imperialist discourse that she wished to critically unsettle.

2. From Don Quijote to Don Quixote

Taking her cue from critics Irene Phillips and Frederick Oden's speculations, Amelia Montes argues that, before moving to the East coast in 1859, Ruiz de Burton lived in Mission San Diego de Alcalá (1853-1857) where she wrote theatrical productions for the Mission Theatre (2004: 3). Although her *Don Quixote* might possibly have been performed around 1856 in California, it was in 1875 that the author inscribed her play in the Library of Congress under the name 'Mrs. H. S. Burton' (Sánchez and Pita 2001: 554). A year later, she had it published by the Californian publishing house John H. Carmany and Co. and presented a copy to the historian Hubert H. Bancroft, who referred to it in his *Essays and Miscellany* (1890). Although there is no known record of performance, there is evidence that the play went to the stage in the form of a note published in the *San Francisco Daily Alta California* in 1876, which stated that Ruiz de Burton had

already "achieved a dramatic reputation by her 'Don Quijote'" (in Sánchez and Pita 2001: 555). Still, the writer's popularity as a playwright is difficult to gauge.

The fact that Ruiz de Burton decided to take Cervantes' novel to the theatre is something intrinsically characteristic of nineteenth-century literary production, with this being the century of the great adaptions and productions of *Don Quixote*.[6] After all, and as Arun P. Mukherjee claimed, "writing is not just a matter of putting one's thoughts on paper. Writing is also about social power. How I write depends a lot on who I write for" (1994: 13). In nineteenth-century post-independence Latin American literary spheres, as Strosetzki avers, the figure of the distinguished *hidalgo* is Americanized to deliver contextualized socio-political metaphors. Don Quixote's character functions as a symbol of the creation of national identities and of Anglo-American colonial criticism (Strosetzki 2010: 74-80). Rubén Darío, José Vasconcelos, Octavio Paz, Juan Bautista Alberdi and José Rodó, all confer on him a moralizing angle (Strosetzki 2010: 74). It is not surprising, therefore, given the 'contact zone' (to borrow Mary Louise Pratt's concept) in which Ruiz de Burton wrote, that she bestowed her Don Quixote with a political dimension and chose to perform the play before both a "captive audience" (2018: 52), as Pedro García-Caro calls it (2018: 52), and a colonizer one.

3. Symbolic Constructions at the Border

In the 1980s, the cultural semiotician Yüri Lotman conceptualized the notion of the "semiosphere" as the (semiotic but also physical) space necessary for the production and transmission of meaning, and outside of which no semiosis is possible (2001: 123-127). Two of the most interesting consequences of Lotman's model (which was seemingly based on the notion of the biosphere and the noosphere) are, firstly, the way in which it accounts for the existence and functioning of languages (understood as both cultures and texts) and, then, how it postulates the existence of a disorganized, non-cultural, external space (an-other space) against which the semiosphere defines itself: civilization lies within, barbarians live outside (123-131). This dichotomy (Lotman was, after all, heavily indebted to structuralist methodologies) demanded the existence of some kind of border or frontier, the Lotmanian boundary, that rather than strictly separating these two realms (the civilized and the wild, we and they) functions as a membrane enabling some degree of exchange (as in the biological process of osmosis), thereby introducing conflict and contradiction within the semiosphere (127-138).[7]

The Mexican-American war —the fulfillment of the Manifest Destiny rhetoric— ended with the 1848 Treaty of Guadalupe-Hidalgo and the ensuing change of national allegiance for Spanish speakers in the newly colonized territories. For the

now Mexican American population it meant dispossession of their lands, racial discrimination, segregation and alienation, the start of internal colonialism and of border conflict. The new US (which clearly seemed to articulate an emerging *semiosphere*) required the reinforcement of a national identity (still in the making) which was mostly based on language (English), and skin color (white), all this predicated upon the symbolic construction of sameness and difference. Indeed, immediately after the war, owing to the fear of external contact with the Mexican Other, the US created a new semiotic space which was symbolically and all too materially built around a community characterized by being predominantly white and English-speaking. This emerging space was being reinforced against the non-white, Spanish-speaking Mexican one. The urgency with which this new space was articulated, the impossibility of neatly separating both realms, and the actual presence of Mexican culture within the United States' newly acquired land (the actual frontier went hundreds of miles to the South) provided the perfect breeding ground for the kind of exchanges that Lotman's semiosphere describes.

The frontier space —which in Lotmanian terms is understood as a "semiospheric border", that interstitial space between the Mexican semiosphere and the US one— allowed for the creation of an ambiguous subtext in Ruiz de Burton's play. Moreover, as Lotman reasoned, for an external culture to be accepted into the semiosphere, it first needs to be 'translated' at its border as this is where a higher semiotic dynamism exists and 'foreign' texts/cultures can be understood (1996: 24-29; 2001: 136-137). In terms of Mexican-American relations, this frontier constitutes some sort of cultural no-one's land, and here cultures and languages, traditions and prejudices all mix up in unimaginable ways. Furthermore, the semiosphere translates all foreign texts (Michel Foucault would call them discourses) into an acceptable language (Lotman 1996: 24-29; 2001: 131-140).[8] Hence, in order to be understood (i.e. accepted) by the US semiosphere, Ruiz de Burton maintained in her literary work an ambiguous position by absorbing dominant elements and shaping a discourse that proposed whiteness and upper-class status as the Californio's essential identity components.[9] This type of Spivakian strategic essentialist position would probably, in the author's view, allow her to fight against dislocation and dispossession. Yet, realistically, it ensured her —at best— a tolerated enemy position within the US semiosphere simply because racial difference became, in the 19th century, a visible marker of alienation. Back in the early 17th century, Miguel de Cervantes was also writing at a time when a semiosphere —Habsburg Spain— perceived it had to be reinforced as a result of the fear of the foreign Ottoman threat. It has been argued that it was in the early modern period when the concept of identity began to be fashioned, and —for Spaniards— to be non-Spanish became equated with being Muslim, Jewish or black (that is, non-white). The national subject and its Other began to be defined,

miscelánea 64 (2021): pp. 155-172 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216057

and religion, language, and ethnicity soon appeared as essential elements. A Christian/white European[10] identity became the basis for the creation of the first nation states, and to be black (non-white), Muslim or Jewish (non-Christian) was viewed as a threat.[11]

4. A Mad Californio Hidalgo

It is precisely from Ruiz de Burton's semiospheric border position that the play becomes the means to translate her socio-political experiences via the tools of humor and madness. Just as madness protects Cervantes' Don Quixote from his social condition (González 2005: 124), so this madman Don Quixote *hidalgo* allows for the creation of a collective identity that could be applied to the recently colonized Californios and that excluded the lower classes. From the very outset, through repetition and comedy, we find the *hidalgo*'s unquestioned madness established:

> CURATE. He is gone, gone, gone!
> NIECE AND HOUSEKEEPER. Where? Where?
> CURATE. Gone clean mad.
> NIECE. Gone! Where?
> CURATE. Out of his head.
> CARRASCO. And out of town.
> NIECE. Who says that he is out of his head?
> HOUSEKEEPER. Who saw him go out of town?
> CURATE. Teresa Panza, Sancho Panza's wife.
> NIECE. Teresa Panza says that my uncle is gone out of his head.
> CURATE. No, that he is gone out of town.
> NIECE. And because he is gone out of town, must he be out of his head?
> CURATE. No, not for that, but because he talks *wildly*, like a *crazy* man. (Ruiz de Burton 1876: 7-8, emphasis added)

What is interesting in this dialogue is that, by conferring a natural and primitive character to Don Quixote's language ("he talks wildly") and by spatially positioning him in the countryside ("he is gone out of town"), Don Quixote's peripheral status is highlighted right from the very first act. According to Lotman (and as has been briefly mentioned above), in the semiotic production of identity, a boundary separates the space characterized as "cultured", "civilized" and "safe" from that considered to be "primitive", "hostile" and "wild" (2001: 131-143). Therefore, the culture of Ruiz de Burton's Don Quixote —and, with it, the author's own culture too— is transformed into a culture external to the semiosphere (characterized by sanity and the normal). Hence the speed with which the characters, and their dialogue, establish the "untranslatability" of Don Quixote's

discourse and place him on the periphery, the semiospheric border, with his madness ("he talks […] like a crazy man").

In an interesting construction of the symbolism of physical spaces, it can be safely argued that the play works to emphasize how —right after leaving his house for the first time— Don Quixote abandons the semiospheric safety afforded by sanity and normality. In turn, by entering the countryside —that is, the semiospheric frontier where "madness" and the "ab-normal" abound— he begins his quest "to help the oppressed, and relieve the unfortunate" (Ruiz de Burton 1876: 15). And if at the semiospheric border, semiosis (the production of coherent meaning) is not possible —Don Quixote's madness is outside the 'normal'— in Lotman's view, change, revolution and transgression are indeed possible. Thus, in the previous dialogue, through repeated short questions which prompt misunderstandings based on linguistic constructions and spatial metaphors (the "out of his head"/"out of town"),[12] the play establishes the peripheral condition of Don Quixote's language through the sheer impossibility of translating it. Don Quixote's madness is not only stressed but it serves also as a tool to establish contact with other peripheral characters —"he talks about […] helping the *helpless*, and defending the *defenseless*, (and) protecting *widows* and *orphans*" (8, emphasis in original). Therefore, from a peripheral position, the individual identity is transformed into a collective one through the prism of shared oppression. Rather astutely, Ruiz de Burton goes even further and implicitly extends the anguish experienced by Don Quixote (that of the author herself) to that of the Californio colonized community.

Crocker argues that the anguish of Cervantes' Don Quixote "is born out of uncertainty […] and of inner conflict which is likely to occur when a complacent world-view has been shattered and no new synthesis has yet been reconstructed from the chaos" (1954: 310). This approach, which seems to profit from Raymond Williams' notions of emergent, dominant and residual elements of culture (1977: 121-126), can be similarly applied to Ruiz de Burton's 19th century world, characterized by uncertainty and chaos after the radical changes imposed by the 1848 Guadalupe-Hidalgo Treaty. But if she wanted to give her play a contemporary political dimension, why would she identify with the figure of a madman? Russell states that Cervantes exploits in artistic terms "the principle that the mentality of the psychotic includes the essential qualities of normal thinking" (1969: 313). Ruiz de Burton's Don Quixote *knows* he is mad but most importantly *wants* to be mad. As the *hidalgo*'s own words confirm: "Sancho, thou must be as crazy as myself" (Ruiz de Burton 1876: 23) and "I will be crazy […] *perfectly* crazy" (22, emphasis added). Or as Gloria Anzaldúa would put it a century later: "I am mad —but I choose this madness" (1987: 197).

The author was aware that these moments of lucidity in her Don Quixote ('a wise madman') enabled him —and for that matter her— to offer a commentary, from a comic platform, on the social and political climate free from the fear of censorship, as a madman is forgiven everything. Laughter was also viewed as having a curative function so "insanity —provided it was not too violent— was funny" (Russell 1969: 320). Nevertheless, in the 19th century the meaning of the concept of madness had changed considerably from Cervantes' day: the madman is not funny anymore and empathy (albeit limitedly) is possible. Don Quixote is to be understood, therefore, as someone who embodies the tragedy of moral idealism (Crocker 1954: 279). Ruiz de Burton is aware that the comic element can enhance the tragic; after all, Cervantes called his novel a "comic epic" (Stam 1992: 6). Thus, her Don Quixote becomes a madman because —just like Cervantes' *hidalgo*— he does not wish to accept reality. The dedication found in the play's manuscript which reads "A souvenir from Don Quixote the Author" points to Ruiz de Burton's identification not only with the *hidalgo* but also with his madness, which we understand as being both the acceptance and the rejection of reality. In Cervantes' novel, when Don Quixote —presumably[13]— regains lucidity, he accepts his defeat and dies. With this in mind, it is no surprise therefore that we can identify Ruiz de Burton with the figure of a madman who, by contrast, does not die at the end of her play.

The final three scenes depart most from Cervantes' novel. The author ends her play with Don Quixote caged inside a black carriage (in the novel, the cart episode takes place at the end of part I). It is here that the Foucauldian *langage silencieux* (as he explains it in *Madness and Civilization*) of the madman becomes apparent, for these are the only scenes where, strikingly, Ruiz de Burton's Don Quixote does not have any lines. This contrasts directly with Cervantes' book where, even though we are told that he initially travelled 'silently and patiently' in the cage, the *hidalgo* is ultimately allowed the use of language (for instance, to explain his story to the Canon of Toledo). Foucault highlighted the absence of language as a fundamental feature of the classic confinement of asylum life where the "Stranger *par excellence*" was constantly observed and silence was enforced so that "madness no longer existed except as *seen*" (2009a: 237, emphasis in original). Madness has been used in the play as a transgressive tool and Ruiz de Burton decides to enforce silence in the cage (the asylum) to stress even more the *hidalgo*'s madness.[14] Conscious of the visual possibilities particular to theatre, Ruiz de Burton now wants the audience to *see* the madman, not to listen to him. Thus, the inclusion of a muted, caged Don Quixote in her final three scenes has a visual impact on the audience; by now they have taken the side of the *hidalgo* and this draws an empathic response. But what is more remarkable here is the second alteration that Ruiz de Burton makes to Cervantes' cage episode. In this scene we are told that Cervantes' Don Quixote

"travelled seated in his cage, with his hands tied" (Cervantes 2005: 421), yet in the play the *hidalgo* is unchained. In light of this, Ruiz de Burton's inclusion of the literary trope of the cage and the silence that she chooses to enforce on him speaks directly of the madman's position of Otherness. And it is precisely her decision to present us with an unchained Don Quixote (still close to nature) that allows Ruiz de Burton to keep the *hidalgo* —and through this, the colonized Mexican American— in the transgressive state of the semiospheric border. Madness allows her to do that and, tellingly, her play ends with a fight that goes unfinished.

Thus, the resulting final cage scene becomes yet another theatrical mechanism to emphasize visually Don Quixote's despair and anxiety resulting from the experience of uncertainty and inner/outer conflict and the sense of injustice that permeates the whole play. Even though the *hidalgo* is expressly told that he "will be at liberty to depart whenever [he] please[s]" (Ruiz de Burton 1876: 62), the audience/reader will have already sensed that this might be another trick. Nevertheless, the madman's confinement in the cage shall not be read as a defeat. Nor is this an acceptance on the author's part of the newly imposed colonized subaltern position because, as we are immediately informed, this confinement is temporary only. In this respect, the *hidalgo*'s last uttered words before entering the cage are revealing. As he tells the Viceroy's page: "I'll go for a few days —only for a few days" (62). By now, the play has established the possibilities for subversion that madness and nature can offer ("This wild scenery inspires me", as Don Quixote has previously uttered). At the same time, he is aware that he, and for that matter the whole community, will need to 'learn' a new system of language, those "wild, untamable words" through which, as Foucault tells us, madness can proclaim its own meaning (2009a: 27).

And it is once again in the open countryside, at the semiospheric border, where that transgression can take place. It is worth noting as well here the repeated use of the plural personal and possessive pronouns in some of Don Quixote's final lines: "*we* can turn shepherds, and make verses and learn to play while *we* herd *our* own sheep […] *we* will change *our* names, without a care but that of *our* sheep" (Ruiz de Burton 1876: 61, emphasis added). Drawing from the experience of colonization, as symbolized by the confining cage, and using the subversive potential of madness, Ruiz de Burton rallies the whole colonized community into demanding collective action.

5. "Forget Not Who Thou Art"

Manifest Destiny, the US justification of colonial "expansion, prearranged by Heaven, over an area not clearly defined" (Merk 1995: 24), revealed itself in the second half of the 19th century. Fully aware of the ideological apparatus that

accompanied this rhetoric, Ruiz de Burton made her views clear in a letter to Vallejo in 1869: "Manifest Destiny is nothing other than a 'Manifest Yankie trick'".[15] Precisely, as an example of one of those 'Yankie tricks', the Land Act of 1851 would mark the beginning of Californios' displacement and dispossession, a practice that was allowed, as Morán González tells us, "according to racialized discourses of white supremacy" (2010: 96). Just as with her two novels, Ruiz de Burton's play seems to be strongly informed by biographical accounts; so even though the play tells us that the "lying books" (1876: 8) refer to the knight-errantry novels that cause Don Quixote's madness, the Mexican-American war and the Treaty of Guadalupe-Hidalgo (the latter unilaterally amended by the US in 1851, shortly before this play's first performance) do, perhaps inevitably, come to mind. After all, this is a play with no fewer than thirty references to lies and truth, and which is instilled with a sustained concern with the concept of honesty. In addition, the play unquestionably draws attention to the Anglo-American squatters' illegal activities by using the word *cuatreros —galeotes* in Cervantes' novel— which, as the officer informs Don Quixote, means 'thief' (16). Remarkably, and perhaps significantly, it is the only Spanish word in the entire play. From the start and all throughout, an emphasis is placed upon honesty, truth and, above all, the effects of lying. Hence, Don Quixote demands of his squire "to mind the truth always" (7), to which Sancho replies, quite cuttingly: "I shall be different from all other servants, sir; I shall not steal from you, sir, and indeed I shall be very grateful" (9). In fact, the author spent much of her life in a legal battle to recover some of her lands, including those she had inherited from her grandfather in Ensenada. Hence the pertinence of the words uttered by Don Quixote before the famous windmills scene: "Stand aside, whilst I engage them in fierce and unequal combat" (9).

Immediately after the US takeover, upper-class Californios who, as Almaguer asserts, "were neither truly 'white' in the northern European or Anglo-Saxon sense of the term, nor simply 'uncivilized' Indians" (1994: 54), experienced a loss of status. Still, the elite-class position that they enjoyed allowed them to be free from the violence directed towards the mixed or pure-blood indigenous populations (54). In all her writings Ruiz de Burton reflected a preoccupation with distancing land-owning Californios from black and indigenous populations. The sentence uttered by Don Quixote at the beginning of this adventure is worth noting: "Today I shall fight among *my peers*, Sancho, *my equals*" (1876: 10, emphasis added). This is a sentence that is not found in Cervantes' novel, and it serves to strengthen the author's semiosphere —one that was characterized by a class and racial episteme. In the 19th century the class status of upper-class Californios and Anglo-Americans was dependent on the exploitation of mestizos, subservient indigenous populations and enslaved Africans. Ruiz de Burton's play was written during a time of racial

tensions, lynching and violence in the Southwest. Through her Californio Don Quixote, the author, from a semiospheric border position and through a discourse that identifies whiteness with upper-class supremacy, fights against any external threat coming from the non-white, non-upper class Mexican semiosphere that might ultimately contaminate her own class-based and racialized community. This semiospheric frontier mechanism might initially unite the Mexican/Californio and the Anglo-American semiospheres, but it separates them in the end by making each side aware of itself, of its own specificity, and of the differences with the Other. Moreover, as Lotman avers, culture (the domain of the subject) can only maintain a dialogue with an extra-culture (the non-subject) and never with a non-culture (the non-person) (2001: 131). In light of this, before the Mexican American war the US semiosphere viewed the Mexican culture as belonging to extra-culture and some form of dialogue, or translation to a recognizable language, was possible. Yet with the US colonization of the recently acquired territories in 1848, we witness the beginning of a process of displacement of Mexican American culture to a non-culture position. And so, with no translation possible, as Lotman points out, this culture and its texts become aliens (2001: 61-73).

It was as a consequence of Anglo-American colonization that upper-class Californios began to lose the privileges that they had previously enjoyed —and this was a circumstance that Cervantes himself would also reflect through his knight. Of this change of social status manifested in Cervantes' novel, González asserts that,

> the pervasive presence of the law as context to Don Quijote's actions is sharp reminder of the knight's real status —of the gap between what he thinks that he is entitled to and that to which the changing social and political conditions have reduced him. Hidalgos were gradually losing their privileges. His madness protects him from his social condition. (2005: 123-124)

While seeking to avoid any anachronistic statements, we can argue that both Cervantes and Ruiz de Burton seem to share the same fears and anxiety about gradually losing their privileges. Throughout Ruiz de Burton's play there are numerous references to class that help the author fashion an *internal* border. As we have already seen, Lotman describes how the semiosphere is itself crossed by internal boundaries, which delineate various inner divisions within the major space. Ruiz de Burton underscores the distinction between the upper-class status of the Californios and the newcomers' lower-class condition through the numerous references in her play to "ill-breeding" (1876: 21), "low-born" (13), "marrying to her equal" (23), "the base-born" (17) and "equal in rank" (39). We also get Teresa Panza's insistence on "not marrying [her] daughter highly" as "she was born to be called Molly, and not ladyship" (23-24), and stories of princesses' mothers (i.e. Queen of Candaya) dying as a result of their daughters not marrying

"a prince equal in rank" (39). In addition, the well-known episode in Cervantes' novel about Sancho's failings as governor of Barataria Island might well help Ruiz de Burton to illustrate, in light of her other literary works, not only her belief in the premise that society essentialises one's identity but also her position against class mobility.

6. "Performing the Spirit of the Law"

Ruiz de Burton was interpellated by the mid-19th century civilization/barbarism ideological debate which informs her literary work and, just as with her two novels, she problematically shows the contemporary preoccupation with distancing land-owning Californios from black and indigenous populations. For instance, in *Who Would Have Thought It?* the author presented the Indian as a savage and dangerous to both the Anglo-Americans and the Mexicans (1995: 35, 78, 201, 269). So, even though there is the existence of a discourse in favor of including the Indians in a 'civilized' society, this is in the role of subordinated slaves/servants. The same happens in the play, where Sancho Panza comes to represent the Californio indigenous population and his uncultured condition as a servant is emphasized repeatedly. There are manifold instances where Don Quixote confers animalistic qualities on his squire, inevitably bequeathing an 'uncivilized' status to him. From the start, Don Quixote tells him: "thou art a most unmanageable ass, and I ought to beat thee to teach thee to see things in their proper light; but I rather leave it to the irresistible influence of chivalry to civilize thee, beast though thou art" (Ruiz de Burton 1876: 9). Here, the Californio *hidalgo* not only confers animalistic qualities on his squire ('ass' and 'beast'), but also denies him qualities such as honesty and gratitude on the basis of his 'servant' status —"I fear thou wilt be ungrateful: all servants are" (9). Sancho confesses to Don Quixote in return that "when asses are sad or sick they can't bray, and it is just that way with me!" (21), and proclaims that "when I was a boy I brayed to perfection" (27). Halfway through the play, the *hidalgo* reinforces this bestial view of Sancho with the following: "I prefer to be left penniless, than to have such an ungrateful beast near me. Base hearted animal but an ass, thou art, and thou wilt never have sense enough to know that thou art an ass" (28). Sancho, for his part, assumes and internalizes his barbaric status by replying "I confess, sir, that I am an ass who only wants a tail to be a complete ass, and if you put me on one, you will favor me, and I'll thank you" (28), and finally confesses to be "the biggest beast of them all" (28).

It was in the 19th century that the civilization/barbarism dichotomy (which seems to enact Lotmanian semiospheric dynamics to a great extent) emerged as a means of explaining the social, political and cultural situation in Latin America. In fact,

this play makes it clear that the servants as well as Don Quixote's enemies, the "enchanters" (the American squatters), are "barbarians" (Ruiz de Burton 1876: 31, 36). I am persuaded that the scene of the braying judges should be interpreted through the same prism. Just as in Echeverría's seminal work *El Matadero* (1871), in this scene we find explicit comparisons and references between people and animals —in this case, between the judges and an ass. So, while Ruiz de Burton takes the original Cervantine story, the dialogue she applies to the scene of the braying judges —which follows that of the *cuatreros*— has a rather contemporary flavor. In Cervantes' novel, the judges do not initially appear in person and their story is told by a man whom Don Quixote meets at the inn (part 2, chapter 25). By contrast, in Ruiz de Burton's play, at the end of the first scene of the second act, two judges enter on opposite sides of the stage without introduction and maintain a dialogue (the longest exchange not actually involving Don Quixote or Sancho). One of the judges has lost his donkey in a forest and the other volunteers to help find it. They agree to bray at opposite ends of the forest, in order to entice the animal back. Finally, the judges find the donkey dead but conclude that their braying is to be admired: "Any one would take you for an ass!" (1876: 19), one judge tells the other. Ruiz de Burton's intention is direct political satire, as the statement from one of the pair indicates: "Do we not get re-elected all the time? We are the most popular judges, let alone our braying, which goes to prove the sagacity of our people" (19). This scene (freshly created by Ruiz de Burton) clearly alludes to the judges' re-election and to the society that elects them —a commentary not found in Cervantes' novel. It is clear that she wanted to show the judges as animalistic and child-like in order to offer a satirical commentary on the judicial system. Inserting here the story of the judges, and thereby interrupting the main narrative of the noble *hidalgo*, leads the audience/reader to reflect on the sociopolitical context and become more empathetically involved. After all, at the time US law was promoting squatter lawlessness against Californio property owners. It is a message underlined by her directions as the judges depart the stage twice, leaving it empty and filled simply with the sound of braying. The resulting soundscape acts as a pause in the play's rhythm, giving the audience some room for reflection. Indeed, the proto-Brechtian technique found in this play (through some kind of incipient distancing effect) may well prompt us to regard Ruiz de Burton as an antecedent to 20th century Chicano theatre (cf. Luis Valdes' 1978 Chicano play *Zoot Suit*). Moreover, Ruiz de Burton —by using this approach— would still not be far from Cervantes' hypotext, since several passages in his *Don Quixote* have been identified by critics as following a theatrical configuration.[16]

If at first, as Foucault points out, Cervantes' Don Quixote embarks on an attempt to transform reality into a sign, the *hidalgo* progressively becomes a "negative of the Renaissance world" as similitudes become deceptive and verge upon madness

(2009b: 52-53). By repeatedly confronting *reason* with *unreason*, Ruiz de Burton's play underscores throughout the non-existent relationship between resemblance and signs while stressing at the same time the importance of identities and differences. There is a conscious attempt to prove that reality is controlled by language, which we find explored effectively in the judges' scene with its questioning of shared assumptions about reality. In this scene it is worth noting the following utterances from both judges: "a real donkey's bray"; "a real ass"; "two judges or two real asses"; "mimic braying might be taken for real" and "anyone would take you for an ass!" (Ruiz de Burton 1876: 18-19). The confusion presented centres on the judges not being able to differentiate between real and 'mimic braying' to the extent that the 'mimic braying' is classified as real —"I repeated my braying and the ass repeated his" (18)— and with this the author is able to challenge the colonizers' hegemonic discourse and create an epistemological shift. Likewise, by making use of a dialogue between two representatives of the judicial system, the scene ultimately signals the Foucauldian understanding of knowledge as a construction under conditions of power. It is worth noting additionally that in the third scene Ruiz de Burton uses Sancho's short tenure as governor of Barataria to mock the judicial system. Don Quixote starts by saying "forget not who thou art" and continues with the following: "Thou wilt be called to administer justice. *Remember how very few judges are just.* They rather do an injustice than be thought ignorant of the law, as if their duty were not to execute the *spirit of the law*" (37, emphasis in original). Interestingly, Ruiz de Burton decides to emphasize "Remember how very few judges are just" and "the spirit of the law" —a comment that we do not find in Cervantes' novel. Clearly a "consciousness of subalternity" —defined by Sánchez and Pita as an "awareness of having been conquered and displaced" (2001: 271)— informs Ruiz de Burton's play. In the same way that Cervantes included several tales external to his novel's main story to allow for some literary criticism, so Ruiz de Burton in her theatrical adaptation made use of tales which acted as implied references to the US legal and political system. The moralizing tone that the writer confers on Don Quixote serves to invoke from a semiospheric border position a didactic and 'bilingual' dimension, illustrating for us the 19th century Mexican American experience of injustice. Ruiz de Burton identifies with her Don Quixote, a cathartic character, who sees himself impotent and mistreated.

By the time Ruiz de Burton returned to California in 1870, American colonists had already invaded most of the land. In Scene VII —with Don Quixote's speech to the villagers who confront each other when the braying judges' joke goes too far— the author makes her position clear: "no single individual can insult the whole community, and whole towns can not [sic] take arms for trifles. It should be to defend principles or violated rights" (1876: 27). It should be noted, nevertheless,

that no-one defended the land rights of the author and we should not be surprised by the following statement from her Don Quixote: "the property of the enemies, I shall conquer in fair fight" (6). Like the protagonist in her second novel, *The Squatter and the Don*, Ruiz de Burton never recovered —nor 'redressed'— these lands and died alone in Chicago in 1895 while fighting for their return. One could easily infer that Sancho's words in the scene at the inn about his wife being robbed by the innkeeper are a nod to Burton's own suffering: "Don't rob a poor innocent woman and her innocent children. Help! Help!" (14).

7. Conclusion

It is true that, by identifying with the noble *hidalgo*, Ruiz de Burton wrote from a position of presumed superiority —as "a knight is not a common man" (1876: 9)— but what is also clear is that her *Don Quixote* is her first attempt at articulating and denouncing on the stage —through the tool of madness and from the border of her own 'maddened' Lotmanian semiosphere— her new subaltern status. Unfortunately, just as initially happened with her two novels, her play has not received enough attention from critics because she problematically negotiated with the colonizers' discourse and tried to conform to the social hierarchies of the emerging 19th century US nation. The writer was against the rhetoric of Manifest Destiny and yet she created in this play a racialized and hierarchically class-based community on the stage, articulating, as it were, the "Yankee trick" —a rhetoric of dominance based on, first, the establishment of a semiospheric (new) boundary and, second, the 19th century civilization/barbarism discourse. Hers is a play distorted by a possessive investment in a fixed social-class stratification. She showed a consciousness of subalternity in all her literary work but we would not be doing Ruiz de Burton any justice if, as Aranda says, we expected to find "a Gloria Anzaldúa of the borderlands in 19th century clothes" (1998: 555). Still, like Anzaldúa, she could see how "the clash of cultures makes us crazy constantly" (1987: 81).

As Crocker tells us, Cervantes' Don Quixote dies as a consequence of the triumph of pessimism; that is, the acceptance of reality, and his death logically follows *anagnorisis* (1954: 301). Sancho Panza pleads with him near the novel's end not to die —"because the greatest madness a man can commit in this life is to let himself die" (2005: 884)— but these words are in vain. By contrast, Ruiz de Burton's Don Quixote's first and final defeat at the hands of the Knight of the White Moon —the *peripetea*— does not lead to the character's complete destruction. The play ends instead on an ambiguous note. We see a caged Don Quixote who has been tricked and conquered by jokesters who claim aristocratic ancestry. Just before the curtain falls, the stage directions tell us that 'a bell tolls'

—that literary motif signifying impending tragedy or death. Immediately afterwards, though, the lighting on the stage switches from red to white, and help arrives: the Knight of the White Moon appears on the stage and, to our surprise, starts fighting the red imps who had helped imprison Don Quixote. With that, the curtain falls. Conscious of her new subaltern status —that of a conquered Californio *hidalgo*— Ruiz de Burton is still refusing to see the windmills and has stubbornly decided to fight on against the Colossus of the North or, as her Don Quixote would put it, "the incarnate devils" (1876: 5).

Notes

1. "Nosotros nacimos para hacer algo más que simplemente vivir [...] para el bien de nuestra patria o para cualquier otra obra gloriosa, o descabellada [...] esa es nuestra misión sobre la tierra" (Sánchez and Pita 2001: 75).

2. The scarce criticism produced on this play —to be specific, Rosaura Sánchez and Beatrice Pita's brief introduction (2001), Trujillo Muñoz's short reference to the play (2006: 21) and the only study which focuses solely on the play, Montes' book chapter (2004)— contrasts sharply with the extensive research done on Ruiz de Burton's two novels.

3. The term 'Californios' refers to the Hispanic people native to California.

4. Whereas there have been many readings of Ruiz de Burton's use of the subaltern as compromised by her own class and race politics, these have centred around her two novels and not her only play.

5. Dale Shuger identifies three different approaches to the study of madness in Cervantes' *Don Quixote*: a first group of scholars who do not focus on Don Quixote's madness but rather read it as a "starting point that permits parody"; a second who focus on Don Quixote's psychology and medical theories; and a third who see madness as central to the novel and a mechanism "to reveal and criticise social dynamics" (2012: 4).

6. Ruiz de Burton made use of both Cervantes' novel in Spanish, including her own direct translations, and of existing translations which she modified for her play. It seems that she was not necessarily interested in being exhaustive or in respecting textual chronology all the time. Indeed, the two most pertinent scenes are precisely those that come fresh from Ruiz de Burton's imagination, namely the judges' scene and the last scene in the play where Don Quixote, instead of dying, becomes engaged in a fight (no other nineteenth-century adaptation ends in such a way).

7. Of course, Lotman's description of the boundary and its role in the semiosphere is considerably more complex than this brief explanation may suggest. Thus, Lotman writes: "The notion of the boundary separating the internal space of the semiosphere from the external is just a rough primary distinction. In fact, the entire space of the semiosphere is transacted by boundaries of different levels, boundaries of different languages and even of texts, and the internal space of each of these sub-semiospheres has its own semiotic 'I'" (2001: 138; see also Lotman 1996: 21-42).

8. In addition, when classifying external cultures in order to accept them into the semiosphere, the untranslatable ones are, as Lotman further argues, the absolute outsiders (1996: 61-73).

9. At Pratt's "contact zone" intercultural conflict, struggle, change and cultural transformation produce processes of "transculturation" (1992: 373). Lotman's

semiospheric border allows for the creation of a culture "external" to the semiosphere enabling us to better understand the author's in-between ambiguous position.

10. Interestingly, the first occurrences of '*Europa*/Europe' and '*europeo*/European', in Spanish and English, according to the *Corpus Diacrónico del Español* and the *Oxford English Dictionary*, date from the mid-sixteenth to early seventeenth centuries.

11. On the relevance of ethnicity (and gender) in Spanish early modern writing, see the seminal *Gender, Identity, and Representation in Spain's Golden Age Drama*, by Anita K. Stoll and Dawn L. Smith (2000). See also Davies (2000). On the centrality of issues of racialism in Golden Age Spain, see Sáez (2019).

12. Considering that she was bilingual, Ruiz de Burton was probably well aware of how the spatial metaphors ('out of…'/'out of…') also worked in Spanish ('perdido el juicio'/'fuera de sí', 'perdido el rumbo'/'fuera del pueblo').

13. Foucault questions if Don Quixote's sudden awareness of his madness by the end of the novel does not in fact mean that "a new madness has come out of his head" (2009a: 28).

14. Foucault explains how in the nineteenth century confinement practices changed and the mad were —for the first time— kept unchained in the asylum: "The ideal was an asylum where unreason would be entirely contained and offered as a spectacle […] an asylum restored to its truth as a cage" (2009a: 196).

15. "El Manifest Destiny no es otra cosa que 'Manifest Yankie trick'" (Sánchez and Pita 2001: 280-281).

16. As is well known, Cervantes' primary aim was to make a name for himself as a playwright (Lope was his model), which he never achieved. For a well-informed and detailed biography of Cervantes, see Canavaggio (2015).

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Received 17/02/2021
Accepted 12/07/2021

Reviews

TEACHING AND RESEARCHING ENGLISH FOR SPECIFIC PURPOSES

Elżbieta D. Lesiak-Bielawska
Krakow: Księgarnia Akademicka, 2018

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The book under review attempts to provide the reader with an overview of new historical research that has been done in recent decades on the practice of teaching English for specific purposes (ESP) both in Europe, with special reference to Poland, and around the world. It also discusses good research practice in Language for specific purposes (LSP), since the author considers many areas of learning experience within the scope of both LSP and ESP such as approach practices, teaching competence, content and language syllabus, materials and curriculum, needs analysis, assessment and evaluation, along with technology implementation. In this sense, the line of the book's inquiry features a wide array of topics existing within the area of ESP pedagogy.

Instruction in ESP is argued to have made significant headway since it has incorporated many instructional processes encompassing needs and language analysis, teaching materials and research methods the same as those found in general language teacher education. The author highlights the demanding skills expected from ESP teachers who need to learn to advance their careers and test new tactics and strategies in their daily practice. Therefore, this book can raise awareness among ESP or LSP instructors and practitioners about the importance of keeping updated, since ESP reading can help them gain a deeper knowledge of their own field of investigation. The same is argued to hold for LSP. However, one may argue that in comparison to general language teacher education, LSP teacher education has received much less attention (Nazari 2020).

Chapter 1 explains how ESP teaching has evolved in different stages and how countries have been incorporating different approaches over the last four decades. In particular, the chapter discusses the impact of ESP teaching in Western, Central and Eastern Europe, with a focus on Poland's educational context. The topic of ESP methodology is also well addressed based on recent developments in the United States, Asia and Australia. In all these countries, ESP has been gaining ground over the more traditional teaching of General-Purpose English (GPE). Moreover, ESP courses are argued to provide a solution to global mobility for adult learners who need to learn English for their professions although in many cases they are only beginners in their study of the English language.

Following one of the main claims discussed in Chapter 1, a major obstacle to using authentic and communicative materials lies in learners' low level of English language skills. The study of isolated lexico-grammatical items common in the 1960s could also hinder learners from focusing on the target situation through a rigorous analysis of its linguistic features in terms of its communicative purpose. This issue led to the 'needs-analysis' approach that was firmly established in the 1970s. The main reason for the development of effective communicative approaches was to acquire a desirable communicative competence that could be extended to specific professional or academic settings. Clearly, the use of different genres in the classroom could also favor the acquisition of specialized ESP discourses as part of students' professional training. By highlighting the so-called Content-Based Teaching developed in Canada and the USA in those years and later, the chapter also reinforces the importance of learning professional or academic content through an additional or second language. This was indeed the reason for the dual program of language and content in the European context which resulted in the Content and Language Integrated Learning Approach (CLIL) in the 1990s. Rather than focusing on grammar, the term content referred to the use of subject matter —topics based on student interests or needs— as a vehicle for second/foreign language learning/teaching in a formal setting.

Referring to other relevant literature, the difference between CLIL and LSP is also discussed (Coyle et al. 2010; Dalton-Puffer 2011). According to the author, while "CLIL clearly states that content-learning objectives are equally or even more important than language-learning objectives, [...] in LSP, which is language-led, language-learning objectives are of primary importance" (38). Nowadays, CLIL is implemented in state schools in the EU with the aim of improving existing deficiencies in the formal learning of foreign languages (FL) with no detrimental cost to content learning (Bruton 2013). The remaining sections of Chapter 1

stress the fact that the evolution of the field has resulted in new employment opportunities, as well as being helpful for the migration of different groups, which may include the less privileged, who require more supportive FL instruction.

Chapter 2 serves to illustrate the various competences claimed to be indispensable but not exclusive to ESP teachers:

> Although ESP teaching tends to be specifically determined by concrete needs of target learners, […] essential similarities can be observed between ESP and EGP instruction [since] both of them aim at meeting learners' needs and preparing them for communication with foreign language users in different contexts. (57)

Likewise, teaching methods are argued to be similar in most common approaches: the activity-oriented approach (action to be taken by the learners), the skill-oriented approach (reading, writing, listening, speaking), the genre-oriented approach (discourse analysis), the task-oriented approach and the single-practitioner approach. However, the emphasis on mastering discipline-specific knowledge can result in a clear improvement in ESP teachers' practice and, therefore, materials selection is an area of great concern. In this respect, collaboration between the ESP units and other departments may be part of the solution, as illustrated by many multi-disciplinary activities found in the countries that implement such a collaborative approach. In particular, the interactive nature of this approach can engage students in active processing of information resulting in greater retention of subject matter, as also claimed in McCafferty et al. (2006). In addition, designing and implementing successful ICT can also facilitate ESP instruction since it is the pivot on which the success of distance educational programs revolves today.

The focus on student needs is the main topic of Chapter 3. Hyland's (2006) main questions of what and how to teach in course development are specifically addressed, as well as his definition of the concept of needs:

> *Needs* is actually an umbrella term that embraces many aspects, incorporating learners' goals and backgrounds, their language proficiencies, their reasons for taking the course, their teaching and learning preferences, and the situations they will need to communicate in. Needs can involve what learners know, don't know or want to know, and can be collected and analysed in a variety of ways. (73-74)

The historical research provided in this chapter also shows how the concept of student needs is catered for by many ESP approaches. Furthermore, language theories also determine how to deal with needs analysis (NA). For example, considering content-based teaching, researchers seem to adopt a scaffolding approach to both reading and writing instruction. As for obtaining information from students, there are different sources of information and techniques of data elicitation that are nowadays available in the ESP classroom. Although most NA

data is expected to be found in the use of questionnaires or interviews in most experimental methods, there are other less experimental contexts where data can be collected, from observation to documentation samples. Moreover, drawing on Swales's (1990) seminal work on genre analysis, Bhatia's (1993) research provides a practical methodological procedure for integrating text analysis with social context analysis. Finally, corpus analysis techniques in more recent studies are claimed to serve to identify a given language variety or type of text. Yet, irrespective of the research method employed, needs analysis is claimed to be a crucial stage of every ESP course. In a nutshell, teachers will find a series of measures that they should bear in mind in order to contribute to meeting student needs and better performance by paying attention to different styles of learning.

The remaining chapters of the book focus on ESP curriculum and syllabus development (Chapter 4), course materials and their evaluation (Chapter 5) with an emphasis on those assessment activities that best suit each course syllabus (Chapter 6). Although many ESP teachers do not seem to employ a single textbook, using one might help those instructors who have less experience.

Certainly, the guidelines provided in these chapters could facilitate not only novice teachers' practices but also help students who can get ahead with the textbook materials at home, more independently, and discover or make headway by themselves once they are finished with each textbook unit. However, tailoring instruction to meet individual needs is not discussed in detail since differentiation is assumed to be more commonly found with younger learners. In brief, university teachers eager to learn from flexible approaches to teaching English for specific purposes at university can find a broad range of suggested tasks.

As discussed in Chapter 6, facilitating group work is an excellent strategy for fostering participation in the ESP classroom. Furthermore, regular assessment and feedback allows teachers to adapt their teaching methods to their students' needs and learning conditions. For instructors, however, one might argue that it is not only crucial to select the textbook that best suits their students' educational background, but also the one which takes into account diversity end ethnicity. In addition, they need to consider the fact that in a general classroom, the study materials should also target students with learning difficulties. If we need to adapt the material to too many students, it would be better to search for supplementary resources. Students coming from abroad also need to be reevaluated and integrated into their new educational environment.

Furthermore, study materials should comply with the concept of authenticity. An ESL lesson is expected to exhibit language taken from real life. Quoting Freda Mishan, Lesiak-Bielawska bases the "authenticity centered" approach on "the use

of authentic texts for language learning and the preserving of this authenticity throughout the procedures in which they are implicated" (129-130). However, this does not mean that one needs to do without classical methodologies. Note that today many ESP practitioners have been able to tackle the concept of 'authenticity' in their classrooms, for example, using computer-assisted language learning (CALL) and other learning technologies to foster the students' literacy in traditional scientific disciplines.

On the other hand, concerns about public misinformation ranging from politics to science are growing nowadays and there is a need for more systematic analyses of science communication in new media environments. Hence, it is not all about authentic materials but also well-informed sources for the study materials used in the ESP classroom. Once ESP instructors have selected appropriate Internet resources, they can better adjust and design their syllabi because they can share their evaluations and compare them with other trainers all around the world.

In fact, Chapter 7 addresses the question of how to incorporate technology in today's ESP instruction: "Technology has not only expanded ESP teachers' ability to design new materials and share them with other Internet users, it has also given rise to new forms of multimodal discourse combining texts, podcasts, images or video" (173). The chapter strongly argues in favor of virtual environments "to recreate real-life situations" (174) and provides the reader with useful links with detailed instructions. In addition, online ESP courses in a distance or blended learning framework are also argued to be well-suited to ESP teaching. Some illustrative references of best practices are mentioned to illustrate several cases of successful online methodologies specially applied to different language training courses.

In sum, the book is highly recommended for teacher trainers and trainees since it provides useful information on the task of developing a creative classroom syllabus following clear guidelines, although teachers need to develop their own tailor-made materials to meet their classroom targets (ESP, EAP, LSP). To demarcate effective and real teaching goals for their projects, it is suggested that instructors should thoroughly examine their teaching resources to address the specific expectations and contents relating to the subjects taught in English as a second or foreign language. By examining different approaches, they will also have a broader perspective concerning the teaching purposes of their classroom syllabus. Moreover, they will be aware of the opportunities that related methodologies offer for their students to prove their ability to express themselves in domestic and daily interaction, dealing with a wide variety of topics. Readers can also feel motivated to scrutinize inspiring academic books like the one reviewed here.

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miscelánea 64 (2021): pp. 175-180 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216058

INTERCULTURAL PERSPECTIVES ON RESEARCH WRITING

Pilar Mur-Dueñas and Jolanta Šinkūnienė, eds.
Amsterdam/Philadelphia: John Benjamins, 2018

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We live in an interconnected globalized world in which English plays a major role as a hegemonic language of communication. Consequently, English has also become the dominant language in international academic publications (Hamel 2007; Pérez-Llantada 2012). The most prestigious international journals and research metrics prioritize its use, which increases the pressure on scientists around the world to publish their research in English. Within the framework of Intercultural Rhetoric (Connor 2011), this volume offers a wide range of cross-cultural corpus text analyses of different languages (Czech, Lithuanian, Spanish, French, Italian, Chinese, and Malaysian) and disciplines (Linguistics, Anthropology, Astrophysics, Engineering, Applied Linguistics, Education, Sociology, Computer Science, Economics, etc.). The book provides empirical data of lexico-grammatical features, rhetorical devices and discursive conventions (citations, move structures, personal pronouns, shell nouns, reformulation markers, metadiscourse features, evaluative language, and the anticipatory *it* pattern) in contrastive studies that analyze L1, English L1, and English L2 texts in two of the genres —the research article (RA) and the abstract— most widely used to disseminate scientific knowledge in the disciplinary fields.

In many of the chapters in this collection, the reader can observe how the L1 influences academic writing in English and the many challenges met by scholars when publishing their research in English as a Lingua Franca (ELF). Accordingly,

this volume reveals the unequal opportunities for non-native scholars trying to publish their research in English while concurrently supporting the idea of regarding non-Anglophone scholars as legitimate users of ELF. Given the growing amount of research published in English by multilingual scholars from minority linguacultural backgrounds, the different perspectives that these authors bring to their fields can only be seen as positive contributions that enrich scientific knowledge from different intercultural perspectives (e.g. Sánchez-Jiménez 2020). Moreover, the fact that academic communication takes place largely among non-native scholars using English as a Lingua Franca (Mauranen et al. 2010) begs the question of whether there is a need to assimilate to academic rhetorical styles and discursive conventions often decided by native writers of the language. In this regard, the authors of the studies included in this book —all of them non-native speakers of English— affirm through their studies how ELF is shaped by its global users in academia.

The book includes thirteen chapters edited and introduced by Pilar Mur-Dueñas and Jolanta Šinkūnienė, accompanied by a preface and an afterword written by two of the most respected experts in the field, Ken Hyland and Ulla Connor. Hyland offers relevant data supporting the importance of publishing in English for an international audience as well as a thorough rationale of why journals' scientific committees and reviewers should not necessarily stick to the rhetorical conventions and norms institutionalized by native speakers of English but accept with flexibility the research production of non-Anglophone scholars from different L1 backgrounds who provide a wider perspective and a better understanding of this universal language. Connor defines how this contribution is framed within the discipline of Intercultural Rhetoric.

The chapters are divided into three thematic sections, centered on the varied perspectives of intercultural variation in written academic English. The first part is entitled "Three-Fold Intercultural Analysis: Comparing National, L1 English and L2 English Academic Texts", which contains three chapters on contrasting L1, L1 English, and L2 English academic texts. The next four chapters are grouped under the title "Two-Fold Intercultural Analysis", in which L2 and L1 academic texts are compared. The last six chapters conclude the book by exploring ELF academic texts under the title "Intercultural Analysis on the Move".

In Chapter 1, Olga Dontcheva-Navrátilová analyzes the variation in the use of citation in Linguistics research articles written in L1 English, Czech, and L2 (Czech) English. She contrasts the rhetorical functions of citation produced in L1 and L2 research with the goal of discovering and describing how these samples of intertextuality contribute to facilitating a persuasive dialogue with the reader. The author concludes that the rhetorical choices of non-Anglophone scholars may

affect the persuasive force of their texts when they write for their native academic communities with dominant Anglophone conventions.

Still within the Linguistics discipline, the second chapter written by Jūratė Ruzaitė and Rūta Petrauskaitė focuses on the internationalization of research works and acknowledges the discursive challenges non-native English speakers face when preparing research publications. In this chapter, the authors study the academic conventions used in articles published in Lithuania as compared to others published in a well-established international journal. To this end, they analyze and contrast the overall structure of the journals and the research articles selected for the study. The authors find academic practices in the two journals that differ across cultures and publishing houses.

In Chapter 3, Jolanta Šinkūnienė explores the use of personal pronouns in relation to the writer's disciplinary and cultural background in Linguistics research articles written by Lithuanian scholars in English and Lithuanian, and by British English speakers in their native tongue. She tackles the use of *I* and *we* because of the relevance of these two pronouns to express the author's stance. The ultimate goal of this research is to better understand and dig deeper into the different academic identities based on the writer's cultural background. An interesting finding of this research is that when a Lithuanian scholar writes in L2 English, he/she employs similar rhetorical patterns (a more explicit author's stance expression) to those used by the Anglo-American researcher, which are commonly different from those used in their L1.

Geneviève Bordet analyzes a corpus of 400 PhD abstracts written in English by Anglophone and Francophone native scholars in different disciplines (Anthropology and Astrophysics). The chapter compares a selection of shell nouns determined by *this*, which contribute to building credibility based on linguistic choices in order to persuade the audience of the importance of the research described in the abstract. The results show the problems Francophone writers encounter to achieve a more cohesive and persuasive tone in their arguments when they write in English compared to native speakers of this language.

With the pedagogical goal of offering L2 scholars from Science and Engineering fields new tools to elaborate efficient and persuasive research abstracts, Maryam Mehrjooseresht and Ummul K. Ahmad's contribution focuses on the use of evaluation in thesis abstracts. The analysis of authors' attitudes in this genre brings new insights into the different ways in which novice Malaysian scholars use evaluative language when writing in English to make their research claims and assessments in relation to the content in eleven different disciplines, although certain uniformity was observed in both fields.

Xinren Chen uses the CARS model in Chapter 6 to examine a large corpus of research articles published in English by Chinese researchers over the course of

twenty years in a diachronic study (1996-2006) in the field of Applied Linguistics. English discourse conventions have influenced and modified the Chinese English-language writers' academic style over the years. The most visible change —promoted by journals— occurring in this period is that researchers are determined to establish a niche and create research spaces in the RA to convince readers of their role as innovative researchers in their scientific community. This is a departure from certain cultural conventions on how texts are organized in Chinese, by adopting Anglophone rhetorical conventions and constructing a new identity directed towards a global audience.

Renata Povolná's chapter centers on an analysis of the textual organization of conference abstracts written in English by native scholars and non-Anglophone researchers from different countries where Slavonic languages are spoken. This research reveals intercultural variations in the moves that make up the abstract by scholars from different language backgrounds. Differences and similarities in the global structure and other linguistic features of conference abstracts are described exhaustively in the results section.

Rosa Lorés-Sanz contrasts the rhetorical structure of Sociology research article abstracts written in English as L1, in English as a Lingua Franca, and English abstracts translated from Spanish. This study has important implications for non-native speakers of English who wish to publish in English in order to have their research internationally disseminated. In the concluding remarks of her chapter, the author states that there has been a surge in the number of non-Anglophone speakers in the discipline of Sociology in recent years. This factor has paved the way for a more globalized scientific community, thereby integrating a more diverse set of rhetorical conventions in research articles.

One of the various contributions on authorial presence and its implications for the writer's identity in academic texts is that by Jingjing Wang and Feng (Kevin) Jiang in Chapter 9. They examine the use of hedges, boosters, and self-mentions written in English by Chinese PhD students and Anglophone expert writers across four science disciplines as the primary rhetorical means of epistemic positioning. The study reveals that the first group uses the stance markers more frequently, making their presence more explicit in texts while persuading readers of their claims when making epistemic judgements. The chapter explores not only expertise, but also the cultural influence on stance-making practice.

Marina Bondi and Carlotta Borelli's work is the first of the chapters in this section that uses the SciEFL corpus (compiled at the University of Helsinki, this comprises 150 unedited research papers written by L2 English users from many different disciplines and fields) to establish intercultural comparisons with other corpora. In this case, the authors contrast a small subcorpus of SciELF collected from articles

in the field of Economics with research articles published in different Business and Economics journals. The researchers investigate the use of intertextuality and reflexivity features in these texts. The main differences found among the various metadiscursive devices analyzed in the study are the use of a generally more explicit authorial voice in the published articles and specifically a more frequent use of the resources that express intertextuality and reflexivity (deictic personal self-mentions, deictic and conjunctive cohesion, and epistemic markers of authorial presence). The results indicate that the Anglophone writing conventions as well as the corrections by the reviewers of the journal influence the constant use of metadiscursive features aimed to highlight the author's presence in the text.

In Chapter 11, Silvia Murillo explores the similarities and differences in the reformulation markers found in two corpora —the first is the abovementioned SciELF corpus and the other is the L1 English part of SERAC, a comparable corpus compiled by the research group InterLAE (University of Zaragoza, Spain). The analysis of the markers used to introduce reformulations reveals the tendency towards simplification in the unpublished ELF research articles in the types of reformulation markers used and the functions performed (explanation and specification). As the author states, the results imply, in a broader view, that the use of English as an international language may be contributing to a gradual remodeling of this language.

The expression of evaluation is a fundamental aspect of the rhetoric in research writing, which defines the maturity of a scholar who directly gives his/her opinions and his/her personal attitude towards the sources. Through this feature, writers promote their work by highlighting their findings and persuading their readers of the value of their research. In chapter 12, Enrique Lafuente-Millán investigates the type of evaluation used across L1 and L2 English RA introductions in the Social Sciences checking the writers' use of evaluation against the CARS rhetorical structure, in an attempt to connect evaluation to its rhetorical context. The study finds intercultural differences in the use of evaluation, revealing that introductions produced by ELF writers do not comply with the CARS structure. The study shows that while texts written by Anglophone scholars seem to have a more promotional nature, non-native writers tend to avoid evaluative acts which may entail greater interpersonal risk. This implies that non-Anglophone speakers of English face significant challenges when they try to establish the importance of their own research.

In Chapter 13, Pilar Mur-Dueñas explores the function of anticipatory *it* patterns in expressing the interpersonal nature of RAs written by non-native and native writers of various disciplines. Overall, this lexico-grammatical structure is more frequently used in the SciEFL corpus than in the abovementioned SERAC,

establishing a clear contrast between the Anglophone scholars and those authors from different linguacultural backgrounds. This is also confirmed by the analysis of the three interpersonal functions of the feature, in which Pilar Mur-Dueñas found differences between the two corpora.

Overall, the chapters present extensive intercultural research from various fields and linguacultural backgrounds, which will allow readers to better understand the rhetorical style and discursive conventions of academic texts written in English as a Lingua Franca. This will be extremely useful for students, scholars, and teachers of English as an Additional Language and English for Academic Purposes, who will benefit from the multiple intercultural perspectives of contrastive analyses. Finally, I believe this volume will inspire and foster acceptance of more diverse rhetorical styles, discursive conventions, and intercultural insights in ELF research in academia.

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LA LITERATURA GÓTICA LLEGA AL NUEVO SUR: INFLUENCIA Y REFORMULACIÓN DEL GÓTICO EN LA OBRA DE FLANNERY O'CONNOR

José Manuel Correoso Rodenas
Madrid: Fundación Universitaria Española, 2020

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La Fundación Universitaria Española se ha dedicado durante estos últimos años a difundir investigaciones en el ámbito de las Humanidades para dar a conocer textos que han aportado resultados relevantes y de gran calado crítico. Dicha iniciativa ha dado lugar a la colección "Tesis Doctorales 'Cum Laude'", de la que forma parte el volumen que aquí se reseña. Ya desde un somero análisis del texto se entiende con claridad el motivo por el que ha merecido incorporarse a este grupo de publicaciones. La estructura de los capítulos y las argumentaciones iniciales que introducen cada apartado son sólidas y exponen de manera efectiva los temas que se abordan en el trabajo. La subdivisión en numerosos epígrafes y subepígrafes es de ayuda para introducirse en la temática, sin que dicha distribución cause confusión a la hora de entender cabalmente el contenido de los capítulos que componen el ensayo.

El contenido de la obra va de lo general a lo particular, esto es, ofrece visiones generales y valoraciones globales en torno a la literatura gótica —y la literatura gótica estadounidense— para finalizar con un análisis pormenorizado de los textos de Flannery O'Connor. Así, tras una primera parte en la que, como suele ser preceptivo en toda tesis doctoral, se expone el marco teórico, la segunda parte se adentra en una exploración de la literatura gótica, su génesis y evolución, así como su recepción y adaptación en Estados Unidos. En esos capítulos, Correoso Rodenas

valora la aportación de algunos de los autores que de manera más decisiva contribuyen al asentamiento del canon de lo gótico, así como de los autores que tendrán una innegable influencia en O'Connor, como se desprende de la tercera parte del volumen.

Esta última parte comienza con el que es quizá uno de los capítulos más valiosos de todo el libro, aquel que explora las opiniones de Flannery O'Connor sobre la literatura, en general, y sobre los conceptos relacionados con la literatura gótica, en particular. Por último, el estudio se completa con un detallado examen de las características góticas de los relatos y las novelas de la autora de Georgia, siendo esta la parte más trascendente de toda la publicación.

En cuanto a las investigaciones que han precedido a la tesis de Correoso Rodenas en torno a la autora, aunque el estudio de la obra y la trayectoria de Flannery O'Connor como autora perteneciente al gótico sureño ha gozado de un amplio desarrollo en las últimas décadas, cabe destacar el hecho de que con anterioridad su inclusión en la nómina de autores góticos (sin el apellido de sureños) fue más problemática. No obstante, es posible encontrar algunos ejemplos relevantes. El primero de ellos es el de Irving Malin, quien en 1962 publicó su ya clásico *New American Gothic*. Desde entonces han sido escasos los estudios dedicados a lo gótico en la obra de Flannery O'Connor.

A este respecto, las contribuciones más interesantes son las que constituyen la obra del crítico Ronald Schleifer. En 1982 y 1993, Schleifer publicó una serie de ensayos que exploraban una faceta de la obra de O'Connor poco vista hasta esa fecha: el hecho de que buena parte de la narrativa de la autora de Milledgeville puede clasificarse como gótico rural. En España, quizá habría que añadir la tesis doctoral de María Isabel Montero y Gamíndez (1984) que, aunque no trata directamente de lo gótico, sí que se acerca tangencialmente a algunos de los conceptos clave que constituyen el imaginario más oscuro de O'Connor.

Con todo lo dicho arriba, el libro de Correoso Rodenas se puede entender como una revaluación de las tradiciones previas que acaban convergiendo en O'Connor. Si los autores mencionados presentan enfoques teóricos, Correoso Rodenas se aproxima a la obra de O'Connor desde un punto de vista más tangible y expone cómo esos constructos góticos se materializan a través de la influencia y la reformulación. Su estudio, que aborda la práctica totalidad del corpus de Flannery O'Connor, tanto sus relatos y novelas como sus ensayos, cartas, reseñas y diarios, tiene como objetivo principal proporcionar una visión de conjunto, relacionando la ficción de O'Connor con sus reflexiones en torno a la literatura y a lo que configura una obra literaria propiamente dicha. No es casual, pues, que Correoso Rodenas mencione dos trabajos clave de la autora: *Mystery and Manners* y *The Habit of Being* (22).

La escritora georgiana era consciente de aquel legado gótico que habían dejado los creadores de novelas y relatos góticos arquetípicos, tales como Walpole, Lewis o Poe, cuyas plumas retrataron fehacientemente el lado tenebroso de la sociedad en la que vivían. O'Connor, pues, no es una autora confinada en un plano literario aislado, sino que más bien constituye "un eslabón en la cadena formada por todos ellos [los autores góticos]" (15). De ahí, el valor de la esmerada labor que Correoso Rodenas lleva a cabo comparando obras relevantes, que recogen en mayor o menor grado la influencia del gótico europeo y representan las manifestaciones góticas más 'genuinas' del contexto norteamericano. Además de hacer hincapié en la importancia crucial del denominado American Renaissance, Correoso Rodenas se detiene a examinar la combinación de los elementos que aportan la primera y la segunda generación respectivamente. Estas generaciones representan los dos estadios principales en la evolución de la literatura gótica, desde su 'concepción' en 1764 hasta 1820 y a partir de 1820 respectivamente. Como el análisis de Correoso Rodenas plantea, Flannery O'Connor, al menos en la vertiente gótica de su producción literaria, se vio influida por autores de ambas generaciones, aunque quizá muestra una especial predilección por los de la segunda.

Esto no es de extrañar, pues fue en este segundo momento de evolución del gótico cuando el género terminó de germinar en Estados Unidos. Asimismo, algunos de los autores que O'Connor menciona, como Nathaniel Hawthorne o Edgar Allan Poe, escribieron durante este segundo estadio. A pesar del extenso período de tiempo que separa a Flannery O'Connor de los últimos autores decimonónicos que se citan, Correoso Rodenas ha decidido no ampliar la lista (aunque nombres como Henry James podrían haberse incluido), debido al objetivo principal de su tesis: valorar y analizar la influencia de la literatura gótica más clásica.

El ensayista aporta una aproximación original a los temas abordados al ir tejiendo en su análisis una red de relaciones semánticas y temáticas entre los relatos. Esta metodología consiste en ir enhebrando el hilo argumental central del ensayo con cada texto en el corpus de O'Connor en el que Correoso Rodenas detecta aspectos góticos. Asimismo, dicha aproximación sirve para dar cabida a más observaciones acerca de otros aspectos de igual relevancia que articulan la escritura de O'Connor, tales como los fenómenos sobrenaturales vinculados con el cristianismo, las referencias bíblicas, el entorno cultural y social, etc. Todo ello complementa el análisis de Correoso Rodenas y realza tanto la originalidad de su planteamiento como el hecho de que ofrezca un estudio novedoso. En efecto, el autor se aleja de la crítica tradicional, que con frecuencia ha dejado al margen la importancia de la influencia de lo gótico en las páginas flannerianas, e insiste en el carácter gótico de las manifestaciones literarias de O'Connor, sosteniendo la inadecuación de una perspectiva unilateral y restringida. Sobre todo, el lector se percata de que

previamente sí hubo trabajos que localizaran aspectos de lo gótico en las creaciones de O'Connor, pero que ninguno de ellos convirtió en contenido medular de sus estudios la estética gótica en la obra flanneriana.

Otro mérito que podemos conferirle a Correoso Rodenas es el hecho de que el desplazamiento hacia el sur que traza en su trabajo no es de corte geográfico, sino que se va cargando de valores simbólicos y culturales a medida que se adentra en los territorios literarios sureños. Ejemplo de ello es la descripción de la controvertida figura de William Gilmore Simms, cuya producción fue relegada al olvido por su apoyo directo al esclavismo.

Por añadidura, hay más elementos que enriquecen el ensayo. A este respecto, conviene enfatizar las referencias a otras novelas y relatos, como "The Black Cat" y "The Masque of the Red Death" de Edgar Allan Poe, *Mosses from an Old Manse* de Nathaniel Hawthorne o *The Turn of the Screw* de Henry James, que constituyen el aparato comparativo del que se sirve Correoso Rodenas para sustentar su tesis respecto del vínculo entre O'Connor y la literatura gótica y fantástica y que, en palabras del investigador, "componen el panteón literario y referencial de Flannery O'Connor" (16). De igual manera, son dignas de mención las apreciaciones acerca del tema de la muerte y del Más Allá; en muchos momentos diegéticos de la obra flanneriana, se asiste a una combinación de descripciones y diálogos que acentúan el espanto y el desasosiego ante la muerte, junto con la presencia de una naturaleza hostil y casi demoníaca que participa del horror provocado por muchos personajes, y Correoso Rodenas no deja de subrayarlo. A mayor abundamiento, es significativa la sugerente alusión a Hipnos y Tánatos, que cita en nota a pie de página (269), y que utiliza para ratificar el manejo por parte de la autora de los binomios conceptuales sueño/vigilia y vida/muerte, patentes en el encuentro metafísico entre Hazel Motes y el fantasma de su madre en *Wise Blood*.

Estas reflexiones no originan una serie de vuelos pindáricos, sino que las líneas de interpretación se entrecruzan formando un entramado aclarativo muy apropiado. Como broche de oro, las referencias a algunos acontecimientos bíblicos, que se exponen para resaltar la conexión entre la literatura sapiencial y los textos de O'Connor, agilizan la comprensión de los pasajes más dificultosos de su corpus. En síntesis, Correoso Rodenas presenta una aproximación dinámica que, en términos de estructura y planteamiento, va de lo universal a lo específico y viceversa, con el respaldo de anotaciones críticas a pie de página que le dan mayor profundidad al contenido de la investigación, con una bibliografía abundante, pero no abrumadora. Cada capítulo se desarrolla manteniendo una coherencia interna, que además responde a las líneas principales de los argumentos presentados en los epígrafes y subepígrafes. Entre ellos, cabe mencionar los apartados que conforman las partes II y III de la publicación, que ahondan, respectivamente, en el concepto y la

definición de aquello que se pueda catalogar de 'gótico', y en la relación entre el macro-conjunto de literatura gótica y los escritos de O'Connor. El valor de ambas partes se fundamenta, por un lado, en la dificultad investigadora que supone realizar un trabajo de sistematización y clasificación de definiciones sobre lo gótico y, por otro, en la creación de conexiones lógicas y temáticas entre la narrativa flanneriana y las novelas góticas.

No obstante, unas *peccata minuta*, tales como los errores ortotipográficos o una puntuación no siempre correcta, pueden llegar a entorpecer la fluidez de un discurso cuyo estilo no es ni pomposo ni pedante.

En conclusión, son muchas las razones por las que la consulta de una investigación tan lúcidamente elaborada se vuelve indispensable a la hora de acercarse a una escritora que, pese a haber obtenido el reconocimiento de la crítica, aún no ha alcanzado la notoriedad que le corresponde entre el público lector. Por tanto, es preciso que los estudiosos y expertos dediquen sus esfuerzos a la difusión y promoción del corpus de O'Connor para que los apasionados de la literatura estadounidense se acerquen a él.

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SAMUEL BECKETT EN ESPAÑA

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Valladolid: Ediciones Universidad de Valladolid, 2020

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The reception of Samuel Beckett's literary work in Spain has been an irregular and peculiar one, marked by a combination of factors including the moral resistance to innovation on the part of the Franco regime and the aura of existential anguish surrounding Beckett's work (Harvey 1960; White 1970; Dobrez 1986). Beckett was also read as a political author whose ideas fueled the feeling of oppression and dissatisfaction with the dictatorial regime (see Chapter 3). These factors perhaps explain why the attention devoted by Spanish academia to Beckett's work has also been superficial, especially if compared to that received by other contemporary Irish authors such as James Joyce. *Samuel Beckett en España* comes to the rescue as a relevant and much needed book bringing together chapters on the reception of Beckett's literary work in Spain. The book is structured in ten chapters and addresses a wide variety of topics, ranging from translations of Beckett's theatrical works into Spanish to the censorship imposed on his work by the Franco regime.

Following the editor's preface, which outlines the central aspects of each chapter of the book and places them in a wider research context, the book starts with a chapter by Antonia Rodríguez-Gago on the transculturality of Beckett's language(s), focusing on the theatrical piece *Happy Days* and how it was staged in Spain at the end of the 90s. Rodríguez-Gago's previous work has focused on this topic, providing preliminary insights that are further developed in this chapter. This author has rightly pointed out that in Spain, Beckett has always been seen as

an obscure, 'marginal' author, relegated to theatres outside the mainstream (Rodríguez-Gago 2010). The decade of the 1990s was particularly interesting in this regard. As an English-speaking author often presenting his work in French, Beckett's output underwent culture-related linguistic transformations. Rodríguez-Gago's chapter assesses the various transcultural aspects of *Happy Days*.

In the second chapter, the attention shifts to the Spanish region of Galicia. Manuel García Martínez examines how Beckett's work was received in the Galician context, pointing out the role played by university theatre groups, key in introducing Beckett's theatre in Spain in general and in Galicia in particular. The shared traditions between Galicia and Ireland make this Spanish region a particularly interesting context of analysis. In fact, Beckett himself was involved directly in the staging of *A Piece of Monologue* at the University of Santiago de Compostela, directed by David Green. This chapter provides a general vision of the Galician political context in the 20th century and of how the cultural bond between Beckett's background and the Celtic traditions in Galicia created a link that was later to be translated in the usage of Beckett's work as a tool for protest against the Establishment.

The third chapter, by Núria Santamaría Roig, takes us to Catalonia, where Beckett's work had a special impact as an emblem of the ideological movement against the Franco dictatorship. In particular, the chapter focuses on the theatre company La Gàbia, which played a major role in bringing Beckett's work onto the stages of a wide variety of Catalonian towns. Translations of the Irish author's works became transgressive icons in the Catalonian theatrical scene. This chapter analyses the archives of La Gàbia and includes insights resulting from Beckett's collaboration with Joan Anguera, co-founder of the company. In spite of its outstanding impact in the cultural and theatrical context, the academic literature on the Catalonian reception of Beckett's work has been scarce. Like Chapter 2, this chapter focuses on how the cultural diversity in Spain has triggered a variety of reactions to Beckett's work.

In Chapter 4, Olaia Andaluz-Pinedo and Raquel Merino-Álvarez provide a panoramic picture of Beckett's theatrical productions throughout the period of the Franco regime, paying special attention to censorship. One of the key ideological pillars of the Spanish dictatorship was certainly literary and artistic censorship, as a way of stifling anti-regime ideological impulses and avoiding challenges to the dictatorial ideology. Samuel Beckett's work underwent severe censorship in a variety of countries (Johnson 2014). However, interestingly, the Spanish dictatorship was not particularly severe with Beckett's work, whose experimental and reflexive nature seemed to distract censors from its underlying content. The analysis carried out by the authors of this chapter, based on the

General Archives of the Spanish Administration, provides novel insights into censorship drawing from Spanish archive material. Spanish interest in Beckett's work was surprisingly widespread and by no means exclusive to larger cities like Madrid or Barcelona. At all times, however, the regime limited representations of Beckett's work to small theatres and university theatre groups, as previous chapters of this book illustrate.

The fifth chapter provides an overview of four translations of Beckett's *Waiting for Godot* into Spanish. Translations of Beckett's work into Spanish have previously been addressed by academia (cf. Fernández 2011). However, the novelty of this contribution is the comparison between variants of the Spanish language in conveying the meaning originally intended by Beckett. David Martel Cedrés examines four translations (three of them Spanish and one Argentinian), and concludes that revising these translations is highly insightful. The analyzed translations in many ways ignore the author's original text in either English or French. The author of this chapter carries out a fine-grained comparative study of different textual marks in the four translations, paying special attention to grammatical mistakes and literary license taken by each of the translators.

In Chapter 6, Carlos Gerald Pranger looks at the linguistic import of *Waiting for Godot* into Spanish. Translations into Spanish have invariably taken the French text as a source and have therefore missed the variations of the English text. This chapter analyses the main losses for the Spanish reader who has not had access to the English references. The author claims that the English text is more precise, colloquial and pungent than the French one. Therefore, the literary voyage of the Spanish reader/spectator is somehow incomplete without the said references. Unlike previous studies on Beckett and translation, this comparative analysis focuses on the source text rather than on the target texts, with the aim of tracing back where the translations come from in order to explain references or expressions that may remain unnoticed.

Chapter 7 shifts to a different genre. Studies on Beckett's work in Spain have mostly focused on his theatrical work. His novels, on the other hand, have mostly remained overlooked. Bringing this genre to the stage, José Francisco Fernández delves into Beckett's novel *How It Is* (*Comment c'est* in French), and examines how this work was received in Spain. The conclusion is that, just like the rest of the Irish writer's work, *How It Is* was regarded as a symbolic text in Spain, hence analyzed through a narrow and partial lens. Fernández's study looks at the main themes and key aspects in the novel. This is of particular interest in order to achieve a closer, more approachable and complete analysis of the text, especially given its cultural relevance.

In Chapter 8, Loreto Casado Candelas examines Beckett's work from a francophone perspective. During the Franco regime, French was the predominant foreign

language in Spanish schools, which not only delayed the entrance of Spain into the anglophone cultural market but also meant French was the main language of literary import. Spain had initially seen Beckett as a dense and somehow obscure author, and French helped redirect this image and provided a closer, more approachable link to his work. Casado Candelas explains the role played by the French language as a vehicle for the transmission of Beckett's work from a Spanish perspective, introducing novel insights into the cultural reasons guiding public opinion during the Franco dictatorship.

Finally, the last two chapters of the book, written by Mar Garre García, comment on a bibliographical database of the academic work on Samuel Beckett published in Spain, each chapter discussing different aspects of the research process and the listed titles. The analysis of this database sheds light on the obstacles faced by Beckett's works in Spain, both with regard to their performance when the texts were imported, and in terms of the scholarly work devoted to them. The bibliographical titles are further classified according to the literary genres involved and the global themes discussed. This is enlightening in many ways, notably as far as the relationship between Spanish history and the reception of Beckett's work is concerned.

The book as a whole provides a highly necessary compilation of studies on the relationship between Beckett's work and the Spanish historical context. As notable and canonical as Samuel Beckett's work has become, for several years it met with many obstacles on the road to being produced on stage in Spain. This affected not only the reception of the theatrical texts, but also of the author's prose (as evidenced in Chapter 7). The cultural and linguistic patchwork that makes up Spain is of particular interest here. The various regions received Beckett's work differently, whilst simultaneously national censorship built a unified set of limitations (as seen in Chapter 4). Among the regions, Galicia, traditionally close to Ireland, and Catalonia stand out in terms of the reception of Beckett's work, as evidenced in Chapters 2 and 3. At the same time, we must bear in mind Beckett's work arrived in Spain in the form of translations. Studying aspects such as the source language of the translations (as in Chapter 6), the transculturality of the translated work (Chapter 1), or the various final products in Spanish (Chapters 7 and 8) sheds light on the reasons guiding the scholarly production on Beckett's work in Spain (Chapters 9 and 10).

The contributions compiled in this volume cover areas of study that have until now remained ignored. The book brings together an array of topics under a single umbrella: providing a holistic and complete picture of the reception of Beckett's work in Spain, delving into regional differences, translation challenges and outcomes or collections of academic work. The only weakness one might point out

is that the analytical methodology used for the studies collected in this book is not always clear. This minor objection notwithstanding, this is a highly relevant work in the field of Beckett studies.

All in all, the book provides a comprehensive and highly necessary study of the relationship between Samuel Beckett's work and Spain, accounting for its presence and also its absence in different Spanish contexts.

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miscelánea 64 (2021): pp. 193-197 ISSN: 1137-6368 DOI: https://doi.org/10.26754/ojs_misc/mj.20216062

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ACKNOWLEDGEMENTS

We would like to thank all the colleagues who, without belonging to our Editorial Board, were willing to revise and assess some of the contributions.

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