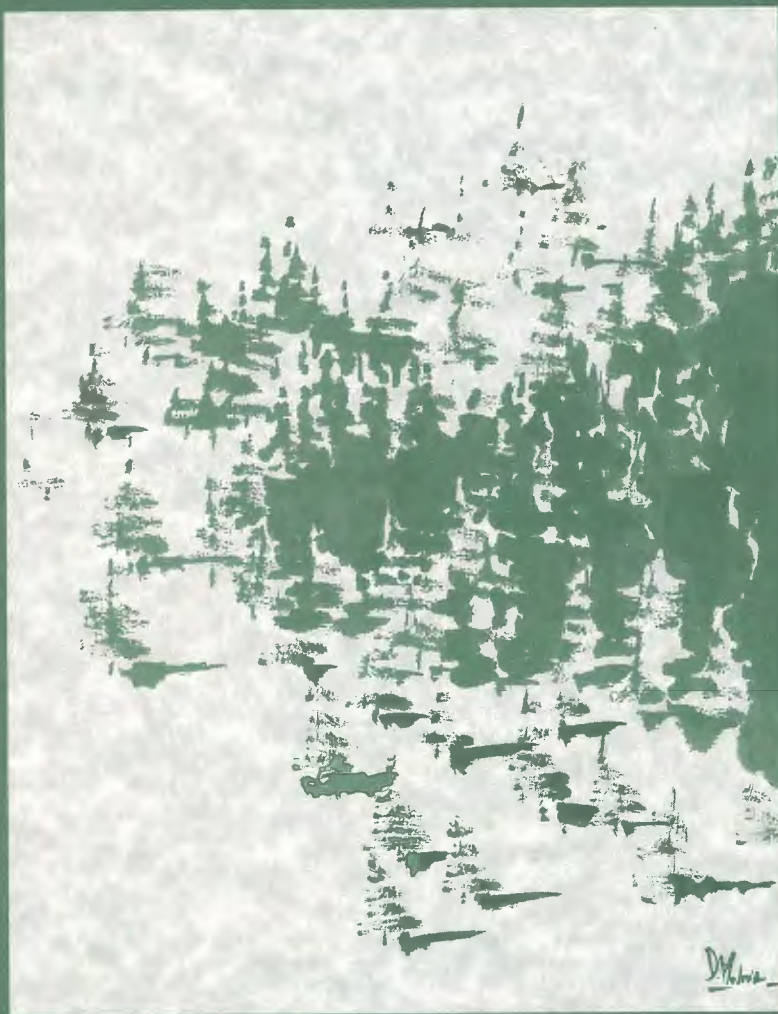# the grove

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ÍNDICE

SUBTEXTO HOMÉRICO Y *NAUTICAL DRAMA*:
ALGUNOS PROBLEMAS EN LA DESCODIFICACIÓN
MÍTICA DE *ULYSSES*

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Abstract

This article attempts to probe into some of the problems underlying the mythical decodification of Ulysses. *Given the poliphonic nature of the discourse in question, our aim is to analyze up to which extent a genre like the nautical drama operates as one of the possible textual basis upon which the development of the conflict among the central characters of Joyce´s novel could have been built. Our contention is that there exists sufficient evidence that the melodramatic formula determines some important lines of the discoursive structure of* Ulysses, *and plays a role which is at times more decisive than that traditionally attributed to Homer´s* Odyssey.

Si tuviésemos que jugar el juego de transmutar signos en otros análogicos de tradición mítica o literaria, *Ulysses* sería, sin lugar a dudas, una de las novelas más apropiadas para ello. Como si de un extraño espéctaculo teatral se tratase, los personajes parecen resueltos a mudar su identidad con un simple cambio de máscaras, y cada escena adquiere, así, significados potencialmente distintos de los ya almacenados en la mente del receptor. Con todo, pese a ser una de las novelas donde el juego intertextual encierra mayores posibilidades, también es una donde la multiplicidad de transmutaciones semánticas que un mismo signo

puede generar termina por deshacer el juego: no existe posibilidad de respuestas unívocas en la tarea de descifrar significados míticos, si todo acaba pareciéndose a todo, si cualquier elemento coadyuva no a una especificidad semántica sino a ese ideal de unidad de "all in all" (U.175) del que hablaba Stephen en el capítulo 9.

Hablar de *Ulysses* y de MITO no es nada nuevo en la dilatada historia crítica del discurso joyciano: ya T.S. Eliot en su conocida reseña de 1923 calificó la novela de magistral en su uso del llamado "mythical method", en oposición al método tradicional, el meramente narrativo, pues aquélla parecía encontrar una solución de emergencia a fin de "controlling, (...) ordering, (...) giving shape and a significance to the immense panorama of futility and anarchy which is contemporary history" (Langbaum, 1957:3). Sin embargo, no parece existir consenso en la elucidación de las razones históricas e ideológicas que subyacen a esta utilización consciente de un complejo aparato de referencias cruzadas de índole mítico o literario. Para Langbaum (1957) Joyce, ni por causas similares Yeats, hacen nada históricamente del todo novedoso: se trata de una consecuencia directa del desarrollo literario romántico que necesita para la articulación de su discurso sacralizar o mitificar un mundo únicamente definido por lo empírico y material, i.e. envolver el objeto -el mundo, la historia- en una aureola de significados metafísicos y espirituales, a través de los que el sujeto sea capaz de reconocerse. Para Langbaum el método mítico no es sino la última fórmula romántica que persigue dotar el objeto y, por consiguiente, definir la historia con parámetros transcendentales propios del dominio subjetivo, algo que ya habían hecho Vico en su "Nueva Ciencia", Hegel en sus "Lecciones de filosofía de la historia" o Carlyle en su "Pasado y Presente": si las leyes que controlan el devenir histórico responden a un principio, llamémosle mítico, y no a factores y hechos fortuitos o a una relación de causa-efecto, la historia se convierte en un proyecto cíclico, proyectado de antemano y, por ende, controlable; en un especie de horóscopo de la humanidad, como sugirió precisamente Carlyle (1843:319). Por esta razón, *Ulysses*, lejos de ser la obra de "a prophet of chaos", según el famoso juicio de Richard Aldington (Langbaum, 1957:2) se convierte en un documento esperanzador, puesto que la historia externa, i.e. la de los personajes que directamente percibimos en el transcurso de la trama narrativa, no

es un producto aleatorio, arbitrario, "meaningless", sino que que responde a un plan preconcebido -mítico- que cada una de las situaciones fielmente reproduce.

No obstante, no toda la crítica coincide plenamente con la visión de Langbaum. Eagleton (1990) desarrolla una tesis sobre la estrecha relación histórica entre tres términos que él considera indisolubles: MITO, MODERNISMO y la fase histórica del capitalismo conocida como capitalismo imperialista o de MONOPOLIO. Para el crítico británico esta relación tripartita, i.e. la irrupción del método mítico en el discurso novelístico de principios de siglo, se debe a un cambio fundamental en la evolución del modo de producción operativo, que transforma una economía de libre mercado basada en la transacción mercantil entre individuos (LAISSEZ FAIRE) en una economía de macroestructuras sistematizada por leyes y fórmulas segregadas por entidades supraindividuales. Eagleton infiere que tal mutación tiene como consecuencia más inmediata una reevaluación del concepto de SUJETO, que deja de ser ese ente libre, autónomo, forjador de su propio destino y capaz de modelar la historia (tal y como lo era en el discurso clásico burgués) para convertirse, a imagen y semejanza del personaje mitológico de las culturas antiguas, "[into] an obedient function of some deeper controlling structure, which now appears more and more to do its thinking and acting" (Eagleton, 1990:316), i.e. en un elemento pasivo, carente de voluntad propia, sometido a las operaciones de una estructura incontrolable. Si en la novela burguesa el sujeto, artífice y creador del juego económico, se revelaba como un individuo que controlaba el objeto, ahora, con el cambio del sistema económico, el mundo que se alza frente a aquél es un artefacto autodeterminado e indiferente a los cálculos y predicciones de los seres humanos; un artefacto que, como el mundo mitológico, escapa al control y dominio de sus protagonistas. Desde esta perspectiva, es, por tanto, un cambio cualitativo en el motor económico el que explicaría, en primer lugar, la fragmentación de la noción de sujeto y, como consecuencia directa, la sustitución de un mundo ordenado, explicado y dominado por el individuo, en un mundo cuyas leyes inquebrantables responden a un esquema desconocido por él mismo. La mejor fórmula estética para representar un mundo tal es el MITO: todo el subtexto homérico que se inserta en la estructura discursiva de *Ulysses* vendría así a proporcionar el esquema de actuación, el motor histórico

de unos personajes sumidos en conflictos que no promueven y cuya reso-
lución parece estar prefijada de antemano.

Ilustremos la tesis de Eagleton con un ejemplo. Frente a la novela
clásica decimonónica cuyos personajes se veían envueltos en conflictos,
que ellos creaban y que ellos mismos tenían plena capacidad de resolver,
en el nuevo género narrativo que surge en las últimas décadas del S.XIX
y principios del S.XX, los personajes son simplemente piezas engrana-
das en una maquinaria de cuyo funcionamiento son parte pero cuyo
mecanismo desconocen. Tal sería el caso de la producción narrativa de
Thomas Hardy, en cuya estructuración discursiva encontramos siem-
pre, de un modo u otro, un esquema de desarrollo temático que responde
a resortes míticos, sean de origen clásico o bíblico.[1] Si pensamos, por
ejemplo, en una novela como *Jude the Obscure*, la última de las novelas
de Hardy, publicada en 1894, no será difícil entrever en su argumenta-
ción, episodios y simbolismo una clara evocación mítica. Puesto que Hardy
siempre pensó que la historia no podía explicarse por relaciones de
causalidad sino por lo que él denominó "Hap", su creencia en el modelo
darviniano como una fuerza ciega, incontrolable, ahistórica y atemporal
le hizo concebir a unos personajes que, como los mitológicos, se encuen-
tran atrapados por un *fatum* que no pueden cambiar. Puesto que el de-
venir histórico es simplemente, a pesar de su externa variabilidad y
aparente novedad, una reiteración de los mismos conflictos, el método
mítico -bíblico y no clásico en el caso de la novela que nos ocupa- le sirve
a Hardy como armazón imprescindible en el que apoyar la trama de su
discurso. De este modo, parte de la tragedia de Jude y Sue -su huida de
la ciudad, estando ésta embarazada, y la búsqueda de una pensión en la
que pasar la primera noche de exilio; la muerte final de Jude y la acep-
tación de Sue del destino adverso como sacrificio ("I will drink my cup to
the dregs", pág. 475)- no son episodios accidentales sino claras
transmutaciones de temas bíblicos.

Sin embargo, Shroder (1967) y Eagleton (1990), como exponentes
de un nutrido sector crítico, argumentan que, a diferencia de otros auto-

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[1] Maurice Z. Shroder (Stevick, 1967: 13-29) afirma a propósito de esto: "The novel opens to a
process that we may call 'remythification,', the tendency to see human life in terms of myth and le-
gend".

res y otras novelas, Joyce tiene una intención puramente irónica en su utilización del método mítico en *Ulysses*, lo que invalidaría cualquier paralelo de los elementos discursivos (Dublín, los personajes, la trama que éstos protagonizan...) con la estructura mítica que pretendidamente actualizan, i.e. con el subtexto homérico. El problema, en mi opinión, va más allá de una pura intencionalidad irónica. Puesto que la malla invisible, la relación que une signo y referente se ha roto irremediablemente, y Bloom es alguien más que Bloom, y el Ciudadano es un personaje investido de una identidad que va más allá de la de un simple ciudadano; y Molly, Stephen y las calles de Dublín encierran posiblidades de lectura que están por encima de la realidad puramente referencial a la que sus nombres aluden, el problema de la descodificación de *Ulysses* no parece quedar resuelto aplicando únicamente la clave del subtexto homérico. Hay un pasaje que puede resultar revelador en este sentido: Bloom pasea por las calles de Dublín y la realidad de miseria urbana y la acentuada división en clases reflejada en el trazado arquitectónico de la ciudad, que el personaje observa como transeúnte, pronto se convierte en la imagen de esclavitud de la muralla china o de las pirámides egipcias:

> *Cityful passing away, other cityful coming, passing away too: other coming on, passing on. Houses, lines of houses, streets, miles of pavement, piledup bricks, stones. Changing hands. This owner, that. Landlord never dies, they say. Other steps into his shoes when he gets his notice to quit. They buy the place up with gold and still they have all the gold. Swindle in it somewhere. Piled up in cities, worn away age after age. Pyramids in sand. Built on bread and onions. Slaves. Chinese wall. Babylon. Big stones left. Round towers. Rest rubble, sprawling suburbs, jerrybuilt. Kerwan's mushroom houses, built of breeze. Shelter for the night.*
>
> *No one is anything. (U.135)*

Como si de un extraño juego caleidoscópico se tratase y como si la historia fuese un asunto cíclico, un eterno retorno ("a commodius vicus of recirculation", tal y como aparece en *Finnegans Wake*, pág. 3) la visión

de la realidad urbana de Dublín con su marcada diferencia social, donde unos almacenan oro y otros viven en casas que no resistirán el paso del tiempo, se transforma en la imagen de esclavitud de civilizaciones antiguas. Sin embargo, el resultado es que "(n)o one is anything", i.e., y como apunta Robert Alter (1975:143), "individual existence, all human projects, structures, cultures, are momentary configurations of seeming coherence pulled apart in the perpetual centrifuge of history and physical existence". Si la realidad textual del urbanismo dublinés de un día concreto de 1904 -16 de junio- puede disolverse en el tiempo y transmutar su temporalidad en imágenes de la antigua China, el antiguo Egipto o la bíblica Babilonia, la consecuencia más inmediata no es ya la multiplicidad semántica del signo sino la disolución de su propia identidad individualizada e intransferible, ya que todo acaba siendo imagen recurrente de todo. Si en un sistema lingüístico o histórico cualquier signo puede actualizar cualquier realidad, no hay nada que descodificar, no hay elementos singulares que interpretar, ya que todo está encerrado en todo. Por ello para escribir la verdadera historia sincrónica de Irlanda (la que acontece, por ejemplo, en un día cualquiera de 1904) basta con re-escribir la historia diacrónica de cualquier parte: cualquier soporte mítico o literario sirve para rellenar el vacío semántico que se cierne sobre los signos en *Ulysses*.

Con respecto al armazón temático de base es obvio que el subtexto homérico determina el desarrollo argumental de la novela. Pero, si el principio que ordena el juego semiótico es uno que dicta que todo debe quedar encerrado en todo, no será descabellado afirmar que Joyce pone en funcionamiento más de una infraestructura textual en este sentido. E incluso me atrevería a afirmar que, más que un texto unívoco, es todo un género el que sirve como parte de ese telón de fondo en el que mover a sus personajes. Me estoy refiriendo en concreto al "nautical drama", una fórmula teatral muy en boga en la historia literaria británica y americana de finales del S.XVIII y gran parte del S.XIX. Sabemos, se nos ha repetido hasta la saciedad, que la *Odisea* opera como hilo mítico conductor del desarrollo argumental en *Ulysses*: Bloom, Molly y Stephen supuestamente reflejan la triada compuesta por Ulises, Penélope y Telémaco, si bien a un nivel puramente estructural, como ya notaron Pound y Litz, entre otros (Watson, 1979:234). No obstante, y a pesar del complicado esquema interpretativo que Joyce escribiera a Carlo Linati

en septiembre de 1920 estableciendo una tupida red de paralelismos de la novela con el mito homérico, existen demasiadas divergencias no ya en elementos superficiales sino en temas fundamentales: por más de una razón, Molly -conyugalmente infiel- no es la leal y casta Penélope que logra esperar pacientemente y consigue dejar de lado a sus numerosos pretendientes (Hudson, 1990:171-174); ni Bloom, cornudo, pacífico y tolerante, es precisamente la imagen especular del beligerante Ulises, con su honor intacto, capaz de dar muerte a los pretendientes de su mujer.

Ahora bien, si tenemos en cuenta las variantes que del texto homérico introdujo el llamado "nautical drama", que no es más que otra reformulación histórica del mito griego, podremos entender mejor algunas de las divergencias temáticas puestas de manifiesto en *Ulysses*. Expliquemos, en primer lugar, en qué consiste en realidad este tipo de género teatral. Se trata de un subtipo de melodrama de creación romántica y, por consiguiente, siguiendo la fórmula de Scribe y Sardou, con una temática, caracterización, escenarios y desenlaces arquetípicos (Styan, 1981, 3-6). Con muy escasas variaciones y, por supuesto, tomando la trama homérica como base modificada, el "nautical drama" es la historia de un marinero que, por una razón u otra, debe abandonar a su mujer y familia para emprender un viaje que se complicará, y del que acabará volviendo mucho más tarde de lo proyectado. Se trata, por tanto, de un viaje tras el cual se opera un cambio radical en la estructura del mundo o de la unidad familiar que el marinero ha dejado atrás. Existen numerosísimos exponentes de este tipo de texto dramático (Douglas Jerrold, Thomas Egerton, John Thomas Haines, Edward Fitzball, etc) que llegará a su punto más algido en las últimas décadas del siglo pasado, si bien las representaciones seguían gozando del favor popular en la Irlanda de principios de siglo. No en vano, Joyce menciona uno de estos dramas náuticos en el capítulo 16, en concreto una obrita llamada "The Flying Dutchman or the Phantom Ship" de Edward Fitzball,[2] "a

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[2] De todos los dramas naúticos, sin duda, el más famoso es *Black-Ey´d Susan* de Douglas Jerrold, publicado en 1829, y en el que el personaje principal, William, encarna el primer ejemplo de héroe cómico de origen plebeyo. "The Flying Dutchman" dramatiza la historia de Vanderdecken, el espectro, víctima del hechizamiento de una deidad submarina, Rockalda que lo ha condenado a ser eternamente capitán de un barco fantasma. El embrujo sólo podrá ser deshecho cuando consiga enamorar a una doncella de carne y hueso que acepte compartir su destino (Rahill, 1967:152-166).

stupendous success" con "host of admirers" (U.520), en relación con Murphy, el marinero que Bloom y Stephen encuentran en la taberna, y sobre el que volveremos más tarde. Sin embargo, los dos ejemplos más claros, o al menos dos que se citan de una manera más insistente en *Ulysses*, son quizá "Rip Van Winkle", un relato breve de Washington Irving, y "Enoch Arden" (1864), un extenso poema de Alfred Tennyson. En ambos casos, y obviando las diferencias externas, los marineros - Rip y Enoch- dejan tras sí el plácido descanso de la unidad familiar, pero cuando regresan -más tarde de lo previsto- se encuentran un mundo dramáticamente transformado por la historia, donde apenas quedan restos de la estructura social que conocían y, por consiguiente, no tiene sentido alguno el regreso. La América que reencuentra Rip a su vuelta es un mundo totalmente nuevo en el que evidentemente él no tiene cabida. La Inglaterra que redescubre Enoch es una a la que no le une ningún lazo de permanencia, ya que Ann su mujer, cansada de la espera, se ha casado con un amigo de la infancia. A lo largo de *Ulysses* se suceden cuatro menciones explícitas a "Rip Van Winkle" y una a "Enoch Arden". Repasémoslas:

(i) Las dos primeras aparecen en el capítulo 13 (U.309 y 312). Bloom, cansado, decide volver a casa pero hay algo que le retiene. Sin duda, teme que a su regreso encuentre a Molly en brazos de su amante. Inmediatamente el tema del honor conyugal mancillado, la presencia textual de la infidelidad, produce lo que Genette llamaría "la transfusión" de otro texto (Reyes, 1984:47). La intertextualidad, que domina el principio discursivo de *Ulysses*, traslada al lector desde la relación conyugal infiel de Molly a "Rip Van Winkle", un relato en el que la vuelta del marinero al hogar y la usurpación de su rol marital por otro hombre aparece como uno de los principales núcleos temáticos. El capítulo, en concreto, acaba con una mezcla heteróclita de signos, en la que la sospecha de Bloom de que Molly le sea infiel sirve como eje semántico sobre el que se articulan las constantes alusiones inconexas al marinero Winkle y las asociaciones fonéticas entre el cucú del reloj que marca la hora ("cuckoo") y un término como "cuckold".

(ii) La tercera cita se halla en el capítulo 15 (U.442), pero esta vez se nos presenta de un modo más dramático: Bloom transmuta su identidad en la de un nuevo Rip "in tattered mocassins with a fowlingpiece;

tiptoeing, fingertipping, his haggard bony bearded face", que tras haber dormido una larga noche de veinte años en "el valle del sueño" (*Sleepy Hollow*), descubre a su mujer convertida en la dueña de un prostíbulo.

(iii) Por último, la cuarta la encontramos en el capítulo 16 (U.510). El encuentro fortuito con el marinero de barba roja, Murphy, en el Refugio del Cochero y los deseos de éste de reunirse con su mujer tras siete años de navegación -el mismo período de tiempo que un personaje poético como Enoch Arden pasa lejos de su esposa- despliegan, por última vez, la interconexión textual de los temores de Bloom acerca del adulterio de Molly, con la trama argumental del "nautical drama". Esta vez la transtextualidad cubre explícitamente un espectro más amplio: desde "Alice Ben Bolt", "Enoch Arden", y "Rip Van Winkle", de nuevo, hasta un poema irlandés, *"Caoc O'Leary"*:

> *Mr. Bloom could easily picture his advent on this scene, the homecoming to the mariner's roadside [..], a rainy night with a blind moon. Across the world for a wife. Quite a number of stories were on that particular Alice Ben Bolt topic, Enoch Arden and Rip Van Winkle [...]. Never about the runaway wife coming back, however much devoted to the absentee. The face at the window! Judge of his astonishment when he finally did breast the tape and the awful truth dawned upon him anent his better half, wrecked in his affections. You little expected me but I've come to stay and make a fresh start. There she sits, a grasswidow, at the selfsame fireside. Believes me dead, rocked in the cradle of the deep. And there sits uncle Chubb or Tomkin, as the case might be, [...] in shirtsleeves, eating rumpsteak or onions. No chair for father. Broo! The wind! Her bran dnew arrival is on her knee, postmortem child.[...] Bow to the inevitable. Grin and bear it. I remain with much love your brokenhearted husband D B Murphy. (U.510-511).*

La pregunta básica, no obstante, que nos resta formular tras este rastreo de polifonía textual, es a qué puede deberse esta inclusión de los

dramas náuticos en la estructura discursiva de *Ulysses*, i.e. hasta qué punto resulta significativa la inclusión de los mismos en ese "ordo rhetoricus", que es precisamente la obra de Joyce (Eco, 1993:82). Puesto que, como afirma Gabriela Reyes (1984:59), el "texto original", i.e. el llamado "nautical drama", "aparece en el texto citador [es decir, *Ulysses*] como una imagen desprovista de su entorno (...) su significado puede ser diferente o incluso opuesto al que tenía en su función original". Es obvio que la inclusión de los dramas náuticos en la novela de Joyce tiene la función de dotar uno de los ejes temáticos de la obra (la dilatada vuelta al hogar de Bloom y sus sospechas fundadas de la infidelidad de Molly) de un armazón mítico con un desarrollo -a diferencia del relato homérico- muy similar en este sentido: Enoch, que, como Bloom, también ha perdido a su hijo, debe aceptar la presencia de otro hombre ocupando su lugar y cumpliendo los deberes conyugales. Sabemos, asimismo, que el motivo de la infidelidad femenina es el núcleo temático de incontables discursos épicos, no sólo procedentes de la literatura celta irlandesa (Dairmuid y Grania, por ejemplo) sino artúrica (Ginebra engaña a Arturo con Lanzarote); y que aquél se convierte en el germen no sólo de la disolución familiar sino en el factor desencadenante de la lucha política. Sin embargo, el desenlace en *Ulysses* es bien distinto: frente a la *vendetta*, la veganza del honor ultrajado, o simplemente la huida tras la afrenta, Bloom opta por el plácido retorno al hogar acompañado de Stephen. De algún modo el "corsoricorso" viconiano, la estructura cíclica reiterada se ha modificado sustancialmente, no es idéntica en sus resultados, ni con respecto a la *Odisea*, ni en lo que se refiere al fin de los dramas náuticos.

Cabría preguntarse, a modo de conclusión, si todo el aparato de referencias míticas que Joyce utiliza no es sino parte de un elaborado proyecto retórico y discursivo, cuyo único fin sea quizá únicamente demostrarnos que, a pesar de la iterabilidad textual que *Ulysses* despliega y de todo el juego de semejanzas con argumentos y textos anteriores, la historia -la protagonizada por sus personajes, la vivida por Irlanda- es sobre todo un discurso único, abierto, de resultados indeterminados y radicalmente distintos al caudal de posibles discursos anteriores. Si a nivel doméstico o privado, el lazo de unión, de posesión conyugal que une a Molly con Bloom y que exige fidelidad puede romperse, sin que

ésto genere traumatismo o violencia, i.e. si la infidelidad, a diferencia de las leyendas célticas o artúricas, no produce enfrentamientos ni actitudes agresoras (hombres que persiguen a sus mujeres adúlteras y a sus amantes hasta darles muerte), a nivel público, estatal, político si se quiere, la lectura no puede ser más clara: el proceso emancipador de Irlanda, la quiebra de la relación entre poseedor y poseído, debe fraguarse sin beligerancia.

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RETRATOS DEL ARTISTA ADOLESCENTE: JAMES JOYCE Y RAMÓN PÉREZ DE AYALA

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Abstract

This article attempts a literary comparison between James Joyce and the Spanish writer Ramón Pérez de Ayala, both contemporaries, from the point of view of their respective portrayals of young artists, as they appear in their works. This intertextual relationship is especially manifested throughout the first period of Pérez de Ayala's narratives, where stylistic and thematic concomitances with Joyce's Portrait *are made more evident.*

A pesar de una considerable cantidad de estudios críticos dedicados a su figura, Ramón Pérez de Ayala (Oviedo, 1880- Madrid, 1962) continúa siendo uno de los escritores de nuestra literatura más olvidados por el lector medio y por los programas académicos de literatura española del siglo XX. A pesar de su encumbramiento a los altares de la canonicidad, Pérez de Ayala sigue ligado a la etiqueta de "novelista intelectual" que no sin razón le otorgara el más agudo crítico del autor, Andrés Amorós, en su estudio pionero *La novela intelectual de Ramón Pérez de Ayala* (1972). El hecho de que el escritor posea un estilo cultista y complicado ha propiciado su relegación a la categoría de "escritor menor" con que tantas veces se castiga a aquéllos que se apartan de una vía consagrada por el canon al uso. En el caso de la literatura española,

y con las correspondientes y meritorias excepciones que pudieran considerarse, el autor que se aparta de la "fructífera" vena realista tiene pocas posibilidades de reconocimiento público. Si además se le pone en relación con ideas políticas y religiosas ajenas a la ortodoxia del momento, la obra de dicho autor puede ser contemplada como anatema o, simplemente, ignorada. Como bien señala Amorós (1972: 13), Pérez de Ayala es "un heterodoxo de nuestras letras", y su heterodoxia, tanto literaria como política en su tiempo, le confinaron -con la excepción de sus artículos periodísticos escritos en el diario *ABC* al regreso de su exilio tras la Guerra Civil- en los polvorientos estantes del olvido popular.

El caso de James Joyce es radicalmente diferente, pues a pesar del rechazo que concitaron algunas de sus obras (*Ulysses* sobre todo) en un primer momento, se trata de uno de los autores más venerado por críticos y estudiosos de la literatura escrita en lengua inglesa y más aclamado por un número relativamente considerable de lectores cultos en una gran cantidad de lenguas. Joyce y Pérez de Ayala participan de un ámbito cronológico común y, aunque el término precisa siempre de matización, se encuadran en el movimiento literario modernista. La finalidad que nos proponemos en el presente estudio es la de destacar las bases comunes -los vínculos intertextuales, en términos literarios- de ambos escritores. Más concretamente en este caso, nuestro interés se centra en resaltar la preocupación que tanto el novelista español como el irlandés tuvieron por representar en términos estéticos retratos del artista adolescente con matices autobiográficos. Aunque Joyce y Pérez de Ayala son sin duda muy diferentes, y a pesar del rechazo del segundo hacia el primero, según el asturiano manifestó en diferentes ocasiones (recogido en García Tortosa y Toro Santos 1997: 51-57), resultará curioso observar las no pocas concomitancias que las obras de ambos poseen. Estas relaciones son tanto más coincidentes en las primeras etapas de creación, si bien no se excluyen del todo en escritos posteriores: así, *Ulysses* y *Finnegans Wake* recogen ecos intertextuales de las novelas de la segunda y tercera etapa de Pérez de Ayala, y no les son ajenas consideraciones retóricas y lingüísticas de la primera época. Pero a esta problemática dedicaremos nuestras investigaciones en otro momento.

Centrándonos en el tema que aquí nos ocupa, es pertinente señalar la deuda, desde una perspectiva cultural, de Pérez de Ayala con respecto

a Inglaterra. Su anglofilia fue una de las vías para conducirle incluso a un puesto de Embajador de la España Republicana en el Reino Unido (1931-36). Pero, aparte de una considerable huella ideológica, Inglaterra, la lengua inglesa y la literatura anglo-norteamericana constituyeron un foco constante de inspiración y deleite. Las citadas influencias han sido trazadas con gran erudición por Agustín Coletes Blanco en su Tesis Doctoral y en obras diseñadas a partir de dicho trabajo, como *Gran Bretaña y los Estados Unidos en la vida de Ramón Pérez de Ayala* (1984), con alcance más biográfico que propiamente literario, y la reveladora *La huella anglonorteamericana en la novela de Pérez de Ayala* (1987). En la introducción a este ensayo, Coletes sitúa la novelística ayalina -como antes lo hubieran hecho Amorós (1972) y J.J. Macklin (1981)- en el contexto de la novela modernista europea y norteamericana, y se ocupa de citar en varias ocasiones a Joyce, al que destaca dentro de los escritores más innovadores de dicho movimiento (25). En definitiva, postulamos que las preocupaciones estéticas de Joyce en el *Portrait*[1] coinciden en muchos puntos ideológicos y literarios con las de Pérez de Ayala en las novelas de su primera época, que Amorós denominara de "autobiografía":

> *Tinieblas en las cumbres (1907).*
> *A.M.D.G. (1910).*
> *La pata de la raposa (1912).*
> *Troteras y danzaderas (1913).*

No cabe hablar de una influencia directa entre ambos autores. Coincido con la opinión a este respecto de Coletes:

> *Es difícil saber si Joyce conocía A.M.D.G., aunque*
> *me inclino a creer que no. En todo caso, no hacía*
> *falta: se trata de un idéntico clima mental que pro-*
> *duce resultados estéticos, aunque independientes,*
> *parangonables (1987: 35).*

Podría decirse a grandes rasgos que *Tinieblas en las cumbres* es la obra en la que Ayala plantea el difícil recorrido del artista en un mundo

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[1] James Joyce (1977). *A Portrait of the Artist as a Young Man.* Frogmore, St Albans, Herts: Panther Books. Citamos siempre por esta edición.

poco propicio para la aventura estética. El protagonista de la obra -y de la serie- es Alberto Pérez de Guzmán, *alter ego* del autor. Ya se aprecia en la novela una de las características generales de las obsesiones narrativas del escritor asturiano: el cultivo de lo lupanario, rasgo temático nada ajeno a Joyce (recordemos el climático final del capítulo segundo del *Portrait* y el episodio de "Circe" en *Ulysses*, por consignar sólo dos ejemplos significativos). La vaciedad hueca de sus amigotes de jarana, el conflicto entre la realidad y el deseo, y lo inexorable de la naturaleza simbolizado por el contraste entre luces y sombras, con el predominio de las tinieblas sobre las primeras en la climática ascensión al Puerto de Pajares, produce en Alberto un estado de ataraxia y desilusión que le lleva a entrar en crisis con su visión esteticista y conceptual del mundo.

El choque entre el artista y su entorno posee un origen educativo, y ahí es donde se produce el "flash-back" -técnica muy querida por Ayala- para rememorar las frustrantes experiencias del niño Bertuco en el colegio de jesuitas, empresa que acomete en la polémica *A.M.D.G.* El escritor español es mucho más cruel y anticlerical que Joyce en su retrato de los miembros de la Orden de Ignacio de Loyola. El título en sí -el lema de la Compañía- y las frases latinas que encabezan cada capítulo no dejan de ser acerbamente irónicas a la luz del contenido de la narración. En sus obras -y acaso sea *A.M.D.G.* el mejor exponente a tal efecto- Ayala muestra un interés similar al de Joyce con el uso de frases, fragmentos, sintagmas... en otras lenguas distintas a la española y con muy diferentes consecuencias estilísticas. El inglés es uno de los recursos lingüísticos más utilizados en este sentido

Bertuco aparece ya en *A.M.D.G.* como un aprendiz de poeta, camino que de manera incipiente se dispone a seguir, a pesar del escaso afán educativo de sus profesores (la "pedagogía laxa"), salvo excepciones como la del Padre Atienza (un trasunto de Cejador, el maestro de Ayala). Resulta conmovedor comparar el similar choque emocional de Stephen y Bertuco propiciado por los Ejercicios Espirituales de los jesuitas, que atemorizan a los niños con descripciones espantosas del Infierno y las consecuencias del pecado. El episodio es significativo en Ayala por otra razón, ya que constituye un esbozo precursor de sus recurrentes "capítulos prescindibles", recurso utilizado luego por autores nada ajenos a la influencia de Joyce, como el Julio Cortázar de *Rayuela*.

Otro recurso que Pérez de Ayala utiliza es el de romper con los límites convencionales de los géneros, e insertar en sus narraciones ejemplos poéticos o fragmentos teatrales, como el irónico "Consejo de pastores" de *A.M.D.G.* Lo dramático es una constante en la obra de Joyce, como prueba la composición de *Exiles*, su propio experimento en el ámbito teatral. Pero, además, la huella del teatro es recursiva en sus novelas, y en el *Portrait* aparece un instante epifánico relacionado con la representación en un segundo plano de una pieza teatral y uno de los enamoramientos de Stephen. Igualmente significativo a este respecto sería el episodio de "Circe" en *Ulysses*, que une el diálogo dramático con el ambiente lupanario en una recreación muy del gusto de Pérez de Ayala.

La pata de la raposa presenta la educación sentimental de Alberto, y comienza justo en el punto en el que terminó *Tinieblas en las cumbres*, con la desilusión del joven protagonista. Tras el exorcismo del pasado llevado a cabo en *A.M.D.G.*, el artista no consigue la unidad consigo mismo, y se contempla en el espejo sin reconocerse del todo (Amorós 1972: 170). La abulia y la sensación de crisis le impiden completar la búsqueda, el viaje interior hacia el auto-conocimiento. Como Stephen tras su pérdida de fe, Alberto no consigue encontrar, a pesar de sus intuiciones artístico-literarias, una satisfacción que le integre y le comunique con el mundo y con sus congéneres. El amor le hace esforzarse por salir del marasmo corporal e intelectual que le embarga. En última instancia, su relación con Fina le conduce a su deseo de convertirse en escritor profesional. Como comenta Agustín Coletes: *"[Alberto] Ha dejado la pata roída, en el cepo, pero sigue su camino"* (1987: 103). Esta novela contiene un "Capítulo prescindible" más desarrollado que el pergeñado en la narración anterior.

En todo caso, la obra más interesante para nuestro estudio de la primera época de Pérez de Ayala es la que cierra la serie, *Troteras y danzaderas*. Si en las tres novelas anteriores el marco geográfico en el que se insertaba la acción era Asturias, la tierra natal del autor, ahora la trama -si así se puede denominar- transcurre en un Madrid que representa la Villa y Corte de las letras españolas, un contexto en el que alternan visiones desiguales del éxito artístico, repartiéndose las experiencias entre vanos aciertos y estrepitosos fracasos. El entorno en el que ahora se mueve un cada vez más desilusionado Alberto es el del

esnobismo vacuo del mundillo literario madrileño de principios de siglo. *Troteras y danzaderas* se puede leer como una novela de clave, donde la mayoría de los personajes representan a figuras consagradas de la cultura española de la época. La obra está, pues, imbuida de intertextualidad literaria. Alberto -abundando en las propias opiniones de Pérez de Ayala- ataca la noción del arte por el arte como postura estética, e insiste en el tema del escritor como conciencia de la humanidad (Amorós 1972: 214), posiciones no demasiado contrarias a las expresadas y defendidas por Stephen en el *Portrait*.

Pero las coincidencias entre *Troteras y danzaderas* y la obra de Joyce también se extienden a otro aspecto digno de mención: el de las continuas digresiones que salpican el devenir narrativo de las novelas de ambos autores. El énfasis intelectual de índole ensayística con que Pérez de Ayala dota a sus obras de ficción-obsérvese aquí una ruptura más con la novela tradicional- propicia la interrupción del hilo conductor de la narración mediante un sinfín de digresiones, las cuales evidencian la falta de interés por parte del escritor de darle al lector una trama "coherente" en términos de novela realista. El arte es precisamente uno de los temas sobre los que más se incide, pero no es ni mucho menos el único. Los diálogos y reflexiones digresivas pasan de lo divino a lo humano, y viceversa, con una pasmosa facilidad.

Como igualmente acontece en la obra de Joyce con el tema de Irlanda, España se convierte en una de las grandes preocupaciones de las novelas de Pérez de Ayala, y muchas de las digresiones que aparecen en éstas se dedican a la relación de amor-odio para con la patria, y la política y la cultura relativas a ella. El exilio será la única salida posible para Stephen al final del *Portrait*, y podría decirse que Alberto ya ha elegido para sí mismo un exilio interior del que no podrá resurgir con nuevos bríos. Madrid será para Alberto en *Troteras y danzaderas*, como Dublín para Stephen, un organismo vivo e inquietante pleno de nuevas sensaciones y tipos humanos, por mucho que la aproximación a la ciudad y su relación con ella sea discordante en ambos jóvenes.

En última instancia, *A.M.D.G.* es sin duda la obra de Ayala más relacionada con Joyce por su descripción de la vida de un escolar en un colegio de jesuitas. Ahora bien, no sólo esta narración, sino también las

otras tres novelas arriba citadas suponen en conjunto una suerte de *Bildungsroman* que viene a configurar el retrato del artista joven por medio de momentos escogidos -por banales que puedan parecer algunos de ellos- en la educación y trayectoria vital de los protagonistas. En este sentido, Stephen Dedalus es una figura paralela a Alberto Díaz de Guzmán-Bertuco, el joven que estructura la tetralogía, una secuencia que, desarrollada de distinta manera, contempla una problemática similar a la que aparece en el *Portrait*.

Con todo, tanto las obras de Ayala como la de Joyce van más allá de lo puramente biográfico, ya que se centran en preocupaciones globales del ser humano que ha elegido la vía del arte, en una decisión responsable, como medio de expresión de su existencia y de su relación con el mundo. En "The Progress of the Artist: A Major Theme in the Early Novels of Pérez de Ayala", Donald L. Fabian (1958: 115-6) ha plasmado de la siguiente manera las concomitancias entre Ayala y Joyce (comparándolos también en algunos momentos con Virginia Woolf):

> *In a more difuse and haphazard fashion, Ayala has constructed in these early novels a kind of Portrait of the Artist, several years in advance of the publication of Joyce's books. The form of Ayala's novels is neither so innovating nor so concise as that of Joyce's (...) but this passage from Herbert Gorman's account of the Joycean novel also describes the story of Alberto Díaz de Guzmán with striking exactitude: "Here he was a youth, naturally fastidious in his conceptions and stirred by an obscure inward urge toward creativeness -in other words, the artist type, set down in the midst of an antagonistic environment. He is surrounded by poverty and bickering. He is ultra-nervous as a boy... He passes through the phases of ridicule from his schoolmates, unjust discipline from his Jesuit teachers... the questioning arrogance of an awakening intellectualism, the broken sorrow of first love, and, at the last, he is left a proud exile about to set forth on that pilgrimage which every artist must travel". To some degree, in developing the character of Alberto in these novels, Ayala seems to have done what many other sensitive artists have done: satisfied the desire to write an autobiographical work -another*

> *aspect of a parallel with Joyce. He has also made an effort to*
> *deal with a problem that is basic for the modern artist, the*
> *problem of expression in a society so fragmented that there is*
> *no common body of belief upon which the writer can depend to aid*
> *him in the selection of his material. Few Spanish writers of this*
> *period have seemed aware of this problem, which preoccupied such*
> *Anglo-Saxon writers, contemporaries of Ayala, as Virginia Woolf*
> *or Joyce.*

La cita es larga, pero merece la pena consignarla, puesto que acierta en muchos de los vínculos entre los retratos del artista según Joyce y Pérez de Ayala, aunque, como bien señala Amorós (1972: 226), se equivoque radicalmente al destacar más adelante que la lectura del *Otelo* en *Troteras y danzaderas* es el momento en el que Alberto "comienza su madurez como hombre y como artista y en que es capaz de emerger de la frustración de la segunda fase y empezar a canalizar su capacidad en la actividad artística", puesto que parece evidente que, coincidiendo nuevamente con la experta opinión de Amorós, Alberto se halla inmerso en un letargo del que nunca podrá salir. De ahí que la serie novelesca termine, por su carencia de posibles soluciones.

Con todo, los lazos intertextuales entre las obras de Joyce y Pérez de Ayala son en ocasiones sorprendentes. Como Amorós pone de manifiesto (1972: 164), en *A.M.D.G.* la trágica historia de Ruth -una inglesa que se va a vivir con su esposo a Regium (Gijón, el lugar donde se ubica el colegio de jesuitas que sirve de marco a la obra)- se basa en un relato tradicional que también aparece en *The Cat and the Devil* de Joyce.

Aun teniendo en cuenta la significación de todas las ideas recogidas con anterioridad, cabe insistir en las coincidencias entre los retratos del artista de ambos escritores. Un aspecto resulta fundamental: el de la visión de la literatura desde una perspectiva intertextual, donde la obra habla implícita o explícitamente de otras obras. El hecho de que tanto Stephen como Alberto sean escritores no puede ser azaroso. Dentro de todas las posibilidades que ofrece el arte, ellos han escogido la literatura como medio de expresión. Tanto Pérez de Ayala como Joyce comenzaron sus respectivas trayectorias literarias con la poesía para continuar más tarde con textos narrativos. Todos recordamos la bellísima epifanía de

Stephen en el último capítulo del *Portrait* (1977: 202), expresando de manera contenida su gozo tras haber sido capaz de componer un poema. "Tell no more of enchanted days": la inocencia ha dejado paso a la experiencia, y ésta es la experiencia del artista que ya ha podido vislumbrar sus capacidades creativas, si bien la existencia de dicho don, en el caso de Ayala, es motivo de frustración.

Las obras de nuestros autores recogen múltiples referencias a otros exponentes literarios del pasado y del presente, proyectando al mismo tiempo una dimensionalidad hacia el futuro. Aparte de las discusiones, apologías y parodias de obras de la literatura española -*Troteras y danzaderas* es en este sentido una novela fundamental, puesto que (como hemos señalado) presenta en forma de clave el mundillo picaresco y bohemio de los círculos literarios del Madrid de principios de siglo-, la anglofilia de Pérez de Ayala le hace citar con fruición obras y autores de la tradición anglonorteamericana, con la que se hallaba muy familiarizado. Por ejemplo, comparte con Joyce el amor por Shakespeare. Uno de los capítulos más famosos de *Troteras y danzaderas* nos presenta el magistral perspectivismo de Pérez de Ayala con la lectura de la traducción que Alberto ha llevado a cabo del *Othello*. Pero, como sucede en el *Portrait*, y más tarde en *Ulysses* y *Finnegans Wake*, los ecos intertextuales abarcan innumerables ejemplos de autores y obras que impregnan las narraciones, narraciones que por otra parte rompen la estructura tradicional de la novela en términos lingüísticos y espacio-temporales. Los autores más citados por Pérez de Ayala en su tetralogía autobiográfica van desde su amado Shakespeare, pasando por Shelley, Dickens, Carlyle, Wilde, Poe, Whitman, Longfellow, Emerson... a escritores españoles como Benavente -blanco de sus agudas críticas-, Ortega, Unamuno... La literatura se convierte en vida, puesto que Alberto ha elegido la profesión de las letras y la ejerce en una convivencia intelectiva con sus modelos y fuentes.

Continuando con la referencialidad intertextual, Joyce y Pérez de Ayala son igualmente deudores de una atracción por los clásicos, tanto en lo que se refiere a la literatura grecolatina como en el desarrollo de sus mitos. Por mucho que manipulen -para enriquecerlos- los antiguos patrones, siempre queda la devoción por ese foco de cultura compartida, uno de los pocos elementos positivos, según Pérez de Ayala, que le ha-

bían transmitido los jesuitas. La recreación de las fábulas mitológicas
suele evidenciarse en ambos autores en el gusto por lo paródico -en una
vena heroico-burlesca que tiende a degenerar en lo grotesco- y en la
utilización de símiles con efectos clasicistas, no exentos en ocasiones de
connotaciones humorísticas y paródicas, si bien Joyce cultiva más este
recurso en *Ulysses* que en el *Portrait*[2].

El perspectivismo de Pérez de Ayala -lo que él denomina en oca-
siones "soliloquios mentales"- puede asimismo vincularse a la
interiorización lingüística y retórica llevada a cabo en las obras de Joyce
por medio del llamado "stream of consciousness", si bien las técnicas de
ambos autores difieren en sus límites y finalidad. Aunque el *Portrait* no
contenga este cambio de lo aparentemente objetivo a lo subjetivo, la pre-
ocupación del escritor -el artista- por reflejar nuevas posibilidades esté-
ticas que den una conceptualización más fidedigna de lo que llamamos
"realidad" culminará en los magnos exponentes de *Ulysses* y *Finnegans
Wake*. En *Ulysses*, no lo olvidemos, Stephen, prosigue su trayectoria vi-
tal como artista[3], con lo cual el proceso de *Bildungsroman* no termina
rotundamente en el *Portrait*.

En fin, la revolución de la novela tradicional que llevan a cabo
tanto Joyce como Pérez de Ayala se establece siempre desde una pers-
pectiva lingüística y retórica. De ahí que el lenguaje literario sea el pro-
tagonista primordial de las novelas de ambos, y el juego verbal alcance
la mayor significación desde una perspectiva artística. La preocupación
por los efectos fonoestilísticos (la onomatopeya y la aliteración, sobre
todo), la utilización de dialectos para reflejar contrastivamente la rique-
za lingüística de sus personajes, el efecto arriba comentado de escribir
en diversas lenguas, la obsesión por la música y su aplicación a la lite-

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[2] Véase, entre las incontables posibilidades, este revelador ejemplo de símil paródico con un
registro lingüístico altamente intelectual que Pérez de Ayala compone en *Troteras y danzaderas* (pág.
271): "Estaba sentado a la cabecera de una mesa redonda dispuesta para la comida, con un mantel
agujereado cubierto de manchones cárdenos, uno de ellos dilatadísimo, y de redondeles, a trozos, de
coloraciones diferentes, *como mapa geológico que atestiguase los sucesivos estadios genesíacos de la
hospederil semana culinaria*" (el énfasis es nuestro).

[3] Como Joyce, Pérez de Ayala hace aparecer a los mismos personajes en sus distintas novelas de
una misma serie.

ratura... todos estos factores engarzan las preocupaciones comunes de dos escritores que se propusieron, por vías tan distintas, y al mismo tiempo tan similares, evocar y dar nueva forma narrativa a la experiencia del artista adolescente.

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INTERRELATED REASONS FOR INDIVIDUAL VOCABULARY LEARNING

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Abstract

This article studies some reasons why individual students choose their particular words when attending an ESP course. A group of 10 university students were required to make a note of new English vocabulary for any reason they felt such as its being usual, special, difficult, interesting or personally engaging for them. The results show that there is a certain overall pattern in the types of words chosen related to individual vocabulary learning. This may be used as the basis for vocabulary activities which can combine the collective and the individual in the classroom.

1. Objectives

This study is a preliminary investigation of individual vocabulary learning using some ideas suggested by McCarthy (1994) regarding vocabulary research in the classroom. It was designed with three purposes in mind. The first was to examine particular word choice in order to explore the reasons for such a choice according to some established criteria. The second was to analyse the lists of words to see if any patterns emerge, which could lead towards developing an explanatory model of ESP individual vocabulary acquisition. Finally, to use them as the basis for vocabulary activities in the class as a whole.

2. Rationale

We assume that individual word choice and individual vocabulary learning are related to each other. The rationale for this is based on the assumption that word choice is a good indication of how individuals acquire vocabulary knowledge.Our approach to the present study basically stems from the two following concepts: learners' needs and learner autonomy.

2.1. Learners' needs

Learners have individual senses of need which perhaps do not concide with those of the group or class. It is, therefore, probably sensible to think that learners intuitively predict what they will need. The obvious usefulness of the words may motivate the learners to acquire them, being this, in turn, an important reason for their choice. There are, in short, underlying reasons closely concerning the learners' needs which basically influence their selection of vocabulary.

2.2. Learner autonomy

Focussing on the students, methodologists have turned their attention to training them how to be good learners. Individual vocabulary learning seems to be a productive area within this general trend towards learner autonomy. Redman and Ellis (1989,1990), Ellis and Sinclair (1989), McCarthy (1994) among other writers devote great attention to this matter . Recording and organizing vocabulary encourages learners to reflect on what is important for them, on ways of learning and developing their personal approaches and learning styles, and on assessing their own vocabulary needs and shortcomings.

3. Methodology

3.1. Subjects

The subjects for this study were 10 university students, some of them already graduates. The group consisted of 2 medical graduates, 2

physics students, 1 chemical engineering student, 1 psychology student, 1 nurse and 3 English philology graduates. Although the intention was to include only subjects of Health Science, the group ended up being more heterogeneous with the attendance of the English philology graduates. The subjects overall could be roughly categorized as post-intermediate except for the English philology graduates. The course on specialized reading comprehension lasted 30 hours for ten days and was attended by 18 students altogether.

3.2. Procedure. Written record of new vocabulary.

As McCarthy (1994) suggests that keeping some sort of written record of new vocabulary is a productive way of language learning for many students. The fact of writing a word down often helps to fix it in the memory. The vocabulary notebook is probably the most common form of written student record. Our subjects were asked to enter about 10 words encountered in the reading units per day for the ten-day course for any reason they felt such as special, usual, difficult, interesting or personally engaging for them. They were instructed to organize their notebooks in the way they wished but preferably including the translation in Spanish according to the text, synonyms and antonyms and sentence and number of the reading unit where the words were encounterd.

The individual here is challenged to achieve his or her interests in the way which is most profitable. In this way learners are encouraged to recognize their own needs whereas they develop their ability to pursue those needs in organized and efficient ways.

Their notebooks were collected at the end of the course and the words were listed in alphabetical order to see firstly their choice count and secondly for analysis in order to explore the reasons for such an election according to the established criteria.

3.3. Criteria

As this is a limited study and therefore it was impossible to capture all the interrelated reasons that word choice could embrace, we

designed a four-reason framework partly intuitively and partly based on vocabulary knowledge categories and our own classroom experience (see Linde López, A. 1997). The four reasons selected were: specific meaning, apparent difficulty or ease, frequency/range of use and false friends. These four main criteria were applied to the words chosen after having scored them regarding their choice count as the main principle to take into account. Teacher-induced cause must be borne in mind since the occurrence of certain words is due to the texts chosen by the teacher as well as to the emphasis paid to some of them in her explanations.

4. Results

4.1. Word-choice count

Starting with word-choice count we take for granted that the most frequent vocabulary in the students' lists must be consequently of greater interest for them and so in their subject area and academic/professional requirements.

Table 1 shows the corpus, a total of 152 words, which proved to be the most frequently selected. Words that scored 2 or 1 have not been listed here because of their low frequency. The results go from the highest to lowest scores.

Scores 8:

bladder, to churn, to fit/into, scourage. (4)

Scores 7:

to assess, breakthrough, casualty department, dismissal, haunt, larceny, ominous, rate, starch, to tail away, to unravel, to wipe out, to release. (13)

Scores 6:

(medical) briefing, to chew, dairy products, features, to flaw, grittiness, horseradish, lead, to link, lymph, to provide, referral note, reluctant, staining, stale bread, struggle, to swallow, thereby, tit-for-tat, to undergo, to warrant. (21)

Scores 5:

to arrange, available, breeding (place), building blocks, bundle, to coil up, component colours, edible, to enrol, to fulfil, gall bladder, house-hold (word), internal environment, to irk, lack, to make up, to mate, to perform, performace, policy, to pull away, to stage (a comeback), supporting tissue, tar, unrepentant. (25)

Scores 4:

bloodstream, bracket, to breed, cell mass, chyme, compounding (variables), to cope with, correctness, to deal with, despite, eventually, flavour, fuel, further, health, in culture, influenza, injury, insurmountable, intake, marsh, to match, to moisten, namely, (mosquito) netting, offspring, over the counter, to pass (on), pattern, politics, range, to research, to resume, smooth(ness), stagnant pools, stickness, tissue, unlike, to weaken. (39)

Scores 3:

a bit of a fun, achromatic lens, amount, to ascertain, besides, bitter taste, bone minerals, canned food, cicardian rhythm, cohort, cool(ing), cost-effectiveness, criminal, cytology, cytoplasmic, to discard, elder(ly), environment, evidence, to fail, failure, fat-soluble, foremost, fur, growth, in so far as, indeed, inner, layer, light microscope, liver, to load, maintenance, matter, muddle, owing to, petrol, proof, to regard(ing), to reject, to remain, saccharin, to save(ing), siblings, staff, threshold, to twist, thus, uneveness, wire screen. (50)

4.2. Analysis of the word choice.

Admitting that it is difficult to guess, let alone assert, what reasons determine the individual word choice, we analyse our corpus applying the four criteria above mentioned.

4.2.1. Specific meaning.

Since we were involved in a course on scientific reading comprehension, one of the main interests was to know to what an extent the students were engaged with words needed in connection with their particular academic/professional field. Students who specialize in science need vocabulary that is different from that learned in the general English courses. English Philology students, on the other hand, may also be unable to relate the meaning of a word to their world experience or to their academic knowledge in a scientific context.

Table 2 shows the words (37) which according to our opinion were selected due to this reason.

Scores:8 bladder (cancer).
Scores:7 casualty department, starch, to release.
Scores 6: (medical) briefing, lead, lymph, referral note, staining.
Scores 5: building blocks, component colours, gall bladder, internal environment, supporting (tissue).

Scores 4:
bloodstream, bracket, cell mass, chyme, fuel, in culture, influenza, injury, intake, offspring, over the counter, range, tissue.
Scores 3:
achromatic lens, bitter taste, bone minerals, cicardian rhythm, cohort, cytology, cytoplasmic, fat-soluble, light microscope, threshold.

4.2.2. Apparent difficulty /ease.

This second criterion was applied to our study in the belief that ease or difficulty in the learnability of vocabulary is not unconnected with the notion of individual word choice. Words may be perceived as easy or difficult by the learners for a variety of reasons, which may require their special attention, such as spelling/meaning difficulties, unusual meaning, words very close in meaning and therefore difficult to separate one from another, morphological or syntactic properties, and so on.

Table 3 illustrates the words (60) according to their apparent difficulty or ease in our opinion.

Scores 8:
to churn, scourage.
Scores 7:
breakthrough, dismissal, haunt, larceny, ominous, to tail away, to unravel, to wipe out.
Scores 6:
to chew, to flaw, grittiness, horseradish, reluctant, to swallow, thereby, tit-for-tat, to undergo, to warrant.

Scores 5:

bundle, to coil up, edible, to enrol, to fulfil, house-hold (word), to irk, to mate, policy, to pull away, to stage (a comeback), tar, unrepentant.

Scores 4:

correctness, further, insurmountable, marsh, to moisten, namely, politics, to resume, smoothness, stagnant pools, stickness, unlike, to weaken.

Scores 3:

to ascertain, besides, cost-effectiveness, to discard, foremost, in so far as, layer, to load, muddle, siblings, to twist, thus, uneveness, wire screen.

4.2.3. Frequency/range of use

This criterion is twofold: frequency and range. We think learners consider useful words, and so well worth being written down, those which seem for them to be more frequent and have a fairly wide range.

Table 4 contains the words (51) we think were selected for this reason.

Scores 8:

to fit/into

Scores 7:

to assess, rate

Scores 6:

features, to link, to provide, stale bread, struggle.

Scores 5:

to arrange, available, breeding (place), lack, to make up, to perform.

Scores 4:

compounding (variables), to cope with, to deal with, despite, flavour, health, to match, (mosquito) netting, to pass (on), pattern, to research.

Scores 3:

a bit of a fun, amount, canned food, cool(ing), elder(ly), environment, evidence, to fail, failure, fur, growth, indeed, inner, liver, maintenance, matter, owing to, proof, to regard(ing), to reject, to remain, saccharin, to save(ing), staff.

4.2.4. False friends

False similarity may place difficulties in the way of learning a word. Students pay attention to the contrasts in meaning to ensure their understanding and memory. Four words selected by this criterion appear in Table 4.

Scores 8:

none.

Scores 7:

Scores 6:

dairy products.

Scores 5:
none
Scores 4:
eventually.
Scores 3:
criminal, petrol.

5. Evaluation

5.1. Word-choice count

The preceding analysis has shown that no word was overwhelmingly selected by 10 or 9 students. Figure 1 (a) in the Appendix shows the global percentage of word-choice count. The first thing to note is that the agreement rate increases steadily from a smaller number of words to a larger one: 8 students 4 words = 3%; 7 students 13 words = 9%; 6 students 21 words = 14%, Half of the students (5) coincided in 25 words = 16%; so did 4 students in 39 words = 26%; and 3 students in 50 words = 33%. It is well worth pointing out that there is a linear rate between the number of students that agree on the number of words and the percentage of number of words (see figure 1 (c)). However, a larger corpus of students would be necessary to ratify this as a tendency.

In our point of view, these results show that, all in all, there is a considerable amount of agreement in the recogniziton of the most useful words, for any reason, by the students individually. We must not forget that 25 units were accomplished during the 10-day course, which means thousands of words and that only ten out of them were selected every day. It seems that the students are able to identify their individual vocabulary needs, which, in turn, are shared by most of them.

5.2. Word choice according to the four criteria

Judging from the global percentage of the four criteria (see figure 1 (b)), it seems that there is an overall pattern in the types of word choice due to the reasons why individuals have chosen them. This is supported on the rationale that students choose their individual vocabulary based first, on level of difficulty 39%; second, on frequency/range of use 34%; third, on the specific meaning 24%, and finally, on the «false friends» concept 3%. This very low percentage of «false friends» may be due to the fact that there were very few cases in the texts.

Figure 2 illustrates a more detailed percentage of the four criteria based on the relationship between the number of words and the number of students: (a) apparent difficulty/ease; (b) frequency/range of use; (c) specific meaning and (d) «false friends». Comparing the percentages we can see as a significant exception that the smallest number of students does not represent the lowest ratio in the specific meaning criterion such as this has proved to be in the other ratios.

5.2.1. Difficulty/ease choice.

It seems self-evident that the most frequent words in the students' selection are those which imply a greater difficulty for different reasons:

a) Close in meaning relating to a certain semantic field: to churn, to chew, to swallow, to moisten.

b) Very close in spelling and different in meaning: policy, politics; besides (different from beside).

c) Meaning and/or spelling difficulties: scourage, breakthrough, dismissal, haunt, larceny, ominous, to tail away, to unravel, to wipe out, to flaw, horseradish, reluctant, to mate, thereby, to undergo, to warrant, bundle, to coil up, edible, to enrol, to fulfil, marsh, namely, to resume, stagnant pools, tar, to ascertain, cost-effectiveness, to discard, foremost, in so far as, layer, to load, muddle, to twist, thus, uneveness, wire screen.

d) Unusual meaning: tit-for-tat, house-hold (word), to irk, to stage (a comeback), insurmountable, siblings.

e) Morphological properties: suffixes like -ness in stickness, smoothness, corerectness, grittiness and -en in to weaken or preffixes such as un- in unlike, unrepentant.

5.2.2. Frequency/range of use

It is hardly surprising that the frequency/range of use is the second reason for their individual choice. The subjects individually and as a group seem to try to learn new words at the frequency level. This means that students are aware of the necessity of acquiring some sort of common vocabulary irrespective of their subject area in order to achieve a basic set of words for receptive and/or productive aims. This may also suggest that students wish to know new words which, they guess, have a wide use/range for general communication.

Roughly speaking, we can see that the selected words fall into three categories:

a) Verbs, verbs + preposition and phrasal verbs: to fit/into, to assess, to breed, to link, to provide, to arrange, to make up, to perform, to cope with, to deal with, to match, to pass (on), to fail, to regard(ing), to reject, to remain, to save(ing), to research.

b) Nouns: breeding (place), features, stale bread, struggle performance, flavour, health, lack, (mosquito) netting, pattern, amount, canned food, compounding variables, environment, evidence, failure, fur, growth, liver, maintenance, matter, proof, saccharin, staff, rate.

c) Various: a bit of a fun, available, cool(ing), elder(ly), indeed, inner, owing to.

5.2.3. Specific meaning.

The idea that words which are subject-specific may attract the students' attention and interest was confirmed by the high percentage of vocabulary chosen on this ground, although, this reason was by no means the most frequent applied. Two main groups can broadly be distinguished:

a) Science-specific words in any context: bladder (cancer), casualty department, starch, lymph, gall bladder, bloodstream, cell mass, chyme, influenza, fuel, offspring, achromatic lens, bone minerals, cicardian rhythm, cohort, cytology, cytoplasmic, fat-soluble, light microscope.

b) Specific meaning due to the scientific context: to release (liberar), medical briefing (reseña médica), lead (grafito), referral note (nota clínica), staining (tinción), building blocks (unidades estructurales), bracket (variación) component colours (colores elementales), internal environment (medio interno), supporting tissue (tejido estructural), in culture (en cultivo), injury (herida), intake (ingesta), over the counter (sin receta médica), range (alcance), tissue (tejido anatómico), bitter taste (sabor metálico), threshold (concentración).

5.2.4. False friends

In some cases, the students have been inclined to choose words that are overwhemingly misunderstood due to their similar spelling in English and in Spanish but whose meanings are quite different: dairy products (# productos diarios), eventually (# eventualmente) criminal (act) (# criminal) and petrol (# petróleo).

6. Conclusions

This research does not attempt to be statistically significant, and as such, it remains extremely tentative.However, what the study seems to make plain within limits is that individual vocabulary choice has a relationship to the overall way of the learner's vocabulary learning. Therefore, it seems clear that the most frequent words in the students' selection are the most useful ones for them and the ones to take into account when selecting and/or teaching vocabulary, in order to give the learners a basic set of tools for their general and specific purposes.

It has also shown that a certain pattern emerges from the learners' written records, which may help the teacher to get an insight into the individual learning styles that may be present in groups. It would be a pity to neglect the importance of this kind of research to learn about the depth of our students' vocabulary interests as well as the vocabulary learning problems which might not otherwise be so clearly revealed. In this respect, it has been very enlightening since, even though we were

dealing with specialized reading comprehension the students' vocabulary needs and interests went beyond the specific subject words.

Finally, data drawn from this study, which attempts to be but a modest example of classroom research, which we certainly support, can be used as important feedback as the basis for classroom vocabulary activities which can cater for both plural and individual needs and styles.

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THE FEMALE SPECTATOR: AN EXPERIMENT IN WOMEN´S PRESS IN THE EIGHTEENTH CENTURY

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The Female Spectator (1744-1746), together with *The Parrot* (1728) (1746),[1] and probably *The Young Lady* (1756)[2] represents one of the aspects of Eliza Haywood's artistic production (1693?-1756): the periodical essay that emulates the task performed by Addison and Steele. Haywood is the "editor" of the first periodical written by a woman and whose target public was female (Watt: 171).[3] This novelist had already experimented

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[1] (Sept., 25th 1728- Oct., 16th 1728) Published with the pseudonym Mrs Penelope Prattle, almost certainly written by Haywood. *The Parrot With a Compendium of the Times, by the Authors of* The Female Spectator was only published from Aug., 2nd to Oct., 4th 1746. It was devoted to political gossip and satire and was unsuccessful.

[2] Three issues were published in January 1756.

[3] The first periodical addressed to women was probably *The Ladies' Mercury*, published for a short period by John Dunton in 1693. In 1704 *The Ladies' Diary; or, Women's Almanack* appeared. Subsequently other periodicals were published: *The Visiter* (June, 18th 1723–Jan., 31st 1724), *The Ladies' Journal* (1727), *The Ladies' Magazine; or, Universal Repository* (March, 1733-1737?), *The Lady's Weekly Magazine* (1747), *The Ladies' Magazine; or, Universal Entertainer* (Nov., 18th 1749-Nov., 10th 1753), *The Lady's Curiosity or Weekly Apollo* (1752), *The Old Maid* (Nov., 15th 1755- Apr., 10th 1756), *The Young Lady* (Jan., 6th 1756-Feb., 1756), *The Lady's Museum* (Feb., 1760-Feb., 1761) by Charlotte Lennox and *The Lady's Magazine* (1770) that was published during seventy seven years. Some of these publications were inspired by *The Spectator*. Among the other magazines by women

on essays and conduct books and had, therefore, a certain mastery of the genre when she undertook *The Female Spectator* (Hodges: 153). One of her better known essay-type works that appeared in 1724 was *The Tea-Table To Be Continued every Monday and Friday*.[4] It is a periodical in the manner of *The Tatler* and similar to Part I of *La Belle Assemblée* by Mme. De Gomez, which had been translated from French by Haywood herself some months previously. Clara Reeve mentioned that *The Female Spectator*, together with *The Invisible Spy* are the "works for which she is most likely to be known to posterity" (I, 121), this statement was corroborated in the twentieth century (Whicher: 141). This periodical is published in the artistic maturity of Eliza Haywood and means a substantial advance in her literary career after her long period of ostracism due to the personal invectives addressed to her by Alexander Pope in *The Dunciad* (1728), and which made her career anonymous from the late twenties to the mid-forties. Concerning the publication period of serials, often brief since most periodicals had an ephemeral life, it should be said that this cannot be attributed to the lack of a reading public or the scarce purchasing power of the audience (composed of the middle class, as "[t]he low class had insufficient resources [...] and the upper [...] was too small" Bond, 1957: 11). On the contrary, *The Female Spectator* had a considerable duration taking into account that in some respects it was a pioneer publication that covered the need of the mid-century female public.[5] Its success allowed Haywood to resume her career as a novelist and start a new phase in which she abandoned the scandal

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destined to a miscellaneous public although with feminist ideas was: *The Nonsense of Common-Sense. To Be continued as long as the Author thinks fit, and the Public likes it* (1737-8), by Lady Mary Wortley Montagu.

   [4] *The Tea-Table* by Eliza Haywood should not be confused with *The Tea-Table: or, A Conversation between some Polite Persons of both Sexes, at a Lady's Visiting Day. Wherein are represented the Various Foibles, and Affectations, which form the Character of an Accomplish'd Beau, or Modern Fine Lady. Interspersed with several Entertaining and Instructive Stories.* London: Printed for J. Roberts, 1725. The latter is an essay-type composition published as an appendix to Haywood's translation of *Letters from a Lady of Quality to a Chevalier* by Bursault.

   [5] *The Spectator* had appeared in 1711 and had offered regular issues to the reading public until the end of 1714.

chronicles and luscious novels typical of the twenties, and in which she analysed the plight of women.

This collection of essays and moral tales was launched in twenty-four instalments that came out approximately once a month but without a date, in chapter or book form and with about fifteen or sixteen thousand words per number/issue. In Haywood's life several editions appeared, some in London and the third of 1747 in Dublin. Each volume was dedicated, respectively, to the Dutchesses [sic] of Leeds, Bedford, Queensberry and Dover, and to the Dutchess [sic] Dowager of Manchester. This information from the text threshold gives us an idea of the popularity of the publication and the patronage granted to it. After Haywood's death, the seventh and last English edition of the eighteenth century was published (Steeves: 93).

In the first issue Eliza Haywood introduces the narrative persona, but at the same time she attempts to demystify it. In this she duly follows the convention as Joseph Addison had done in vol. 1 of *The Spectator* where he had offered a description of his life and character. In turn, the female essayist offers an unusual confession of her qualities, almost on the verge of the picaresque, in accordance with her notorious reputation. This type of introduction would have been unthinkable in England after George II and, obviously, in the Victorian period, for any writer pretending to teach the reader a moral lesson with his/her books (Stone: 422). Haywood's autobiographical approach to the protagonist may be analysed as the product of an age which granted women certain freedom, although unfortunately it was short lived. This demystification may also be a rhetorical figure in order to obtain her audience's benevolence (captatio benevolentia), because the reading public would not easily believe any moralizing intention on the part of a woman with a bad reputation. Although ironically enough this is true in this case, it is also a well-known convention in both English and Spanish picaresque novels such as *Moll Flanders* and *Guzmán de Alfarache*, in which the moralizing intention -no matter how sincere it might be- is constantly repeated.

> *I never was a Beauty, and am now very far from being young [...]. I shall also acknowledge that I have*

> *run through as many scenes of Vanity and Folly as*
> *the greatest Coquet of them all. [...] My life, for some*
> *Years, was a continuous Round of what I then called*
> *Pleasure, and my whole Time engrossed by a Hurry*
> *of promiscuous Diversions. (WWP 4-5)*

This experience will supposedly help her to judge "the various passions of the human mind and distinguish those imperceptible degrees by which they become matters of the heart, and attain the dominion over reason", thus expressing feminine authority (Shevelow: 167). She also introduces her female team, who seem to be literary personas in the manner of heteronyms or alter egos.

> *The first that occured to me, I shall distinguish by*
> *the Name of Mira, a Lady descended from a Family*
> *to which Wit seems hereditary, married to a Gentle-*
> *man every way worthy of so excellent a Wife, and*
> *with whom she lives in so Perfect a Harmony, that*
> *having nothing to ruffle the Composture of her Soul,*
> *or disturb those sparkling Ideas she received from*
> *Nature and Education, left me no room for doubt if*
> *what she favoured me with would be acceptable to*
> *the Public. The next is a Widow of Quality who, not*
> *having buried her Vivacity in the Tomb of her Lord,*
> *continues to make one in all the modish Diversions*
> *of the Times; [...]. The third is the Daughter of a*
> *wealthy Merchant, charming as an Angel, but en-*
> *dued with so many Accomplishments, that to those*
> *who know her truly, her Beauty is the least distin-*
> *guished part of her. [...] and how many Contributors*
> *soever there may happen to be the Work, they are to*
> *be considered only as several Members of one Body,*
> *of which I am the Mouth. (WWP 5-6)*

Her correspondents in different fashionable cities such as Rome and others in England, France and Germany are also mentioned, although it is quite clear that she is the only creator of the monthly magazine and even of the supposed letters written by her male and female readers, since the style is very similar. (It is not impossible, though, that some letter might have been sent by a real reader of the publication).

This technical device of constructing a narrative persona was also used by the magazines edited for a male public. In these publications, most of the material was written by only one editor who introduced his/ her own opinions about social or political affairs. The convention of creating a composition club was related to *The Spectator* and allows us to point out a parallelism beyond the title, since these two publications pursued the same moral intention even though their audiences were potentially different. Moreover, the connection is explicit in the words of praise used in a letter from a reader (Priestley: 27, Poovey: 15-17, Todd: 113).

The Tatler and *The Spectator*, needless to say, had a great social influence as the reflection of the new emerging bourgeoisie in the eighteenth century (Eagleton). The fact that Haywood aligned herself with publications of that ilk implied that, on the one hand, she was trying to belong to the group of moderate critics of society and, on the other, it suggests her wish to separate from male editors by stressing her condition of woman. Despite the praise that the previous publications achieved, Haywood considers that this not entirely fulfils what she thinks the female audience deserves. Even the choice of the title shows that *The Spectator* did not have, grammatically speaking, an effective common gender but only masculine and, consequently its public would also be male. Haywood was not being original in her choice of a title, as Mary Delarivière Manley had already launched *The Female Tatler*, a lewd political periodical. The similarity between the two publications seems to be only in the titles and in the convention of using a composition team similar to Mrs. Crackenthorpe's. However, it seems that Haywood intended her work not to be too connected to that of Mrs Manley in this stage of the former's career.

The presentation of *The Female Spectator*'s editorial line shows clearly that the editor escapes scandal and any possible connection to her or Manley's previous productions

> *[F]or tho' I shall bring real Facts on the Stage, I*
> *shall conceal the Actor's Names under such as will*
> *be conformable to their Characters; my Intention*
> *being only to expose the Vice, not the Person. [...] [T]he*

> *sole Aim of the following Pages is to reform the Faulty*
> *and give an innocent Amusement to those who are*
> *not so, all possible Care will be taken to avoid*
> *everything that might serve as Food for the Venom*
> *of Malice and Ill-nature. Whoever, therefore, shall*
> *pretend to fix on any particular Person the Blame of*
> *Actions they may happen to find recorded here, or*
> *make what they call a Key to these Lucubrations,*
> *must expect to see themselves treated in the next*
> *Publication with all the Severity so unfair a*
> *Proceeding merits. (WWP 6).*

In this definitely acknowledged reforming vein of manners and morals she uses different devices that would give variety to the final product. The publication mixes several types of prose that include among others: essays, short stories, and epistolary fiction. The difference between the two last elements being the various introductory techniques used, or -at times- the structure of the story itself.

The importance of letters in the development of eighteenth- century fiction is paramount. For a fiction writer who, from time to time, treads other paths it seems neccessary to introduce epistolary elements in them, since letters offer futher possibilities in the development of characters' feelings and thoughts. They add spontaneity and frankness to characters' words when addressing other characters and when showing their true personality, for want of other techniques of expressing it that would be fully developed in the beginning of the twentieth century (stream of consciousness and interior monologue). The use of letters to introduce fiction stories is a geminal device in the evolution of eighteenth-century fiction as it "mark[s] the final stage in the development which started with the queries in question-and-answer periodicals and ended up with the epistolary novellette" (Würzbach: xxiv, Humiliata: 261-77, Stewart: 179-92). Eliza Haywood's *The Female Spectator* has been considered an antecedent that helped to form Jane Austen's epistolary style, although she later abandonned this stylistic device as it had run out of fashion due to exhaustion of its technical possibilities (Epstein: 399-416).

Another salient feature of this periodical, which directly determines the type of public that it was addressed to is the variety in themes.

These pinpoint the manners and controversies of the times and are dealt with in a reforming perspective. Thus we find that the hoops of women'dresses are criticised together with the excessive use of cosmetics by men, particularly soldiers that become in that way affected coxcombs. Masquerades are equally criticised as they are used by men to fool and rape young women through anonymity. From what has been mentioned above we can infer that the type of intended reader of this publication is a female one, especially young women that need to be warned about the dangers of love and social life. Another important role played by the publication before the female public is that of showing them that they could enter new activities that were unthinkable for women in the past (for example, entomology suggesting the possibility that their research could be sent to the Royal Society of Science). The publication raises interests in new fields of science such as the possibility of existence of flying machines, in sports -such as tennis, in which men would not have "mercenary" interests, and it criticizes gambling and other vices.

One of the main features in *The Female Spectator* is the convention that the publication is launched by a female composition club that addresses a feminine audience, although they acknowledged having male readers. This pattern is kept all through the text and emphasized in Book XXII, in which we find an announcement that the publication will be put to an end "these Essays are now drawing towards a period". The answer to this sentence is offered by a supposedly male admirer who asks them to change their minds and who entertains doubts about their gender:

> *Ladies if such you are, for you must know I very much question whether you are feminine Gender or not - For God's sake what do you mean by intending to throw away your Pen, just at the time when its reputation is established- I am very certain you have not gone through half the Topics that have a Claim for your Attention.*

The answer, true or false, is very interesting as it states that the main reason for the publication discontinuance is their rejection of male members in their writing club, as they had found a new freedom space

that they do not want to share, although they may be their husbands -or precisely for being their spouses.

> *[...] though we think it convenient to drop the Shape we have worn these last Two Years, we have a kind of narking Inclination to assume another in a short Time; [...] if [...] so, Notice shall be given in the Public Papers, ... those who have testified their Approbation of the Female Spectator either by Subscriptions or Correspondence will not withdraw their Favour from the Authors, in whatever Character we shall next appear. Close as we endeavour to keep the Mystery of our little Cabal, some Gentlemen have at last found Means to Make full Discovery of it. They will needs have us take up the Pen again and promise to furnish us with a variety of Topics as yet untouched on, with this Condition, that we admit them as Members.[...] We have not yet quite agreed on the Preliminaries of this League, but are very apt to believe we shall not differ with them on Trifles, especially as one of them is the husband of Mira (WWP 691-2).*

This seems to refer to what Virginia Woolf revealed in *A Room of One's Own* as a symbol of individual expression when an authoress wants to write without male intervention. This quotation by Eliza Haywood is revealing since part of the inferred opinions expressed in the different articles about collaboration between the sexes were partially untrue or impossible in her age. Eliza Haywood seems to have two contradictory voices, one aggressive and belligerent and the other sentimental and conventional, although they represent the two faces of the same coin as she is sentimental in the sense that she understands other people's problems and tries to help them in a realistic reforming atmosphere (Mayo, 90-1). Sentimentalism in women's writings seems to have a realistic tendency while other texts have an idealistic tendency. *The Man of Feeling*, for instance, advocates that education must involve liberty for the inner qualities of human beings to be developed, since society represents a corruptive influence. It is individualistic since good values are only present in isolated human beings (Kramer: 191-99). Haywood's sentimentalism is more eclectic, she thinks that human beings may evolve

and social and moral values will be changed as a result of the former although it may be in the long run.

Concerning the type of woman portrayed in the publication and the type of woman reader implied by the text we can use Elaine Showalter's famous categories: feminine, female and feminist. The answer cannot be fully developed here, but we must say that her women share features of all three. Since she fights for a better life for women we can call her a feminist, not only due to her work in *The Female Spectator*, but to what she advocated in other texts both of her early and late period (Rogers: 4, Jones: 192). She is also feminine in that she does not oppose absolutely the traditional role of women but tries to offer "Simply domestic tales, 'portraits', 'cases', and edifying episodes drawn from high life" (Mayo, 89-90). But first and foremost I think she offers a female image of women in which they can lead a life with new roles in society. Haywood offers a pioneering experiment in women's press in the eighteenth century that would contribute to pave the way for women's subsequent literary production on the one hand, and, on the other, for the creation of a community of female writers and readers in which milieu gender-specialized publications play an oustanding didactic part.

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ROMANCE & MELODRAMA: FEMININE GENRES REPUTED AS TRASH: *GONE WITH THE WIND*: THE STUDY OF A CASE

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Abstract

Within postmodernism (or perhaps post-post-modernism[1] as Malcolm Bradbury called our time) we have become accustomed to live a kind of multi-pluralism which has validated the oddest theories. However, there are deeply rooted principles which seem irremovable, as it is the never ending confrontation between mass culture and academic culture. Popular versus intellectual. And though in the very last years there is an increasing interest on the underlying keys of popular culture, many still consider it just trash.

If we were asked to establish which is the trash of trashes *concerning genre, many would probably point to romance & melodrama out as the trashiest of all, since they are not only extremely* popular *(genre) but also* feminine *(gender). Both romances (literature) and melodramas (cinema) have a bad reputation, and as Eric Bentley said "that is the worst thing a word can have"[2] We intend to approach such a question as unprejudicedly as possible.*

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[1] Susana Lozano, "Bradbury: 'Las vanguardias se desvanecen' ", *ABC* (Cultura), 18 December 1994, p. 94.
[2] Eric Bentley, *The Life of the Drama* (New York: Applause Theatre Books, 1991), p. 196.

1.   Academic Culture vs. Mass Culture

An interesting and still challenging question is *what* criteria does our community utilize in making its judgements. A related question would follow up: *Who* establishes these criteria. Because the fact is well-known that no one can be both a judge and a participant in a matter. And it appears to be that *a few* have, so far, judged -which is to say qualified- the whole of the narrative production of the human community.

These few usually are people who could be included within three cathegories: *critics, intellectuals and academic staff.* Though, many times these three roles have been played merely by one individual who historically and statistically, to a great extent, has belonged to the masculine gender. So, we could say that we are aware of *who* have established the criteria to judge: critics, intellectuals and academic staff, the majority of whom were males until scarcely a generation ago. And it seems that most of them have agreed that whatever is *popular* should also be regarded with suspicion: the suspicion that it is *trash.*

First of all we will define what the words *romance* and *melodrama* mean.

As many words, both have changed their meaning through time, and, as most words too, they do not mean the same for everybody.

Let us start with *romance.*

Unfortunately for us -considerirng the expected length of this essay-, the definition of this term is itself a thorny and long-debated question. Synthetizing it, we find that a *romance* is "a medieval tale based on legend, chivalric love and adventure, and the supernatural [or] a prose narrative dealing with imaginary characters involved in heroic, adventurous, or mysterious events remote in time or place . . . a love story . . . something that lacks basis in fact . . . [and also] to exaggerate or invent details or incidents (would *romance* about meeting great people)"[3] So, it seems that for many a romance lacks basis and is a pretentious exaggeration, and deals mostly with love, something considered to be

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[3]   *Webster's New Encyclopedic Dictionary* (New York: Black Dog & Leventhal Publishers Inc., 1993), p. 884.

mainly enjoyed by women or perhaps only girls. Surprisingly, these nowadays given definitions are not that far away from those given in ancient times. In the 13th century a romance was "a popular book . . . almost any sort of adventure story, be it of chivalry or of love. . . . a form of entertainment ... [with] elements of fantasy, improbability, extravagance and naivety ... in which women played an important role"[4]. Though this is not the only similarity. It is curious too that *romance* is a word which exists in English, Spanish, French, Portuguese... without changing not even a letter in its spelling. Thus, it appears to be that we are in front of quite an universal concept, in time and space: a topic as old as our language and which inhabits identical to itself in different languages-cultures. A fact that has been considered by very few, since most have not even asked themselves why romance is so widespread and has survived the test of time. And, besides, we have to be careful, because *romance* may be a *false friend*, which we could easy wrongly understand. "The confusion concerning the word *romance* has led to errors on the part of scholars who should very well have known better..."[5].

Though not everybody is of the opinion that a romance is something extravagant, exaggerated, naive, expandable and execrable -as most *critics, intellectuals and academic staff* think. When saying this we are not thinking that the ones who enjoy and respect romances are housewives or teenagers of feminine gender, we are thinking about readers and writers who read and wrote romances, like Keats (*The Eve of St Agnes*), Coleridge (*Kubla Kan*), Walter Scott (*Marmion*), Shelley (*Queen Mab*), Tennyson (*The Idylls of the King*), Hawthorne (*The House of the Seven Gables*), Meredith (*The Adventures of Henry Richmond*), H. G. Wells (*The War of the Worlds*), Conrad (*Romance*), Byatt (*Possession. A Romance*)... to mention only some of many who included the term *romance* in the title or the preface of their books, and who have used this genre without shame or contempt. A type of readers-writers who cultivated romance, among which Miguel de Cervantes himself (*Galatea*) can be included, as the development of a taste for romance has not only

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[4]   J. A. Cuddon, *Dictionary of Literary Terms and Literary Theory* (London: Penguin Books, 1991), pp. 803-4.
[5]   Daniel Eisenberg, *Romances of Chivalry in the Spanish Golden Age* (Newark: Juan de la Cuesta, 1982), p. 2.

been an English issue, but quite widespread. Julio Cortázar, Mario Vargas Llosa, Jorge Luis Borges and Gabriel García Márquez -also among others- manifested too their liking for romance[6.]

So, it looks as if romances were not *that* feminine, since, at least, the above mentioned men have also enjoyed it. And, perhaps, the esteem that most *critics, intellectuals and academic staff* have for these readers-writers would be a reason, if not another, to reconsider their judgement on this genre... But before going deeply into the question of why these above mentioned men enjoyed romance while most men did not, let us define first the cinematographic genre unfavorably noted as feminine: melodrama.

With regard to *melodrama*, as a word and as a genre, we again have several and different understandings -should we better say misunderstandings?- and appreciations of it. A circumstance which suggests to us that this term also should be re-examined in search of possible keys which could explain its real essence and quality.

It is odd, but not casual, that the first manuscript of *Die Geburt der Tragödie. Aus dem Geiste der **Music** (The Birth of Tragedy. From the Spirit of **Music**)* that Friedrich Nietzsche gave to the editor W. Engelmann to be published were entitled **Music** *and Tragedy* and that later on, when the film director Douglas Sirk were asked by the French critics of the magazine *Cahiers du Cinéma* what a melodrama was, he answered, "A drama with **music**"[7.] What did they both mean? Why were they both speaking of music when speaking of tragedy or melodrama?

Concerning the German philologist it is relatively easy to answer these questions. In 1871, under Richard Wagner's influx, Nietzsche re-builds his system of thought on Greek culture around Wagnerian works. Besides, it is inconceivable to elaborate a theory on Greek dramaturgy without mentioning music, the chorus, that *voice* which may be a lament or a threat or a warning, but whatever it be, it will always be an intensifyer, intensifying the *pathos* of the prot-*agonist*, in *agonizing* fight/ acquiescence with his/her *fatum* (fate).

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[6]   Programa de los Cursos de Verano 1994 de la Universidad Complutense de Madrid en El Escorial, p. 20.

[7]   Antonio Drove, *Conversaciones con Douglas Sirk. Tiempo de vivir, tiempo de revivir* (Murcia: Colección Imagen. Filmoteca de Murcia, 1995), p. 340.

Within words we sometimes find unwonted clues which reveal dark enigmas.

Pathos in Greek literally means *"emotion, experience, suffering"*[8].

Then... are *emotion* and *suffering* consubstantial? Is feeling or experiencing without suffering impossible? Is suffering the unavoidable consequence after feeling?

And what is the original meaning of *fatum* (fate)? Literally, too, it means *"what has been spoken"*[9].

Is this then, *pathos* and *fate*, the clay with which tragedy is built? Adding music to it, of course. But... what about melodrama? Is it that different?

To answer this question, we ought to go forward, deeper, and continue our travel *within* words. What do we have concerning *agony*? Who or what is the prot-*agonist*? Agony, *agónia*, in Greek means *"struggle, anguish"*[10]. So, should we understand that our poor prot-*agonist* is thrown into the arena of his/her tragedy, *struggling* against his/her *fate*, being a victim of his fate or of himself -who cares of which of them if both are the same within these dramatic terms-, and in any case a victim, a victim whose dramatic peripeteia tears us, desolated witnesses of his/her useless, agonizing and perhaps even naive struggle for changing his/her fate. But... is not what we have so far mentioned on tragedy applicable to melodrama too?

However, we traditionally establish deep differences between both genres. Most consider tragedy as a noble genre, perhaps the noblest; while melodrama and romance are usually disdained, considered as trash, something popular, complaisant and feminine.

Critic William Archer defines melodrama as an "illogical and many times irrational tragedy"[11]. Considering this, should we claim that the creditable virtue of tragedy is its rational condition? A quality

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[8]   *Webster's New Encyclopedic Dictionary*, p. 736.

[9]   Ibid., p. 365.

[10]   Ibid., p. 22.

[11]   William Archer, *About the Theatre* (London: Allen & Unwin, 1986), p. 77.

traditionally considered masculine, and opposite to the supposedly feminine thoughtlessness. Is it then perhaps that because of the absence of this quality that melodrama and romance are considered feminine genres? But, is it logical and rational that going along a path you kill a stranger and later it turns out that he is your father, and then you fall in love with a woman, you marry her, and later you realize that she is your mother? No, it does not sound that logical. Then, I am afraid that from now on we will have to welcome *Oedipus Rex* within the belittled pair which are romance and melodrama.

But before going on, let's get back to Douglas Sirk. Why did he say to the critics of *Cahiers du Cinéma* that a melodrama was "a *melo-dra-ma*, which is to say a drama with music"? He himself offered a short clarification of his words: "I think this explanation surprised them. `Yes', I said to them, `this is what my grandmother told me when I was a kid, and I could not explain it any better. So, you just take it or leave it'. And, surprisingly, you know, many more works than we could figure are in fact melodramas. For instance, *Oresteia* itself is a melodrama..."[12] But this clarification is short indeed. What did Sirk mean with these words that almost seem a platitude? That a melodrama is a drama where you can hear music accompanying its dramatic movements to overwhelm spectators with its intensity? That music is the differential feature of melodrama? Or that his grandmother's opinions were infallible and irrefutable? Certainly none of these would be the right answer. Those would be overly simplistic and superficial understandings of his words. And also a kind of a *reductio ad absurdum* of a metaphor whose poetic nature darkens, perhaps, its meaning.

The music mentioned by Sirk is not only the one which accompanies images in films, but mainly the one which is behind them, the music which underlies images, giving the melodramatic cinematographic discourse a characteristic rhythm, a peculiar progression, an oneiric quality which does that everything seems *greater than life*, with an almost mythological condition -sometimes heartrending, sometimes dazzling-, as distant/close to our society, to our culture, as

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[12]   Drove, p. 341.

ancient Greeks were to the mythic characters of Greek drama. Sirk states that what happened before in fiction to kings and princesses happens nowadays in melodramas to the middle-class.

Many people consider melodrama an acquiescent and complaisant genre, pondering it as superficial, meaningless and insignificant. However, its appearance runs parallel to the French Revolution. And its development runs also parallel to the Industrial Revolution. Two parallelisms which are not casual at all. As melodramas are revolutionary too, not only because their main characters were not upper-class people as they mainly used to be before -a shift which without any doubt is revolutionary itself as Sirk pointed out-, they are also revolutionary because within this genre, little by little, the point of view from which the story is narrated is the feminine one. The prot-*agonist* of these plots are not only the wretched ones, *les misérables* (Victor Hugo), but also little orphan girls, bored bourgeois women, spinsters, single mothers, handicaped women, gipsy-women, adulteresses and overly eager widows, all of them replacing the kings and heroes and their beloved sweet or evil princesses and ladies of the former classical narrative[13.] All of them are women leading the dramatic peripeteia. Thus, it is reasonable that the audience who more willingly enjoy this genre were and are women too, as, for the first time in terms of genre, stories are told from women's point of view, propitiating an inherent empathy. These plots reveal how a double standard has been applied to women, mostly -and even nowadays- in sexual and social issues. Putting men, in general, and our patriachal and *machist* -let us create this adjective in English, as it already exists in many other languages, and since its antonym already exists in English: feminist- society and culture in a difficult and unpleasant situation, and recognizing women as heartrending victims, prot-*agonist* of a, most of the times, useless struggle against well-known unwritten rules. It is not strange that most men feel uncomfortable within the role of executioners, and that they feel it as an exaggeration characteristic of women (!). Thus, it is understandable their lack of

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[13]   Except for erotic narrative and picaresque novels, where women left their position in other books as dark objects of desire to become the protagonists of the stories, actually being only within this genre where women were allowed by authors to lead the action (e.g., Moll Flanders).

empathy with these two genres and their dislike for them. And it is also understandable that the less *machist* a culture or a man are, the more they are able to understand and enjoy melodrama and romance, and vice versa. And possibly because of this too, it is why the sensitive and liberal men above mentioned were able to enjoy it. But until now we have only mentioned good writers of good romances -without any comprehensive intention-, but what do we have about good directors of good melodramas? The answer to this question is even more self-evident, among them we have: King Vidor (*The Crowd*), Vincent Minnelli (*Some Came Running*), Douglas Sirk (*Written on the Wind*), D. W. Griffith (*Broken Blossoms*)... even Woody Allen has defended melodrama. The very last sentence he says to the camera -which is *to tell to us*- in his film *Stardust Memories* is: "I like melodrama." And if among the authors of romances we can include Cervantes, among the authors of melodramas we can also include Luis Buñuel, author of *Él* -that even though it is a melodrama, it is recognized as one of the best films of the history of the cinema. Buñuel himself said[14] that his favorite movie among Hollywood's ones was *Portrait of Jennie*, William Dieterle's melodrama; though, of course, to make such a statement without being accused of -to say the least-vulgar and a drip, you have to be, at least, *don* Luis Buñuel.

So, with only a brief analysis we find that among the authors of these despised genres are people like Conrad and Griffith, Cervantes and Buñuel. We also find that within its seemingly soft and acquiescent aspects, romances and melodramas are subversive as they denounce the social and sexual double standard[15]. And we also find that their differences with other genres as, for instance, tragedy are not that big. After all these considerations, those who have systematicallly rejected romance and melodrama should, perhaps, reconsider their ideas on romance and melodrama being trash.

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[14]   Manolo Marinero, «Cuatro caras diferentes de un mismo Cohen», *El Mundo* (Cinelandia), 12 February 1994, p. 6.

[15]   To those who do not agree about the subversive character of melodrama and romance, I would recommend *American Film Melodrama*, by Robert Lang (Princeton, N.J.: Princeton University Press, 1989), *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess*, by Peter Brooks (New Haven: Yale University Press, 1976), and "Tales of Sound and Fury: Observations on the Family Melodrama," *Monogram* 4, 1972, p. 9.

Saying that a story is melodramatic or romantic does not necessarily mean that it is bad. As saying that a story is tragic or comic does not necessarily mean that it is good. There are good and bad tragedies, comedies, dramas, etc., and, indeed, there are good and bad romances and melodramas. To discredit a genre as a whole only throws discredit on the ones who do it.

Prejudices only lead to darkness and, in this case, deprive the ones who have them of quite a pleasure. Depriving them too of a different way of knowing, of understanding, a way whose appropriate explanation would demand more than the length we have in this occasion. A way which is connected with the always existing antagonism between the Apollonian and the Dionysiac, between causality and casualty, between rationality and sensuality, between knowledge and insight, between order and chaos, between the unconscious and the conscious thought and awareness (*id&ego*).

A way which may give us -as a group, as a civilization, and as a culture, unavoidably *machist* ones- a chance pro *alterity* (feminine) as a way of approach, opposite to the traditional *selfness* (masculine), a chance which will be fulfilled when the anagnorisis will be reached, the recognition which Aristotle in *Poetics* described as the moment of recognition of truth when ignorance gives way to knowledge.

2.   *Gone With the Wind*: The Study of a Case

We have been told that within the last decades we have been witnesses of *the romance revolution*[16]. Many critics have written about what is considered an unprecedented blooming of romances[17] and they[18]

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[16]   A term used for the first time by Carol M. Thurston in her book thus entitled.

[17]   These critics have perhaps forgotten that during the Middle Age many women and men read countless romances, romances of chivalry and love -adventures and love-, as it is pointed out at the beginning of this essay. As early as in the 16th century the writer Theresa of Jesus complained (in her book *Life of the Mother Theresa of Jesus*) about how pernicious, corrupting and wasting were the then widespread romances on women's education and morality, since those readings agitate them, originating expectations of an ideal life little related with their duties as mothers and wives... And these critics have also, perhaps, forgotten Gustave Flaubert's *Madame Bovary in* the middle of the 19th century and her senseless and moving folly after innumerable readings. It rather seems that romances have always been blooming.

[18]   Janice Radway, Carol M. Thurston and others.

have published different lists of romances of our time where books as, for example, *Only a Housewife*, *Love's Tender Fury* and *Tears of Yesterday* (all written by unknown authors) appear in parity with books as *Rebecca* (Daphne du Maurier), *Wuthering Heights* (Emily Brontë) and *Gone With the Wind* (Margaret Mitchell). Of course, within these lists *Scarlett*, by Alexandra Ripley, also appears. To consider all these books as part of the same doing is something like placing Eugene O'Neill's *Long Day's Journey into Night* next to *Tragic Death*[19].

Upon looking at these lists, one feels a kind of uneasiness. How can anyone give the same treatment to *Gone With the Wind* and to *Scarlett*? No one would dare to put in the same list of books Cervantes's *Don Quixote* and the second part of this book written by Avellaneda. If mentioned, this Avellaneda's *Don Quixote* would appear as a curiosity which emerged in the shadow of Cervantes's one, but never as a book *of the same type*. In the same way that no one would present as an example of books similar to Cervantes's masterpiece an indiscriminate enumeration of titles of his time without anything in common, but the fact that they were contemporaneous texts and that they made fun of the conventions of chivalry[20]. This, for sure, would be a poor and superficial discriminating criterion.

Then, why is this indiscriminate enumerative criterion used with romances? The most evident answer seems to be that it is the consequence of the complete lack of respect that even the scholars who analyze this genre feel for it. This way of approaching romances seems to mean that all of them are on equal terms, that is to say that they are equally bad. It also seems to mean that they are only sociologically interesting, as a mass phenomenon, or perhaps even ideologically interesting, as a feminine phenomenon, but never literary interesting, as a cultural matter. However, anyone who would read unprejudicedly, for instance, *Gone With the Wind* and *Scarlett* would immediately realize how unfair it is to judge them as books *of the same type*. Mitchell's book and Ripley's one do not

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[19]   An awful tragedy written in 1947 by an unknown author called Tom Carlson.

[20]   Within this line we find never-mentioned books as Beaumont's *The Knight of the Burning Pestle* (circa 1607), Thomas Heywood's *The Foure Prentices of London* (idem), Samuel Butler's *Hudibras* (1663), Madeleine de Scudéry's *Artamène ou le Grand Cyrus* (circa 1649), etc.

have more in common than Cervantes's book and Avellaneda's one: the same protagonist and, perhaps, the same genre.

However, a suggestive parallelism could be drawn between Cervantes's and Mitchell's respective *flight of fancy*. They both dreamt about two extinguished worlds: Mitchell refers to the downfall of the Old South and the beginnings of the New, the disappearance of southern sense of chivalry (embodied in Ashley); Cervantes refers to the downfall of the chivalric knights of the Middle Age. Both books refer, thus, to a dreamy past, made out by two people who never knew it personally, but through stories read or told by others. Both plots are built on two pillars: a senseless, crazy and moving character (Quixote/Scarlett) and its counterpoint, a sensible and generous character, (Sancho/Melanie). Both maddening main characters love an ideal which is not related with the human body who embodies it (Dulcinea/Ashley), something they discover at the end of their dramatic peripeteia. These two protagonists (Quixote/Scarlett) are not what they think they are (a knight and a lady) and their respective social groups reject them, being both of them a kind of outsiders who do neither belong to the past order nor to the new one. In the world of knights and ladies where they think they belong, they would be something, they would have an identity, but in the new world, they are ghostly figures, sometimes brave, some pathetic, some ridiculous, some others fascinating. Both are rebels, and, at the end, they are defeated by their societies, though none of us, witnesses of their struggle, think that they have been defeated. There is something epic in both books. Both are books of adventures, the adventures of a man and the ones of a woman, being both of them extraordinary fellows. There is another parallelism, it is the one referred to the way in which the story is told. Both stories are narrated with irony, with a continuous combination of tragedy and humour.

Of course, it is impossible to draw any parallelism at all between Ripley's book and Cervantes's one. *Scarlett* -as most books which appear in parity with *Gone With the Wind*- will not survive more than a decade, while Mitchell's book has been reprinted over and over and all the world over since it appeared in 1936. Everybody knows who Scarlett O'Hara is, and to say that most people have not read the book is as less conclusive as saying that Don Quixote does not deserve recognition as a mythical

projection of our collective unconscious because most people have not read Cervantes's book. Besides, unfortunately, probably the number of people who have read *Don Quixote* during this century is smaller than those who have read *Gone With the Wind*.

Moreover, it seems that no one knows or wants to remember that *Gone With the Wind* (as *Don Quixote*[21] was a best-seller from its very first edition. And that in 1937 Mitchell received the annual award of the American Booksellers Assotiation (now the American Book Award) and the Pulitzer Prize; in 1939 Smith College conferred upon her an honorary degree and the movie which was made with her book won ten Academy Awards among thirteen nominations.

The film also experiences a peculiar situation. Most of the critics and books which have been published on this film are about "the facts of the making." It is surprising that there are not serious essays on it. David Thomson, in *The Life of David O'Selznick*, laments "Even fifty years later, there has been little searching critical commentary on the film"[22]. Though quite recently, it has been voted in the USA "the most popular film ever made" by the National Film Institute.

Anyway, and even accepting numerous inherent attitudes towards *Gone With the Wind* which logically follow its uncommon condition, it happens to be strange that Mitchell's presence in literary manuals is practically nonexistent, and when it does it is to make comments such as: "Margaret Mitchell does set a hard-bitten, tough little bitch, Scarlett O'Hara, in the very middle of her never-never land..."[23]. So, for these gentlemen, Mitchell is just the creator of a bitch (!). This judgement seems too passionate, to consider that when it was made only literary criteria were taken into account. Perhaps, this opinion is unconsciously -or perhaps even consciously- connected with the authentic theme of this writing.

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[21]   As this book proves, to be popular does not necessarily mean to be trash.

[22]   David Thomson, *The Life of David O'Selznick* (London: Abacus, 1993), p. 337.

[23]   C. Brooks, R. W. B. Lewis, R. Penn Warren, *American Literature. The Makers and the Making.* Vol 1 (New York: St. Martin's, 1973), p. 268.

As Anne Goodwyn Jones pointed out:

> *No brief summary, of course, could do justice to*
> *Mitchell's long novel. Nevertheless, even the barest*
> *summary reveals a central concern with the*
> *definition and role of women, men, and community.*
> *. . . Even the first paragraph of the novel indicates*
> *that the concern will be gender and its relationship*
> *to action . . . of what it means to be a man or a*
> *woman*[24]

Conclusion

The questions thus raised are several: why is not there almost any academic criticism on Mitchell as a writer and on *Gone With the Wind* as a book and as a film? Why when there is some, most of the times it is passionately negative? Why do we find courses in our academic programmes on westerns, thrillers, comics... and not any on romance and melodrama?   How far can it be said that they are trash? And following whom criteria? The answers to all these questions lie, paraphrasing Goodwyn Jones, in what it means to be a man or a woman.

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[24]   Ann Goodwyn Jones, *Tomorrow Is Another Day. The Woman Writer in the South 1859-1936*
(Louisiana: Louisiana State University Press, 1983), pp. 338-339.

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THE RHETORIC OF TIME: COGNITION AND HERMENUTICS IN POETRY[1]

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Abstract

This paper aims to show up to what extent the intricacies of meaning found in poetry depend upon a complex network of time references. Semantic elements are partly realized by lexico-grammatical components present in language: some of these elements represent time. Rhetoric tries to explain the linguistic problems present in the poem, while hermeneutics deals with the semantics of the poem at the interpretive level of the message itself. The act of reading poetry is largely based upon the recognition of cognitive factors making up the poem as linguistic artifact. By considering poems by Derek Walcott and L.A. de Cuenca, I illustrate the connection between cognition and hermeneutics in terms of the rhetoric deployed by time. Time as a universal phenomenon, as a notional category, projects a poeticity of reflective change which creates a protean motion, thus completing the act of reading. The outcome, whether definite or temporary, is hinged in a rhetorical mesh that uses the ideal linearity 'Past / Present / Future' as a pattern upon which a semantic mapping occurs: poetic meaning depends upon this mapping.

It is always tempting to reflect upon time and language, or language in time, or time in language. My very beginnings in linguistic studies

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[1]   This paper was presented at the 18 Conference of the Poetics and Linguistics Association held at the University of Berne in April 1998.

are bound to the study of time (the sequence of tenses). So, I have to rely upon a most comprehensive view of language and time: rhetorics and poetic discourse.

The study of the rhetoric of time in poetic discourse presumes the recognition of time, which is extremely difficult to explain as a physical perception:

> *In contrast [to the perception of light], the perception*
> *of time passage does not involve an obvious*
> *transduction of physical energy by a sensory organ.*
> (Poynter, 1989: 305)

In psychology, then, duration models are cognitive explanations because of mechanisms of attention and memory and information processing (Poynter, 1988: 307). Similarly, the cognition of time in linguistic discourse manifests itself in rhetorical terms, as a set of elements organizing a cognitive and communicative space at an argumentative level.

The presence of rhetoric entails the recognition of language organization principles, the activation of argumentative elements, and the presupposition of aims and contents. Rhetoric is not a simple structural component which makes language work in one way or another but is related to discourse and its integration in social semiotics.

Exactly the same as a sentence, or a text, has got grammar and this grammar makes the linguistic units operative and recognizable at their respective levels of structure (phonetics, morphology, syntax, lexis), any language unit has a rhetoric of its own, a discoursal component enhancing the "meaning" represented by grammar.

Grammar is related to sounds and meaning and is made up of linguistic elements which may represent notional elements. One of the notional elements that are relevant to a grammatical consideration is "time". "Time", then, is grammatically represented through several linguistic devices: *specified time* (indexical expressions), *reportive sense* (simple present tense), *stative: subinterval verb* (relevance of the main verb phrase) (Bennett and Partee, 1978:14). This grammatical representation of time is completed in terms of a relational sense made explicit by means of the concepts:

T0: temporal zero point (utterance identification)
TU: time of utterance (coding time)
TS: *time of the situation*
TE: *time established*
TO: *time orientation*
TOE: both TO and TE (Declerk, 1991: 258).

Besides, the notional category "time" is related to a couple of linguistic categories: tense and aspect. "Tense" *codes the relation between two points along the ordered linear dimensions of time - the time of speech and event time* (Givón 1993: 148). "Aspect" comprises *heterogeneous semantic and pragmatic categories; temporal properties of the event, such as* **boundedness, sequentiality**, *and* **temporal gapping***; other pragmatic notions as* **relevance***; others involve* **perspective** (Givón, 1993: 152).

This grammatical level has to be completed by a further level, rhetoric, which adds a dimension of spatial sense to the grammar of language (sound and meaning). Rhetoric performs a geometrical feat since it accomodates the linguistic components found in grammar. The task is to find out the path leading to the actual interaction between grammar and rhetoric [2]. My point of contention is that the interaction between grammar and rhetoric in poetic discourse has to be studied by means of a threefold presupposition:

1. it occurs through time,
2. it is a cognitive process,
3. it needs a hermeneutic approach.

Besides, rhetoric is related to "literature" (both literary discourse and cultural literacy) in terms of a comprehensive view regarding linguistic competence as a set of "capacities for systematic understanding, invention, and thought" (Turner, 1991: 219).

This can be better seen by considering two poems: "God rest ye merry, Gentlemen Part II" by Derek Walcott and "La tristeza" by Luis Alberto

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[2]   This requires a definition of grammar: "The grammar of a language, characterized as a *structured inventory of conventional linguistic units*, comprises those aspects of cognitive organization in which resides a speaker's grasp of established linguistic convention. More narrowly, grammar consists of patterns for the integration of symbolic structures to form progressively more elaborate expressions" (Langacker, 1991: 548).

de Cuenca [3.] These two poems show the way in which the connection between sound and meaning, their grammar, is deployed in a dimension ruled by time. This semantic dimension ruled by time makes up a rhetoric of time. This rhetoric of time is enhanced by a cognitive process whose understanding requires a hermeneutic approach.

The poem by Walcott has a title which sends the reader back to a couple of time points. Firstly the event time contained in the title as Christmas carol, second the sequence of "part II", which implies a "part I". Besides there are time references which show a chronological framework making up the poem as an artifact. Firstly, the time references shown in the tenses of 'historical present': *is, walk, hook, break, is,breaks out, grinds on, seems, [i]s, is, is, believe, carols*. These uses contain a reference of proximity stretching time in a suspended flow. Past tenses also appear and they mean quite a different thing: they are narrative tenses (the preterit being the narrative tense *par excellence*): *wore*. There are other present tenses which have a different meaning since they imply a habitual sense and even a general sense.

The use of the past tense is also part of a whole time reference spread by means of ancillary elements: several nouns and a name. The nouns become common proper nouns in the poem: *yellow star, the ghetto*. I say they are "common proper nouns" because their meaning is constructed through the (re)cognition of their contextual values, or signs; it is not "a yellow star", i.e. a star which is yellow, or "a ghetto", but the star sown to clothes worn by Jews and the Warsaw ghetto in particular. This (re)cognition implies an understanding of a temporal sense (WWII, the Nazi occupation of Europe, the Holocaust). The temporal sense, then, lies upon shared knowledge and common assumptions. The name is a place name and it means a lot, though names do not usually mean, they just refer. Its meaning is not included in a lexico-semantic structure but in a discoursal signification: a historic period, a particular event, an ideological understanding. The evocation triggered by those nouns and that name mean a lot. The evocations are inserted in a cognitive reality which pervades this poem and helps to maintain its poeticity[4.]

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[3]   The poem by Walcott belongs to *The Arkansas Testament*. Luis Alberto de Cuenca, *La caja de plata*, Sevilla: Renacimiento 1985, p. 12.

[4]   This has to be seen in terms of the principle of relevance: "An assumption is relevant in a context if and only if it has some contextual effect in that context" (Sperber and Wilson, 1986: 122).

The poem by L.A. de Cuenca contains similar elements:

LA TRISTEZA
Cuando Shakespeare murió, ya estaba triste.
Cuando la Armada naufragó, mis ojos
habían naufragado ya en su daño.
A Marlowe lo mandaron al infierno
y ya mi corazón estaba roto.

The six lines of the poem send back to a remote past which can be divided in two separate parts: the historical event and the poet's expression. The differences are marked by different verb tenses. The historical events are represented by preterit ("pretéritos") tenses: *murió, naufragó, mandaron*. The poet's feelings are expressed by two 'copretéritos': *estaba, estaba,* and one "antecopretérito" *habían naufragado*. The temporal frame is enhanced by the presence of adverbial repetition, *ya* (Crystal, 1966).This temporal framework also depends upon the time references contained in the narrative level of the poem: Shakespeare's death, 1616, the Armada, 1587, and Marlowe's death, 1593.

There is a time constriction in the poems quoted which is similar to the decontextualization of quotes. Exactly the same as citations decontextualize texts and make them difficult to understand, the time references contained in the poems presuppose a cognitive level which cannot be left aside[5].

Furthermore, there is another element helping to understand the chronological level of the semantics of the poem: repetition. This element is considered as a discourse-cohesive device producing semantic effects (Jonhstone, 1987). This rhetorical device has to be taken as a particular realization of the general principle of repetition as a poetic device, since its occurrence signals a feature of poetry as discourse. The rhetoric of repetition is a rhetoric of emphasis, of insistence; a rhetoric of contextual

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[5]   This idea is put forward in connection with the study of history: "All citation is out of context; every passage is a 'bleeding chunk'. This is no neat surgical slice; it is a fracture." (Kellner, 1989: 59).

My point is that the time references contained in these two poems act as 'historical fractures' whose relevance to the poems has to be understood in terms of a cognitive process of shared knowledge. Otherwise the whole reading goes to the wall.

effects. Moreover, repetition acts as an echoic device stressing the semantic field related to the colour term *black* and its associative meaning, on the one hand, and the semantic field *star* understood as an intertextuality and a common element associated to Christmas decoration.

The repetition of these words creates a further effect: it opposes the meaning contained in the colour term *black* (obscurity, despair, social group) with the meaning displayed in the word *star* (light, joy). It is not the meaning of the repetition that matters but the effect achieved through the opposition within the repetition itself. The appearance of "black coat-flapping urchin" adds a new level of repetition: now the colour term accompanies an idea of movement, a kind of visual dash, which is reinforced by the term "urchin" immediately associated with the type of urban scenery expected in Dickensian streets.

The description of the streets is also repetitive: the flash goes through the whole cityscape we find in the poem. The mention of 'hookers hook' is also expected in this type of description, and it is reinforced by means of the repetitive use of the sounds found in /huk/, contributing to an alliterative rhythm. But repetition is not the mere accumulation of similar components. In the poem it is completed by contrast: "two white nurses." The opposition "black/white" is not simply arranged in a lexical pattern; it follows a clear cognitive field, in particular the field of the politics of the welfare state. The contrast "black/white" is reinforced by the collocation of the first adjective in the poem, which is repetitive, and the absence of the second, which is exceptional. The exception, besides, is not the adjective but the presence of the "two white nurses" in the street. This is emphasized by the comparative degree "whiter" representing the political presence of the nurses. There is another instance of white, at the end of the poem "a white star" which appears next to the police car. So, the colour term *white* appears in a negative context: political make-up (the two nurses sent in the elections).

Repetition is also related to an aspectual consideration: an action as inchoative aspect, "break a bottle," and its result as perfective aspect,"broken bottlle", adding thus a narrative dimension by means of the temporality in which the actions occur.

Finally, repetition is not reiterative. The emphatic aim does not create a feeling of redundance, and the inclusion of the same adjective is deployed in a process of defamiliarization: "starlit shebeen," "starlit cradle." Both nouns are premodified by the same compound, though the expectation is different.

The religious discourse is present in the argument and the rhetoric of that argument is achieved by means of deploying elements relevant to the hermeneutic level: "Magi", ("yellow"/"white") "star", "Mother of your own Son", "ghetto", "Warsaw." All these references belong to a discourse related to religion. Besides, the religious discourse implied is not a mere narrative reference; it does not aim to show a mythological background. What is relevant to that religious discourse is an idea of suffering: the rhetoric of time creates a dimension of *pathos* rather than of *myth*. Suffering is present throughout all the poem: in the squalor of downtown Newark, in the brutality of the memory of the Holocaust, and in the integration of time past and time present in the discourse of the poem. Time, then follows a rhetoric related to the metaphor TIME AS PATH, in which its linearity draws a segment:

> *Time is thus imbued with a metaphorical linearity.*
> *A period of time is thus a metaphoric line segment.*
> *As such, it has a metaphoric midpoint. It is therefore*
> *metaphorically bilateral* (Turner, 1991: 76)

All told, both poems are related to a rhetoric of time creating a chronological continuum within a bilateral segment: Newark, Warsaw, Shakespeare, Marlowe, the Armada, PAST/PRESENT. This continuum expresses pain and sorrow, which can be linked to the principle of fatalism:

> *Fatalism is the thesis that any particular event which*
> *occurs at some particular time is such that it is*
> *impossible for the occurrence of that event at that*
> *time to be avoided either before or during that time.*
> (Naylor, 1980: 49)

The expectations the poem creates derive from the title itself and the words by Richard Pryor. The opposition between the traditional Christmas carol and the words uttered by the actor do not mean a

semantic chasm. There is a semantic integration dependent upon the reconciliation of opposites. It is precisely this reconciliation of opposites that makes it possible for the act of reading to reach an engagement of the hermeneutic level that comprises the rhetoric of time[6].

> *[...] 'Nowhere is His coming more immanent*
> *than in downtown Newark'*

The commercial decoration of Christmas trappings gains an actual sense of immanence by recovering an actual hermeneutics of the birth which is the focus of the celebration, "starlit cradle".

The rhetoric of time helps to create a rhetoric of *pathos*, a hermeneutics of suffering. The poverty depicted in downtwon Newark has a meaning of immanence which is interpreted in terms of its religious discourse. The hermeneutic level, however, is not only an interpretative effort: it is also an act of understanding: "the bearing of the message and tidings" [7]. The act of reading the poem is not the act of interpreting the meaning but the outcome of understanding the "news" included in it. The understanding of the rhetoric of time comprises the hermeneutics present in the poem as "problematic linguistic situation." The sum total of semantic elements present in the poem gives out a hermeneutics of pathos between past and present. This hermeneutics of *pathos* is present in a rhetoric of time, time references, narrative elements and a set of tropes and figures establishing a specific semantic level, 'systematic understanding'. The rhetoric of time contains that clash of meanings in contraposition which make up the poem itself: past and present, birth and death. All the semantic keys of the poem make up the hermeneutic level: "Jesus," "Magi," "cradle," "ghetto," "Warsaw," "yellow star," "blade-thin elbow," in the poem by Walcott, "Marlowe," "Shakespeare," "the Armada," in L.A. de Cuenca.

Finally, the clash of meanings is not a mere rhetorical device but a hermeneutic project. This can be observed at the end of the poem in

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[6]   The study of opposites has to be considered in terms of the rhetorical use of *contrapposto:*

"[...] with its juxtaposition in the same descriptive sequence of a beautiful and a 'loathy' lady, as recommended by medieval arts of poetry and practiced by Boccaccio, among others." (Vickers, 1988: 350)

This is operative in the two poems by showing a contrastive sequence of opposition of time points. This opposition is stressed by Walcott in other elements of semantic relevance.

[7]   This is an idea explained by Martin Heidegger (Scult, 1997: 302).

the vocative "Daughter of your own Son, Mother and Virgin [...]." The level of the utterance can be linked to a prayer, not a formulaic one but a prayer relevant to the hermeneutics involved. Besides, the difficulty of the noun phrases lies in their oxymoronic values, which render the impossibility of their utterances possible: the mystery is linked to its own understanding, and this is present in the prayer.

This limitation is the actual reason to pursue the study. As Ricoeur puts it:

> *The mystery of time is not equivalent to a prohibition directed against language. Rather it gives rise to the exigence to think more and to speak differently.*
> (Ricoeur, 1985: 374)

The rhetoric of time and the hermeneutics of mystery help to understand the linguistic problem posed by a poetic discourse which contains semantic clashes and repetitions. This discourse accumulates semiotic references and contexts which broaden the semantic scope within the act of reading, both as rhetorical discovery and hermeneutic notion.

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APPENDIX

God Rest Ye Merry, Gentlemen
Splitting from Jack Delaney's, Sheridan Square,
the winter night, stewed, seasoned in bourbon,
my body kindled by the whistling air
showing the Village that Christ was reborn,

I lurched like any lush by his own glow
across towards the Sixth, and froze before the tracks
of footprints bleeding on the virgin snow.
I tracked them where they led across the street
to the bright side, entering the wax-
sealed smell of neon, human heat,
some all-night diner with wise-guy cook,
his stub thumb in my bowl of stew, and one
man's pulped and beaten face, its look
acknowledging all that, white-dark outside,
was possible: some beast prowling the block,
something fur-clotted, running wild
beyond the boudary of will. Outside
more snow had fallen. My heart charred.
I longed for darkness, evil that was warm.
Walking, I'd stop and turn. What had I heard
wheezing behind my heel with a whitening breath?
Nothing. Sixth Avenue yawned wet and wide.
The night was white. There was nowhere to hide.

God Rest Ye Merry Gentlemen, Part II

I saw Jesus in the Project
- Richard Pryor

Every street corner is Christmas Eve
in downtown Newark. The Magi walk
in black overcoats hugging a fifth
of methylated spirits, and hookers hook
nothing from the dark cribs of doorways.
A crazy king breaks a bottle in praise
of Welfare. «I'll kill the motherfucker,»
and for black blocks without work
the sky is full of cristal splinters.

A bus breaks out of the mirage of water,
a hippo in wet streetlights, and grinds on
in smoke; every shadow seems to stagger

under the fiery acids of neon-
wavering like a piss, some l tt rs miss-
ing, extinguished -except for two white
nurses, their vocation made whiter
in darkness. It's two days from elections.

Johannesburg is full of starlit shebeens.
It is anti-American to make such connections.
Think of Newark as Christmas Eve,
when all men are your brothers, even
these; bring to us in parcels,
let there be no more broken bottles in heaven
over Newark, let it not shine like spit
on a doorstep, think of the evergreen
apex with the gold star over it
on the Day-Glo bumper sticker a passing car sells.

Daughter of your own Son, Mother and Virgin,
great is the sparkle of the high-rise firmament
in acid puddles, the gold star in store windows,
and the yellow star on the night's moth-eaten sleeve
like the black coat He wore through blade-thin elbows
out of the ghetto into the cattle train
from Warsaw; nowhere is his coming more immanent
than downtown Newark, where three lights believe
the starlit cradle, and the evergreen carols
to the sparrow-child: a black coat-flapping urchin
followed by a white star as a police car patrols.

CROSS-CULTURAL COMMUNICATION IN THE LIGHT OF THE INTEGRATIVE AND THE INTERGROUP MODELS : A THEORETICAL APPROACH

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Abstract

The aim of this article is to present a theoretical approach to the phenomenon of cross-cultural communication from the perspectives of the Integrative and the Intergroup models of Second Language Acquisition (SLA). A thorough understanding of this phenomenon will require in turn the discussion of related issues such as the relationship between language and culture, the role of cultural stereotypes in communication and the importance of the speaker's native language and its corresponding linguistic conventions as markers of ethnic identity. After taking as the basis of our study social contexts which are characterized by the language contact between different ethnic groups, a large part of our speculations will be subsequently devoted to analyse the importance of the phenomenon of cross-cultural communication for the foreign language student of the Spanish Educational System.

1. Background to the study

The co-fertilization between the perspectives of the Integrative and the Intergroup Models as regards the phenomenon of *cross-cultural communication* might not be understood without taking into account the contributions of the social and psychological sciences to the study of

language and particularly to the study of Second Language Acquisition. It is very significant in this regard that, as Stern (1983:201) indicates, one of the main precedents of sociolinguistic studies lies in the interest that the discipline of anthropology had in the study of the languages of ethnic groups in order to examine the relations between language and culture. As a matter of fact, the underlying thought of the works of the anthropologists of the first decades of the present century, such as Sapir (1921) and Boas (1911/1922), highlighted the indissoluble unity of language and culture from the intersection between linguistics, anthropology and psychology. The unity of language and culture was explained by the belief that different languages represent the different ways in which the speakers of those different languages categorize reality.

Although the direction of linguistic analysis recommended by Bloomfield in the thirties implied a deliberate abstraction from meaning and from the sociocultural component of language and consequently had a backward effect on the earlier sociocultural line of thought; nevertheless the continuity of the interest of linguistics in the association between language and culture was never completely broken. Sapir's disciple, Whorf (1956) continued to express interest in the interaction between language, mind and reality. To this researcher, who represents the convergence of the interests of anthropology and the interests of linguistics, is attributed the principle of *linguistic relativity*, term by which the association between language and culture is known (Stern, 1983:203).

After the works of the above mentioned anthropologists, the interest of linguistics in intercultural studies was revived by the sixties and seventies when the works of Hymes and Gumperz shifted the focus of linguistic studies to the context of society and culture again. Furthermore, by the eighties there was a wider concern about this issue, being its importance recognized in mainstream linguistics and also in language teaching pedagogy (Dirven & Pütz, 1993:144).

2. The relationship between culture and language

One of the main difficulties that anthropologists have faced in their studies is the definition of the concept of *culture*. The difficulty

that the definition of this concept entails is probably due to the complexity of factors that *culture* comprises within itself. From the anthropologic point of view, *culture* is necessarily a broad concept that embraces all aspects of human life, the sum total of a way of life or the patterns of living that enable the individual to relate to the social order to which he is attached (Seelye, 1987:15).

To some extent, the concept of culture presents similarities with the concept of *folklore* in as much as it refers to the material that is handed on by tradition. However, this does not mean that culture is completely static. On the contrary, culture evolves under specific circumstances to meet the demands of changing life conditions and therefore constitutes the main adaptive mechanism that mankind use to cope with life's circumstances and the environment (op.cit.:197). Most probably it is this adaptive mechanism that allows human beings to become bicultural.

As we have anticipated above, the close connection between the language and the culture of a speech community was first pointed out by Boas (1911/1922) and Sapir (1921) and subsequently by Whorf (1956). These researchers agreed on the hypothesis that the way reality is categorized in a language represents the view that the speakers of that language have of the world. Conversely, they also thought that the way the speakers of a language view the world depends on the language system they use. The hypothesis of *linguistic relativity* has been recurrently exemplified by the wide range of words that in Eskimo refer to the concept of snow, fact that demonstrates the complexity of perceptions that Eskimo speakers have of an element which in other cultures can be simply represented by one word (Stern, 1983:204). The perpetuation of cultural differences between different languages that the principle of *linguistic relativity* expresses, inevitably bears on the process of communication across cultures. The cultural differences that converge in the process of cross-cultural communication generate a series of interferences that have become the object of study of the Integrative or Intercultural Model of SLA.

However, the relationship between language and culture manifests itself in linguistic aspects other than vocabulary. Whorf (1956) tried to

illustrate how differing concepts of matter, time and space were represented in the grammatical structure of a language. As an example, he associated the absence of tense forms in the Red Indian language, Hopi, with a timeless and ahistorical view of life (Loveday, 1982: 36). Other linguists would subsequently apply the implications of the theory of *linguistic relativity* to their specific studies, more or less unconsciously. Wierzbicka (1985), for example, expresses her criticism towards the universal terms in which Speech Act theory had been formulated arguing that most of the literature on this theory had intepreted English conversational strategies as manifestations of a a universal logic of language, whereas, in reality, the specific rules of politeness of English correspond only to Anglo-Saxon cultural values.

> *In the literature on speech acts, English conversational strategies discussed here are frequently interpreted as a manifestation of a universal "natural logic" (Gordon and Lakoff (1975)), a universal "logic of conversation" (Grice (1975)) or universal rules of politeness (Searle (1975)). In the light of the facts discussed in the present paper, this line of interpretation seems ethnocentric. (...) From the data discussed in the present paper, it emerges that what is at issue is neither universal rule of politeness nor even English-specific rules of politeness. What is really at issue is English conversational strategies, and Anglo-Saxon cultural values.* (Wierzbicka, 1985: 172-3)

As an illustration of the failure of Speech Act Theory to apply to other languages we may mention the fact that the flat imperative constitutes in Polish one of the milder options for directives whereas in the English cultural tradition it may sound offensive and impolite (op.cit.:154).

Furthermore, culture determines not only the forms and meanings of a language but also its behavioural rules. This is one of the basic assumptions of the Integrative/Intercultural Model (Oksaar, 1975). The unit of study of this model is the whole *communicative act,* where verbal

means of expression do not appear in isolation from paralinguistic, nonverbal and extraverbal means of communication[1]. Since culture pervades all the elements of communication, misunderstanding situations in the communicative encounter between speakers belonging to different ethnic groups, may be explained in terms of the cultural differences that intervene by any of the means of communicative expression cited above. In the following section, the Integrative and the Intercultural Models in combination may provide a suitable line of thought for approaching the phenomenon of *cross-cultural communication*.

3. The Integrative approach in the light of the Intergroup approach

The Integrative Model (Oksaar, 1977) constitutes a sociolinguistic approach in which the *communicative act* is mainly understood in terms of the interaction between speaker and hearer in a situation. Oksaar (1977) explains the reason why his model is *integrative* in the following terms:

> The necessity of an integrative approach is obvious when we are interested in language use. An integrative approach starts from the principle of the part-whole relationship in language and culture and does not isolate the verbal means of expression from other semiotic ones such as paralinguistic, nonverbal and extraverbal means of communication.» (Oksaar, 1977:232)

Accordingly, *communicative competence* in this model is related to *interactional competence*, which appears defined as the ability of a person, in interactional situations, to perform and interpret verbal, paralinguistic, nonverbal and extraverbal communicative actions, according to the sociocultural and to the sociopsychological rules of the group. This kind

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[1]   As examples of paralinguistic elements, Oksaar (1990) mentions intonation, stress, and voice inflection. Gaze, gesture , and other body language signs are included as examples of nonverbal or kinesic elements. On the other hand proxemic elements and temporal signals are considered extra-verbal elements.

of competence allows for the possibility of nonactional communication, that is, communication through silence (op.cit.;233).

The Integrative Approach systematizes the sociocultural behaviour patterns through a *cultureme model* in which the cultural units or *culturemes* (greeting, addressing, thanking...) determined by situational demands are realized through units of behaviour or *behaviouremes* which in turn may be verbal, paralinguistic, nonverbal or extraverbal (see note on p. 3). This model focuses on those situations where misunderstanding or *situational interference* arises due to the clash or difference between the manifestations or *behaviouremes* through which different ethnic groups realize the same communicative intention or *cultureme* (op.cit.: 234- 237).

Once the aetiology of cross-cultural clashes in communication has been dealt with, Oksaar (1990:237) wonders about the effects that this sort of interference may have not only on the *communicative act* itself but also on the relationship between the interactants belonging to different cultural groups. It is at this point of the discussion that the Intergroup or Accommodation Model (Giles & Byrne, 1982) can make its contribution to the issue, providing a sociostructural and a socioperceptual perspective of the components of the multilingual setting that affect the accommodation of the participants in the act of cross-cultural communication.

As a matter of fact, Garrett, Giles & Coupland (1989), in their attempt to update Giles & Byrne's Intergroup Model (1982), claim that SLA processes should be located squarely within the precints of intercultural communication studies (op.cit.:201), which significantly represents the co-fertilization between the two sociolinguistic approaches that concern us. We find that both lines of study handle the concept of culture and devote special attention to the manifestations of the culture clash occurring between the participants in the same situation of communication when they belong to different cultural groups. However, despite this point of covergence between the two sociolinguistic approaches, we must also account for the fact that these models differ from each other as far as their scope is concerned: whereas the Integrative Model focuses mainly on the actual mechanisms that derive into

situations of misunderstanding, the Intergroup Model extends its focus of attention to the causes and consequences of these clashes within the broader context of multicultural societies. In this context, the concepts of outgroup, ingroup and ethnolinguistic vitality do acquire importance, concepts of great relevance for the interpretation of cultural interferences in cross-cultural communication.

Outgroups and *ingroups* come into play in those settings in which we find two different ethnolinguistic groups coexisting, namely the dominant majority group or *outgroup* and the subordinated minority group or *ingroup* whose members may opt either for accommodating or for not accommodating[2]. From a sociostructural perspective, these two groups commonly present different *ethnolinguistic vitality*. This *ethnolinguistic vitality* would be the result of the relative economic, social, linguistic and demographic status of the ethnic group and the institutional support that it receives.From a socioperceptual perspective, it is possible that the *ethnolinguistic vitality* of a group, which apparently is an objective concept, be perceived in different ways by different members of the same group (Garrett *et al.*, 1989:204). Therefore, according to the socioperceptual perspective, it would be more appropriate to speak of subjective *ethnolinguistic vitality*.

The relationship between the perception of ethnolinguistic vitality and SLA has not been completely demonstrated but there seems to be a tendency towards inhibition on the part of minority group members in the following situations (Garrett *et al.*, 1989:203):

a- when they identify strongly with their ethnic group and perceive the ingrooup language as an important dimension of their cultural identity

b- when they consider their subordinated status as purely accidental and likely to be changed

c- when they perceive *ingroup* and *outgroup* boundaries to be hard and closed

d- when they identify with few other social categories

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[2]   Speech accommodation theory seeks to explain the motivations and effects of speakers converging toward or diverging away from speech characteristics of interlocutors in interpersonal encounters (Garret, Giles & Coupland, 1989:202).

e- when they perceive their *ingroup «ethnolinguistic vitality»* to be high in comparison with that of the *outgroup*

This said, we can conceive of two possible ways in which *ethnolinguistic vitality* may be involved in situations of misunderstanding: subjective *ethnolinguistic vitality* may either act as a provoking agent of situations of cultural interference or may come out as a result of those situations.

On the one hand, we hypothesize that subjective *ethnolinguistic vitality* itself may provoke or enhance situations of interference out of the tendency of the individuals to diverge from the linguistic habits of the outgroup and thus block speech accommodation. A high subjective *ethnolinguistic vitality* is therefore hypothesized to foster the communicative gap between members of different ethnic groups. In relation to this, those who experience the phenomenon known as *fear of assimilation* because they consider SLA as subtractive of their identity, not only refuse to accommodate but also are likely to provoke situational interferences themselves out of their obstinacy to keep to their language use conventions. This process is a reflection of the more or less unconscious perception by individuals of language as a token of ethnic identity.

On the other hand, we may also hypothesize that the subjective ethnolinguistic vitality perceived by the members of an ingroup might be increased by situations of misunderstanding that could discourage the individuals from further attempts at SLA. If we think of a minority group whose members may feel more or less inclined to establish links with the outgroup, or on the contrary with their own ingroup, it is easy to imagine how communication failure in the attempted communicative contacts with the outgroup members might emphasize their perceived social distance[3] and encourage them to search for the protection of their own ingroup. The creation and perpetuation of stereotypes by the groups in contact -ingroup and outgroup- might also play a role in the process. As an exemplification of the role of stereotypes, let us consider a situation where one of the groups which come into communicative contact consider

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[3]   For an enlightened understanding of the concept of *social distance*, see Schumann (1976).

the realization of the *cultureme* "thanking" to be obligatory. If this *cultureme* is not realized at all by a *behavioureme*, that group is very likely to consider the other as rude or impolite, which in the long run may deteriorate subsequent communicative encounters.

Furthermore, the two ways in which *ethnolinguistic vitality* has been hypothesized to be involved in cross-cultural interferences are likely to work in cooperation, that is to say, they probably interact with each other within a cyclic process which interconnects the creation of stereotypes and the phenomenon of ethnic identification through the use of language. This phenomenon will be explained in more detail in the following section.

4. The role of stereotypes in intergroup relations and intergroup communication

When dealing with the issue of intercultural communication, it is common to share the assumption that participants always approach each other having specific images, stereotypes or prejudices in mind, which influence to a large extent their attitude towards the members of the speech community they are going to interact with. Hewstone & Giles (1986) provide an interesting and detailed account of how this process takes place. To start with, these two authors distinguish three stages in the stereotyping process: (1) categorization of other individuals on the basis of sex, ethnicity or speech style characteristics; (2) attribution of a set of traits, roles, emotions, abilities or interests to all the members of that category who in turn are considered similar to each other and different from other groups; (3) attribution of the previous features to any individual member of that category (op.cit.:11).

On the other hand, Hewstone & Giles (1986:12-13) highlight the fact that in intergroup relations, outgroups are normally considered as homogeneous and therefore more likely to be subject to stereotyping, whereas ingroups consider themselves as varied and complex. When most subjects attribute a set of characteristics to a target group, these features constitute a socially shared stereotype or a «cultural stereotype». Hewstone & Giles (1986) review a considerable body of research work on this area and point out the following results: stereotypes lead to

cognitive biases -selective attention and nonobjective interpretation of the information received- to such an extent that people fail to see what occurs and, conversely, they see what does not occur; in the observation of individuals, evidence that confirms stereotypes is more easily noticed, stored in memory and activated than disconfirming evidence; the interpretation of past events also seems to support current stereotypical beliefs and there seems to exist a strong tendency to remember more favourable ingroup and more unfavourable outgroup behaviours.

According to Hewstone & Giles (1986) stereotypes serve two individual and two collective functions. The individual functions would be to make the complexity of the social world orderly and predictable and to preserve and defend the individual's system of values. On the other hand, the collective functions would be to justify the maintenance of group ideologies that explain intergroup relation , particularly attitudes to outgroup members, and to preserve, create or enhance positively valued differentiations between the ingroup and relevant outgroups (op.cit.:18-19)

Hewstone & Giles (1986:20) foresee the possibility that stereotypes be associated to breakdown in intergroup communication if three conditions coexist: clear social categories, threat to identity and the perception of social injustice. The psychological tinctures of this process are emphasized by the need to know how a group stereotypes itself in order to predict when its sense of psychological distinctiveness will be threatened by the claims of the rival group. Language use conventions may interact in intergroup communication breakdown when, as a consequence of feeling threatened by the outgroup, ingroup members stress their ethnic linguistic features for positive differentiation. Ethnocentrism may therefore be expressed on linguistic features that range from the mere stress on ethnic accent to a complete switch of language or dialect. The linguistic manifestations of ethnic identity may also appear in various aspects of language such as phonology, syntax, semantics, lexematic choices or discourse structure (op.cit.:17). Communicative breakdowns due to ethnocentrism may in turn translate into further reinforcement of intergroup stereotyping on the grounds of language style peculiarities and to an increase of intergroup social distance (op.cit.:21). According to the previous description, all this process

needs to be understood in connection with the assessment of the role of language in ethnic identification.

5. Ethnic identification through language

According to Gumperz & Cook-Gumperz (1990), the role of language as a token of ethnic identification can be easily appreciated in modern industrial societies characterized by strong immigration. However, those two authors consider that ethnic identification through language in these new societies would differ from ethnic identification through language in more primitive societies for several reasons: whereas the old ethnicity was supported regionally, by sharing the same geographical space, and interpersonally, by mutual support within the laboral and political spheres, this is no longer possible in modern industrial societies where individuals need to coexist in more complex environmental conditions where isolation is hardly warranted. Consequently, the ethnical sentiment of ethnic groups is channeled through interest groups. These groups can no longer show their ethnical sentiment through the loyalty to a specific language because they need to interact with the outgroup, but they can still show their identity through speech conventions that are significantly different from those of the outgroup. Thus, even when the original language is lost, the conventions persist and are introduced into the ingroup's use of the language of the majority or outgroup language (op.cit.:5-6)

Social identity and ethnicity are largely established and maintained through language (op.cit.:7). Therefore, using or imitating the standard variety of outgroup language might be regarded by other members of the ingroup as a treacherous action , in other words, the use of the standard variety of language by an ingroup member might be interpreted by the other members of the ingroup as indicative of the loss of ethnic identity. This situation might in turn be associated to a certain «intended» fossilization[4] or a certain deliberate willingness not to progress in second language proficiency on the part of the ingroup.

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[4]   For a detailed account of the role of affect in interlanguage fossilization, see Ortega Cebreros (1996).

6. Action proposals towards the prevention of cultural clashes

Part of the literature on *cross-cultural communication* has attempted to envisage the conditions that could prevent cultural clashes. In this regard, Gumperz & Cook-Gumperz (1990:14) point out that a certain degree of communicative flexibility is required in every communicative encounter where the participants are relative strangers to each other. However, this solution may seem a bit pretentious if no means of sensitizing the population to that need is conceived of. For instance, Dirven and Pütz (1993:149) and Wierzbicka (1985:176) claim for a language policy and an education system that be able to recognize the multicultural composition of most Western societies and to promote attitudes of mutual respect among different cultures and languages.

As far as the context of Foreign Language Learning/Teaching is concerned, Dirven & Pütz (1993:151) offer an interesting parallel between intercultural communication with migrants and minorities and intercultural communication in Foreign Language Learning. They base this parallel on the assumption that in both cases the learner must compensate for the difference between his/her proficiency in the target language and his/her mastery of the target culture. As a way to overcome this problem, these authors propose that the learner should develop an *intercultural communicative competence* consisting in the ability not to take unclear items for granted, the ability to negotiate meaning or the ability to paraphrase (op.cit.:152). However, apart from the learner, the native and culturally-loaded speaker is also involved in the process under the consideration that full intercultural communicative awareness can only be attained if both participants, and not only the learner, become aware of their asymmetries in the command of the code and the cultural communicative background. These authors propose the need for the bilateral accommodation of the participants since they assume that the major aim of foreign language learning rests in the willingness to accommodate and to assume that the other participant will do the same.

7. The relevance of intercultural clashes for English Language Teaching/Learning

The relevance of the literature on cross-cultural communication for the Foreign Language Teaching/Learning context derives from the fact

that one of the aims of the Pedagogy of Foreign Languages is to enable the student to perform as successfully as possible in communicative encounters with native speakers of the target language. Unfortunately, it is not uncommon that students go to visit the target language country with a good grammar equipment but with no survival kit to cope with potential situations of cultural interference, that is, with situations in which participants' expectations are not fulfilled and misinterpretations may arise as a result.

It is a frequent experience when going abroad to find some occasions when one does not feel particularly pleased by the behaviour or speech reactions of the participant with whom one is having interaction. This feeling of discomfort may overwhelm not only the foreign language learner but also the native speaker of the target language. For instance, it is very common for Spanish students to find English speakers very cold and, conversely, for English people, Spanish speakers are normally very loud and affectionate. Spanish students may also strike English speakers as rude because they do not thank as often as the English do, because they do not hesitate to interfere in other people's conversations or in other people's privacy as much as the English (Martín Morillas, 1990; Wierzbicka, 1985).

The interference between the Spanish and the English conventions of language use may have serious consequences in students' motivation to go on learning. On the one hand, misunderstandings may derive into the students' feeling of failure or frustration. These feelings in turn may result in the students' loss of interest in the study of the target language or in their discouragement to make further attempts to communicate. This effect may also be enhanced by the fact that quite frequently Spanish students stay abroad for very short periods of time and therefore they do not normally feel strongly compelled to integrate into the target language community. We could also foresee that even in the case of longer periods of stay abroad, a repeated sequence of frustrated attempts to communicate might result traumatic and derive into «culture shock»[5].

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[5]   *Culture shock* is defined by Schumann (1986) as "anxiety resulting from the disorientation encountered upon entereing a new culture."

On the other hand, cultural interference might also reinforce those stereotypes which already exist on the speaker's mind or promote the creation of new stereotypes. This process would operate from both sides, the student's and the native speaker's side. As in the case of cross-cultural contact in bilingual settings, already explained, in the communication between a foreign language student and a native speaker, both participants normally approach each other having more or less unconscious images or stereotypes of each other in mind.

So far, the effects of cultural interference when applied to foreign students do not seem to differ very much from the effects of culture clash in multilingual environments. A further similarity is posed by the fact that ethnically different speakers cannot be expected to master the language use conventions of the outgroup unless they have got previous experience of social interaction in those situations. However, foreign language students may find this situation even more complicated than inmigrants due to the scarce amount of contact with the target language that is available to the students in their own countries.

Due to the characteristic contact limitations that Foreign Language Learning/Teaching poses to the acquisition of *cross-cultural communicative competence* by language learners, we might wonder about the role that the foreign language teacher might adopt in order to enable the students to succeed in intercultural situations. On the one hand, if we take into account that due to the limited contact that foreign language students may have with the target language group in their own countries, students form their attitudes towards the target language group on the basis of what they receive from their teacher, it seems that the image that the teacher presents of the target language group will be an important source of influence on students' attitudes. Furthermore, the teacher's role as far as students' acquisition of cultural competence is concerned becomes even more important if we consider the little space that textbooks devote to the explanation of the target group cultural conventions and the target group expectations with regard to communicative encounters (Martín Morillas, 1990). The teacher's contribution in trying to compensate for this defficiency might be invaluable.

8. The teacher as a cross-cultural bridge

If we consider that the teacher may play a very important role in providing foreign language students with the ability to succeed in intercultural situations, it seems logical to think that the success of the teacher in this task will depend to a large extent on the knowledge that the teachers themselves have of the target language and its culture. This does not imply however that a native speaker of English could perform a better role as teacher of cultural conventions than the non-native speaker of English. We must take into account that the knowledge that the native speaker has of the students' native culture may not be as good as to develop a critical point of view in this regard and, consequently s/he may simply take for granted many aspects of his/her own culture. Regardless of the hypothetical situation that the teacher be a native speaker or a non-native speaker of the target language, in both cases, the teacher's own experience in discovering cultural differences between the two groups involved is probably the best equipment s/he may have for undertaking the task of preparing students to succeed in situations of cross-cultural interference.

Nevertheless, the foreign language teaching context poses also limitations for the very English teacher to acquire a complete knowledge of the English culture. Given these limitations, culture teaching should be oriented towards the formation of students' attitudes, which may constitute a more feasible aim than teaching culture itself. In this regard, it is important that the teacher encourage students to approach the target language group with a non-biased attitude.

When we dealt with the role of stereotypes in intercultural communication, we explained the negative effects that negative stereotypes have on intergroup communication. However, from the cognitive point of view, stereotypes were considered natural processes of the mind which serve to impose order upon the otherwise complex and unpredictable social world and to preserve and defend the individual's sense of identity against the values of other groups. The existence of cognitive forms of categorization is not harmful itself but when these forms are negatively biased. Therefore, it is necessary that the teacher destroy prejudices by both adopting the perspective of *cultural relativity*

(already explained) and teaching the students to adopt this perspective. The teacher must therefore show the students that different cultures are based on different behavioural options that serve as points of reference for human beings to relate to their environment. A very important point at this stage is to let students know that nobody is free from being subject to stereotypes: just as the cultural norms of speakers of other languages may seem odd to them, so may their own cultural norms appear similarly strange to speakers of other languages.

Given the diversity of aspects that life itself and therefore also culture comprises, it is not possible to foresee all the troublesome situations that students are likely to face when visiting a foreign country due to cross-cultural differences. Thus, the most important function of the teacher in teaching culture is to sensitize the students to the possibility of having to deal with these cultural differences having effects on the outcome of the *communicative act* and therefore to encourage them to discover by themselves the cultural values underlying the *behaviouremes* that are apparent in the *communicative act*. Seelye (1987) gives us an interesting account of activities to put into practice in the foreign language lesson which have been designed with the aim to develop students ability to deal with situations of cross-cultural interference. The most effective activities for this purpose are *mini- drama* devices and *assimilators*.

Mini-dramas lead the students to self-confrontation by making them identify themselves with the characters of specific cross-cultural situations who are led to confusion because of their own culturally determined assumptions. In order to make students become aware of cultural relativity, mini-dramas should be devised not only to make students become self-confronted with Spanish speakers that get into trouble when communicating cross-culturally with the English but also to show English speakers failing in communicative encounters with Spanish people because of their culturally determined expectations. Another type of activity that Seelye (1987) proposes with the same purpose as mini-dramas is called *assimilator*. *Assimilators* involve the student with a cross-cultural problem through reading. After that, the student is required to find the reason why the interference took place

among several explanatory options given by the activity itself. If the student does not choose the correct explanatory option, s/he is subsequently encouraged to make another choice.

Authentic materials could also be used with the same purpose. For instance, students could be shown sequences of the film *La línea del cielo*, where the actor Antonio Resines has to undergo numerous situations of cross-cultural interference when trying to communicate with English people. As a device to show the relative character of stereotypes, teachers could also use reading passages taken from Travel Literature where the traveller conveys the impressions that other peoples produce upon him/herself. For instance, if the teacher extracts some passages from Gerald Brenan's *South from Granada*, students could know the images that the mind of a British writer is able to build up out of the Spanish people. It is important to show the students extracts where the Spanish cultural values are questioned.

The cultural information provided through the activities here proposed should prove more useful for the students to cope with real situations of use of the foreign language than the more traditional and theoretically-oriented approach to teaching culture, which normally focuses on aspects of British civilization and literature. Whereas the traditional information on the English culture could find a suitable place in areas of the educational curriculum other than the English lesson, the practical cultural information here proposed seems to offer a suitable complement to the application of grammatical knowledge to real situations of communication and therefore an appropriate enhancer of communicative competence.

10. Culture teaching in the European framework

As far as the teaching of culture involves the development of attitudes, culture teaching should not be limited to the foreign language lesson. On the contrary, the respect for other cultures should be promoted from the different subjects that constitute the curricular project of the different stages of the educational system. The recent opening of Spain to the other member states of the European community demands to

some extent that a multicultural conscience should begin to spread among the Spanish population. This multicultural conscience must be fostered from the Educational System itself. Nevertheless, this process of sensitization of the population demands significant changes.

The recent reform that the Spanish Educational System has undergone through the LOGSE[6] has introduced significant changes that run parallel to the growing demands of educational and professional mobility within Europe. In order to respond to these new demands of the European Community framework, the respect for other cultures is considered as one of the main educational objectives. On the other hand, *Education for the Peace* constitutes a cross-curricular subject and comprises within itself topics related to the promotion of the respect for different cultures: *Education for the International Comprehension, Intercultural Education* and *Development Education* (focused on the solidarity and cooperation among the countries).

All the educational changes introduced for the opening of Spain to the outer world seem to prefigure a view of Europe as a multicultural composite which demands the multicultural language policy envisaged by Dirven & Pütz (1993), Wierzbicka (1985) and Gumperz & Cook-Gumperz (1990). Nevertheless, while the ethics of bilateral accommodation in communication is promoted across the curriculum, at this stage of transition, the language teacher should focus on encouraging the students to improve their methods of unilateral accommodation and enabling them to get round the predictable difficulties posed by cross-cultural communication encounters.

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RESTORATION AUDIENCE IN ENGLAND:

A SUPPORTING APPROACH

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Abstract

The task I am undertaking in this essay may seem impossible at first sight. To defend, or rather, to doubt of the verificability of the traditional view of the Restoration audience behaviour that critics and scholars have been defending since the two last centuries appears to be a hasty goal. Nevertheless, it is worthwhile to analyze the facts and sources where those conclusions were drawn from, and in consequence, to judge them appropriately.

The change most frequently and most insistently brought against Restoration comedy is that its creators wrote to meet the demands of a depraved and frivoluos audience. A passage from *Restoration Literature* by K.M. Burton will serve to indicate the received notion of its composition:

> The theatre suffered from being a royal monopoly, patronized by a very limited audience [...] The theatre managers were court officials, the actors were the king's servants. The public theatres were often poorly attended, and the main part of the audience consisted of courtiers, hangers-on, and prostitutes. (Burton, 1958:63)

The main article of the accusation is the claim that between 1660 and 1700, the theatres were little more than an addition to the court. It is very common among critics to find the terms «theatre-goer» and «courtier» used as synonyms, and statements made about members of one class applied without qualification to the other. Since it is also widely agreed among the critics that the «court» was little less than a club of degenerates, it has not been difficult for them to convince themselves that members of the business and professional classes who may have been interested in theatre for its own sake would not willingly have chosen to enter what Dr. Johnson called «mansion of dissolute licentiousness» (Johnson, 1810:347) to see it performed.

The most underlined vision, though variously expressed, is of an exclusive theatre-going community, composed of an equal number of whores and rakes, which had no overlap with the other classes who were really getting things done in society, such as merchants, lawyers, architects, and Royal Society scientists. To have created an audience so clearly incapable of intelligent responses has been useful to critics from Johnson and Lord Macaulay to Miss Burton, and more recently L.C. Knights and D.M. Wilkinson in proving that the plays are not able to elicit it[1].

Obviously, the critiques have not stopped there. Most of them have used their assumptions about the Restoration audience as a basis for generalizations about Restoration culture as a whole. Therefore, we find that a belief in the existence of the "court audience" is commonly accompanied by a conviction that the dramatists who wrote for it were somehow cut off from the most significant artistic and intellectual tendencies of their age; that is to say that Etherege, Wycherley, Congreve, and Dryden the playwright belonged to a different culture from that which raised the talents of Newton, Locke, Gilbert Burnet and Dryden the poet. To prove these assumptions, we cannot do better that turn to

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1 This point has been recently supported by D.M. Wilkinson in his book *The Comedy of Habit*. (1984) Leiden: University Press, and earlier by L.C. Knights in his article "Restoration Comedy: the Reality and the Myth." *Scrutinity* VI (1937): 122-143.

an article by John Wain. I quote from it at some length because it says a number of things which are only hinted by posterior critics like Knights and Burton. This makes us suspect the influence these assertions had on their thinking:

> *The main social problem in day-to-day living was the clash of attitudes between the restored aristocratic mentality and the ever-strengthening business mentality. The courtier, having been driven out by force of arms and then re-admitted by force of bargaining, was naturally on the defensive; his pride had been hurt. The citizen, confident of his ability to manage practical affairs (i.e., keep his shop so that his shop would keep him), was less confident of having all the answers as regards the kind of society that they were all trying to engineer. He looked at the courtier with a blend of resentment, fear and envy. <u>Two utterly contrasting types were trying to rub along togethe r</u>[2].*
>
> *The immediate result on English literature was that it became bifurcated as never before. The thing fell into two halves, which is a sure sign of unhealthy national life. But without the evidence of the drama, we should hardly realize the extent of this split. After all, in most other branches of literature - scientific prose, history, poetry - men of diverse attitudes had some common ground they could meet on. It was the theatre that carried partisan spirit furthest [...] At his usual level, it is partly a yell of triumph - 'We're back, and the King's back, and we'll see you don't forget it' - and partly a prolonged indulgence in wish-fulfilling fantasy. The man of fashion and leisure, even with the approval of the court behind him, was not quite so sure of himself as he wanted to seem. Even though there had been a Restoration, things were not quite the same. It was natural that he should enjoy seeing plays in which men like himself were automatically wittier, handsomer and more successful than his anti-type. (*Wain, 1956:369-370)*

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2 The underlying is mine.

Wain's arguments are convincing enough until we begin to look closely at his facts. Once we have done this, it does not take long to establish that neither his sociological hypotheses nor his accounts of the plays have very much to do with reality. One may also suspect that the real basis for his beliefs is a set of unproven assumptions about the Restoration theatre goer. It is not necessary to be a great expert on the debate among the historians over the origins of the English civil war to realize that any attempt to reduce it to an affair of shopkeepers versus aristocrats is rather naïve. Similarly, it is not necessary to have a wide knowledge of Restoration comedy to realize that the claim that its principal objective is the demonstration of the superiority of the courtier over the average citizen is entirely false. The fact is that citizens appear in very few Restoration comedies, the exceptions being mostly political satires written during the 1680's. The real confrontation of Restoration drama is that of "the fool," who may be a citizen, but is more commonly a gentleman, and the "wit," who whatever his other qualities, is as a rule scornful of the hypocrisy and the double-dealing of courtiers. Citizens certainly receive a good amount of abuse in the plays, but they are seldom the primary target.

It is clear that most of the passage quoted is «unproven,» the question we will immediately want to ask ourselves is, how a widely read and intelligent critic has been able to make such generalizations. The most likely explanation would be that he gave an excessive weight to unverified opinions by accepting the stereotype of the Restoration audience and a view of Restoration culture derived from it, or at least very much influenced by it. These extended assumptions seem worthwhile to make an attempt to establish whether or not this stereotype is an accurate representation of reality, which will be the subject of the remaining pages of this essay.

This issue brings us the question of who passed in and out of the theatres, and how they behaved when they were inside them. The traditional view, which receives considerable support from historians of the Restoration stage, such as Allardyce Nicoll and Montague Summer, has been already presented in the opening paragraphs of this essay, and I believe, does not require further summary. I would like to present three sources of information, which, except for the diary of Samuel Pepys, do

not seem to have been taken into account by those who hold this traditional view. I am talking of the writings of Andrew Marvell, Robert Hooke, and Samuel Pepys.

Andrew Marvell may or may not have been a theatre-goer. There is no evidence one way or the other. He alludes, however, to plays by Buckingham, Etherege, and Shadwell in the texts (and titles) of his writings against Samuel Parker in the confidence that they will not offend his readers. If we consider that these tracts were written from an extreme Protestant point of view, and that they were read and intended to be read by all of the social classes, it would be reasonable to assume that the drama, at least in its printed form, had penetrated a much larger section of the community than we usually believe. For instance, there would have been no point in Marvell using such titles as *The Rehearsal Transpros'd* and *Mr. Smirke or the Divine in Mode* for his writings unless he could count on the knowledge of the two comedies alluded to in them (he was referring to *The Rehearsal* by George Villiers, Duke of Buckingham, and to *The Man of Mode; or Sir Fopling Flutter* by Sir George Etherege respectively). The allusion might be remote, but its direction is unmistakeable.

Robert Hooke was certainly not a theatre-goer. He was, however, one of the greatest English scientists of his day and he recorded in his diary his sporadic trips to the theatre, sometimes accompanied by members of the Royal Society. On a visit to the Duke's house on Saturday, June 20th, 1674, to see Shadwell's version of *The Tempest*, his companion was Sir Christopher Wren (the architect of the first Theatre Royal, Drury Lane). A year later he went to see the same author's *The Libertine*, which he called an "atheistical wicked play" (Robinson, 1935:166), this time with John Hoskins, future president of the society, and with Abraham Hill, its treasurer. On June 2nd of the same year, he went to see Shadwell's *El Virtuoso* with Thomas Tompion, a famous watchmaker. Inside, he met John Oliver, "glass-painter, master mason and city surveyor" (Robinson, 1935:235). The next day at Graway's Coffee House, "Sir Jonas More, Flamstead, Hill from play Floutingly smiled" (Robinson, 1935:509). It is not clear that the three mentioned were coming from the play, but if they were the group, it was a distinguished one. Both men were, of course, members of the Society: More was a mathematician and Flamstead one

of the best astronomers of his day. The evidence of Hooke's diary is not decisive as to generalize about the theatre-going habits of the members of the society, but at least it cannot be claimed that they shared a taste against drama.

Samuel Pepys, the third of my examples, like most public men of his time, was over occupied. He was nevertheless an enthusiatic play-goer,and, like Hooke, he occasionally identifies those who accompanied him to the theatre or were seen by him there. The theatrical material of his Diary has been cited widely by every writer on the Restoration stage, but the most successful attempt to analyze it sistematically was made by Emmett Avery, that gives an impressive list of individuals who had attended the same performances as Pepys[3] Avery gives a list of names which includes members of parliament, sea-captains, merchants, lawyers, and citizens, as well as courtiers and ministers of state. Let us see an example randomly chosen from Avery's tremendous capacity for overwhelming his readers with information:

> ... In addition, there were Lady Carnegy, the daughter of William Duke of Hamilton; Jane Middleton, the daughter of Sir Robert Needham; Frances, Countess of Dorset; Lady Elizabeth Mallet, later the wife of John Wilmot, Earl of Rochester; Lady Elizabeth Harvey, who in 1669 carried on a theatrical feud with Lady Castlemayne; Mrs. John Evelyn ... (Avery, 1966:56)

But the most significant innovation of Avery is that he draws attention to the presence of two new classes of theatre-goers that had not been mentioned before by other critics. The first of these was composed of officials of the administration in which Pepys worked - the Navy Office. These are only mentioned by name in the diary because they were only personal friends to its writer, but the frequency with which their names appear seems to mean that an evening in the theatre was generally accepted as part of the routine of a public servant. Avery goes as far as to claim that:

> It is difficult to believe that Pepys' personal delight in the stage, infectious as it undoubtedly was, had such far-reaching influenced as to attract so many

other spectators. Had we another Pepys in the inner
circles of the army, the law, the clergy, or the medical
profession, we might hope to find an equally large
group of professional men who formed a substantial
portion of the audience. (Avery, 1966:58)

Avery's second class of unnoticed play-goers is, if anything, even more significant. A point that even a very selecting reading of Pepy's makes clear is that theatre-going, and that of his friends, was like most other aspects of their social life, a family affair. Apart from the occasions on which he went away from his office to see a play, Pepys was normally accompanied by his wife, her maid-servant, and often some relatives or family friends. At times, he attended the theatre leading an extremely extended family. It is also revealing Pepy's readiness to let his wife attend the theatre without him. Towards the end of the period covered by his diary, he mentions her having gone to one theatre while he attends another one. Seemingly, Restoration theatre-going was not such a dangerous experience if Mr. Pepys would let her go by herself. The conclusion we can draw from a reading of Pepys' diary is that he did not regard the theatre as a place in which the virtue or the the sensibilities of a decent woman would be in any danger. Taken as a whole, this evidence allows us to suggest that the «ladies» so often addressed dy the dramatists were not only, as it has generally been assumed, prostitutes and court searchers, but also the wives and friends of the male spectators.

The evidence presented so far has been very selective, but hopefully it has been broad enough to challenge the generally supported notion of the composition of the Restoration audience. The court was very influential, yet the accounts of the diaries make it clear that the court only attended the theatre as a body itself, when it was accompanying the king. At other times, the representation of officials and professional men with their families would seem to have been much more significant, and on some other occasions, that of citizens and their apprentices.

All in all, it is hard to see how the audience at Dorset Gardens and Drury Lane was much less representative of the society at large than that of the private theatres for which Shakespeare wrote *Hamlet*. We should not overlook the influence of the court, but to assume that the comedies of the Restoration were written for a homogeneous "courtly"

audience seems to go too far. The Restoration audience brought with it a wide diversity of attitudes and experience that hostile critics have denied.

The reason why most critics wanted to believe that particular Restoration stereotype is something that escapes our understanding, although I am going to try to analyze it in the remaining pages of the essay. At first sight, the easiest answer to this question would be charged to the historical naïvety of some of the scholars concerned with the literature of the period; a naïvety which has encouraged the growth of a belief that every adult male of the Restoration was either a blockhead who kept his wife locked up, and "only changed his underwear once a week" (Beljame, 1948:61), or a Frenchified refined man. There were such people, of course, but it is very unlikely that they can be considered as something else than a microgroup of the whole community. But the most pardonable inadequacy of the traditional view of Restoration audience has been that histories of the stage have based their supporting on extracts from eyewitness descriptions of the time. The nature of this evidence, the degree of its accuracy, and the historical factors which have influenced its interpretation is something that needs to be discussed.

The rejection of the Restoration drama was initially a consequence of the eighteenth-century's rejection of seventeenth-century experimentalism. To the Victorians, the sexual liberalism and the political and scientific empirism characteristic of the Restoration, were distatesful and even terrifying. In 1840, Leigh Hunt attempted to award the comedy a classical status issuing a one-volume edition of the dramatic works of Wycherley, Congreve, Vanbrugh and Farquhar in Moxon's *The Old Dramatist*. The attempt aroused some opposition, although in the beginning, he found some support from Sir Walter Scott in his annotated edition of Dryden's dramatic works, and some articles by Lamb and Hazzlitt. Unfortunately, he encountered a reviwer who disagreed completely with both him and the Restoration spirit. In 1841, Macaulay published a compilation of articles which can be said to have destroyed Restoration Comedy as an object of serious concern for his readers. Macaulay goes as far as saying that the audience for which it was written was "the most deeply corrupted part of a corrupted society" (Macaulay, 1903:501). As far as my research goes, there does not seem to have any contemporary attempt to challenge this opinion.

It had to be a Frenchman, Alexandre Beljane, who undertook the task of investigating the natural history of Restoration theatre. With the publication in 1881 of his *Men of Letters and the English Public in the Eighteenth Century*, we are able to date the legend of the Restoration audience in the nineteenth-century.Beljame saw the Restoration audience as a collection of vicious and empty-headed people, and the vision has remained the same since then. Says Beljame:

> *If the masks were few or uninteresting the gentlemen*
> *amused themselves by playing practical jokes on*
> *their neighbours. They dug them in the back with*
> *their fists or threw their hats in the air. Squabbles*
> *and fisticuffs ensured. They shouted; they criticized*
> *the play at the top of their voice; they teased the*
> *orange-women; they moved from the pit to the gallery*
> *and from the gallery to the pit. They thought nothing*
> *of turning their backs to the stage; they played cards*
> *in the boxes; they munched fruit while the*
> *performance was going on. Everyone had songs,*
> *epigrams or satires in his hand. (*Beljame, 1948:59*)*

There may be deficiencies in precision of the account, but there is no lack of colour in Beljame's description of Restoration audiences; therefore, it is not surprising that he caught the imagination of subsequent writers. Nevertheless, Beljame was not the inventor of Restoration audiences; he was, if anything, its most influential popularizer, and his vision was passed on virtually unmodified to Summers and Nicoll from whom it has come to us. Neither should we deny his contribution to the legend of the Restoration author, who desperately tried to anticipate the tastes of his audience.

Beljame does not show either any weaknesses in his documentation or a lack of explanation in the impressive range of accounts of audience behaviour in this period. On the contrary, his scholarship has been repeatedly remarked as exceptional, and the lucidity of his demonstrations is totally praiseworthy. Where it can be felt that he has been mistaken is in asking himself whether certain important kinds of evidence should really be accepted as valid. In particular, it is very strange that most of the passages describing audience behaviours which he quotes

should be drawn from plays, prologues and epilogues. This is analyzed in his most important discussion of the subject of his book (Chapter I, section V), where the great majority of his examples come from prologues, epilogues, dialogues, and dedications. Let us mention only two of the many examples he gives to prove the irresponsability of the Restoration audiences. Beljame cites Shadwell in the Epilogue to *The Squire of Alsatia:*

> *He fears not sparks who with brisk Dress and Mien,*
> *Come not to hear or see, but to be seen.*
> *Each prunes himself, and with a languishing eye*
> *Designs to kill a Lady, by the by.* (Beljame, 1948:57)

Beljame also uses Wycherley's prologue to *The Plain Dealer* to ilustrate his demonstration:

> *...you, the fine, loud gentlemen o' th' Pit*
> *Who damn all plays;*
> *Now, you shrewd Judges, who the Boxes sway,*
> *Leading the Ladies hearts and sense astray,*
> *And for their sakes, see all, and hear no Play:*
> *Correct your Cravats, Foretops, Lock behind;*
> *The Dress and Breeding of the Play ne'er mind*
> (Beljame, 1948:53)

There is something here that does not match. First of all, we should know that prologues, epilogues, dedications and all those «additional elements» of the play itself were written in most instances to thank or to satisfy a third person, who generally did not have much interest or knowledge of the theatre. Secondly, if the Restoration audience was really composed of fops, prostitutes and time-wasters, the last thing we would excect from the playwright is to mock them in their faces. Would it be a good business if a good number of seats are paid for by whores to remind men in the audience of syphillis as Shadwell does in *The Hummorist*? In the same light, what is Etherege considering when he jokes in Act I of *The Man of Mode* about the letter written to Dorinmat in «the very scrawl and spelling of a true-bred whore» to request «a guyne to see the operies» (Etherege,1969:162)? Or for that matter, what is the implication of this representative passage from Dryden's "Epilogue to King and Queen"?:

> *But stay: methinks some Vizard Masque I see,*
> *Cast out her Lure the Mid Gallery:*
> *About her all the fluttering Sparks are rang'd;*
> *The Noise continues though the Scene is chan'd:*
> *Now growling, sputtring, wauling,such a clutter,*
> *'Tis just like Puss defendant in a Gutter ...* (Dryden,
> 1969:324)

But it is not only the whores who are insulted by the playwrights. The fops and gallants are abused regularly, what makes hard to believe that they could ever have been as important an element in the audience as they are customarily thought to have been. In the Epilogue of *The Man of Mode*, Dryden shows some good manners toward them compared to the sometimes violent attacks they had to put up with:

> *True fops help nature's work and go to school*
> *To file and finish God A'mighty's fool*
> *Yet none Sir Fopling him, or him can call;*
> *he's knight o' th' Shire, and represents ye all*
> (Dryden, 1969:159)

Whatever their attitude towards their audience, the Restoration dramatists do not seem to have been frightened of it. The dominant tone of the prologues and epilogues is normally one of asperitu. The only conclusions that I am able to draw from this are that either Restoration drama was written not for but against its audience, or that the fops and whores were nothing more than very well-defined minorities within the audience as a whole against whom the dramatist could call for general support. What we have to ask ourselves is whether the descriptions of audience misbehaviour are really satisfactory evidence to claim that everybody misbehaved continuously, or, on the other hand, they were simple precautions to warn the occasional offender in advance. It is probable that neither interpretation is the whole truth, but the latter seems to be more natural. The evidence which has traditionally been claimed to suggest that the audience had the dramatists at their mercy could likewise imply the opposite - that dramatists (and actors) had no nervousness whatsoever about telling their audiences, or certain sections of them, where to stop.

There is, in fact, a body of evidence which suggests that the attitudes of many members of the Restoration audience was relatively serious. John Downes' reference to the success of Shadwell's revision of *Timon* as having "wonderfully pleas'd the Court and City by its excellent moral" (Downes, 1928:41) is one; the following citation from an account of the *Destruction of Jerusalem* is another:

> There is two niewe plays which are much commended
> - the siege of Jerusalem by the Emperor Vespasien
> and his son Titu's love with Berenice; the epilogue is
> much praysed that tells tis not like to please this age
> to bring them a story of Jerusalem who would more
> delight in one of Sodome and a vertuous woman
> which in this age they promise shan't be seene but
> on the stage. (Downes, 1928:254)

The epilogue mentioned is an excellent example of a mode of persuasion highly characteristic of the genre, by which an audience could be united against a group of trouble-makers within it at the same time as the less aware among the subjects of the description were being encouraged from their own point of view to feel rather flattered. The portrait of the victim under this circumstance is not a realistic one, but on the contrary, is distorted and intensified according to what the dramatist was trying to do with him through it.

In the first two sections of this essay, I have tried to demonstate, mainly through reference to the own theatre-goers' records, that the traditional notion of the composition of the Restoration audience was seriously opposed to the evidence. In the third, I have tried to show how this view came into existence. I also suggested that as far as the descriptions of audience behaviour is concerned, those views cannot be considered objectively proven. An interesting appendage to the last point is that the Restoration audience as we know it today was not the invention of Macaulay or Beljame, but that of the Restoration dramatists themselves. What we have to keep in mind is that their invention was not meant as an image of the audience, but as a satiric device to be employed in controlling it. Once this point is established, the courtly audience is diminished to little more than nothing.

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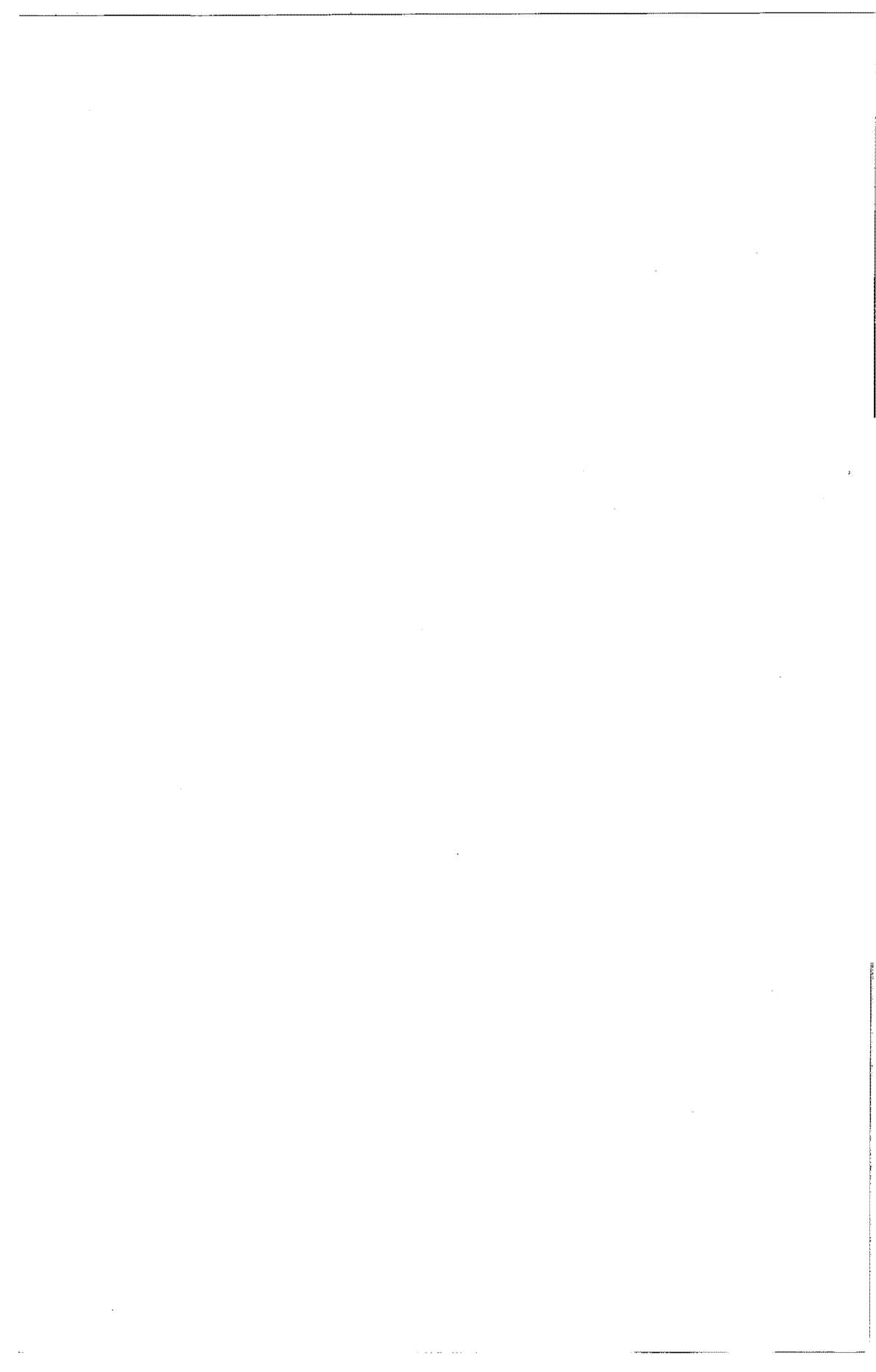
ACADEMIC WOMEN IN FICTION

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Abstract

The aim of this essay is the analysis of the representations of women professors in both empirical treatises and fictional novels throughout the 1980s in the United States. In order to assess the significance of the changes effected in their portrayals during this decade, a brief survey of male attitudes towards women in the profession from the 1800s onwards has been deemed necessary. It is my contention that despite the improvements made on their images, the odds against them still continue to be substantial.

1. Introduction

Today the ascendant views in literary education hold that the language of fiction is self-reflexive, that reality does not exist and that literature is either a game or a swindle. However, one does not begin reading novels for the relentless virtuosity of their techniques. When young, one reads them in large part for the information about the world they provide through plots and characters. And when old, it is still the lessons of life they communicate that claims our attention. Robert Louis Stevenson assessed the impact of literature on the reader in an essay entitled "Books Which Have Influenced Me" and confessed that : "The

most influential books, and the truest in their influence, are works of fiction ... they show us the web of experience, not as we can see it ourselves but with a singular change-that monstruous consuming ego of ours being, for the nonce, struck out." For Henry James, who also thought long and carefully about the assumptions behind the reading of novels, fiction was the only real way of knowing (in Epstein, 1990: 64). For Joan Rockwell, literary characters personify social norms and values, shape our perceptions of ourselves and serve as guides for emulation. She argues in *Fact in Fiction* that fiction discloses social facts and that fact and fiction are intimately interwoven, so much so that their distinction is often questionable (1974: 117). Her view is shared in by Terry Eagleton. It is his contention that literature is intimately and "vitally engaged with the living situation of men and women" (1983: 196). Monroe Berger goes even further when in 1977 he forwards that novels as mirrors of human behavior, manners and morality, contain as high a truth quotient as systematic and empirical studies by scientific researchers (1977:135-136).

This proves no less true when speaking of the academy. Historians, like Frederick Rudolph, and sociologists, like Burton R. Clark, have relied on works of fiction in their treatises on higher education. The fiction selected, obviously academic, "contains a representation of truth and manages to capture reality in a way that systematic empirical studies do not," says John Howard Hedeman in his "Images of Higher Education in Novels of the 1980s" (1993: 8). Academic novels also free researchers from suspicion, argues professor Terry Caesar, since criticism through literature of the weaknesses of higher education-which members of the profession are reluctant to admit, may be less threatening (in Hedeman 1993: 7-8). Hedeman concludes that the academic novel "can be a useful tool in the study of higher education" (1993:10).

Let me come to the nub of the matter and explain what an academic novel is. John Lyons, in *The College Novel in America*, traces the history of the subgenre as a literary and a social document back to the 1820s, and defines this literary type in the following terms: "I consider a novel of academic life one in which higher education is treated with seriousness and the main characters are students or professors. This eliminates from consideration juveniles and mysteries" (1962: xvii).

I will be using the term academic novel, more widely recognized than faculty, college, or campus novel, to refer only to those novels written mostly by professors, normally of English, who narrate their daily experiences in and out of class. The genre tends to be autobiographical in orientation, realistic in mode, satiric in its inclinations and open to intertextuality, due to the academic character of the creator.

I will be focusing on the academic novel as a social document. My aim is the examination of the change in the representation and the status of women professors in the academy as a result of feminism, and as reflected, by means of plots and characterization, in NorthAmerican academic fiction throughout the 1980s. The novels have been selected because their portrayals of academic women offer sufficient material for analysis, although it should be pointed that most are written by women and that prominence of female academics as major characters is still far from prevalent in the genre as a whole.

2. Intelligence, Thy Name Is Not Woman: Women Professors From 1800 to 1980

> *The whole education of women ought to be relative to men. To please them to be useful to them, to make themselves loved and honoured by them, to educate them, to console them, and to make life sweet and agreeable to them-these are the duties of women at all times, and what should be taught to them from their infancy.* (Rousseau in Flexner 1959: 23)

In the 1800s and by Rousseau's standards, intelligence is unfeminine. Women were not welcome into higher education, being "physically too fragile to stand the pace of college and university," President Eliot of Harvard declared at the turn of the nineteenth century (in Haines, 1991: 52). They were warned that intellectual activity tended to diminish their affectional power and decrease their possibilities for marriage and children.

Despite the warnings about disease and insanity and threats to enforced celibacy, American women were resolute in their quest for knowledge. For the year 1870, Helen Lefkowitz Horowitz showed that

there were an estimated 11,000 women in American colleges and seminaries (1984: 56). By 1900, there were 57 women´s colleges and 80 percent of American higher education institutions admitted women, according to Mary A. Hill (in Haines 1991: 90). That year they were awarded 17 percent of all advanced degrees. The percentage rose to 23 in 1910 and increased to 34 in 1920. In 1926, 291,000 women were registered in American colleges and universities (Haines 1991: 189). The number of female students on campuses grew faster with President Truman´s 1947 "Higher Education for American Democracy", the 1958 National Defense Education Act and the Higher Education Act of 1965, all of which supported the view that higher education was important for the general welfare of the nation. The feminist movement, which aimed at abolishing the cruder forms of sex discrimination, and the enactment of the Higher Education Act of 1979 providing financial aid to college students, also contributed to women enrolling in school (Lewis et al. 1994: 1).

However, the socially sanctioned avenues open to educated women were scanty. Directed towards the *softer* occupations of social work, nursing and teaching, not even in them were they let on an equal footing with their male counterparts. Concerning teaching, William Harper, president of the University of Chicago, observed in 1906 that even when men and women were matched for educational background and academic discipline, women were less likely to be hired. He wrote:

> *In colleges and universities for men only, women may not find a place upon the faculty. In a certain great state university, in which there are as many women students as men students, women are represented in the faculty by a single individual, and she has been appointed within the last three years. In some of the women´s colleges, women find a place. In others, second rate and third rate men are preferred to women of first rate ability.* (Haines, 1991: 96)

Although academia was staffed by men of lesser ability than that possessed by the many women who had not been hired, it, nevertheless, persisted in its discriminatory attitude. In the 1950s, Adrienne Rich "never saw a single woman on a lecture platform, or in front of a class"

at Radcliffe (Haines, 1991:96). "By the late sixties", says Harriet Farwell Adams, "there was only one woman professor in a department of nearly 50, and she was on speaking terms with no one; at all ranks males and females were segregated into separate offices because, we were told, women might want to hitch up or down their girdles" (1984:136). Although by then no woman wore girdles, the few weird faculty women who still appeared to suffer from their inconveniences, occupied positions of inferior rank. Florence Howe in "A Report on Women and the Profession" commented in 1971 on the creation of a new commission on the status of women:

> *The Commission's newly completed study of departments reveals the realities of the woman's doctorate world. For example, 55% of our graduate students are women; no more than one out of nine or ten of their teachers is a woman. Or if one looks at a group of institutions, the prestige of which ranges from low to high, the proportion of women diminishes as the prestige rises. Or if one looks at salary or tenure, women are to be found earning lower salaries and holding proportionately few tenured positions, especially at institutions of high prestige. Even if one looks at who teaches freshman English and French 100, and who teaches graduate courses, the same pattern stares back: the percentage of women among the teaching faculty declines as the course level rises. In short, women are at the bottom of our profession in rank, salary, prestige, or all three. (1971: 848)*

The reasons were obvious. On the one hand, women were not given the opportunity to prove their capabilities and promote. On the other, they had no role models, female mentors or supervisors to boost their self-esteem, a scarce commodity among women. And finally there persisted in them the unconscious desire to fail. Oppressed and demeaned by masculine stereotypes, and raised to be accommodating, women were afraid to fully assert their intellectual identities. Most thought that a high I.Q. diminished their possibilities for marriage and bent to the learned feminine tendency to regard themselves as inadequate. Jane Flax explains that:

> *The wish to fail is buried deep and is hard to retrieve*
> *from the unconscious. It does not cease to exist when*
> *women are able to identify the social forces that also*
> *pressure them towards failure and compromise. One*
> *may have a very sophisticated analysis of patriarchy*
> *and female socialization and still engage in self-*
> *defeating acts at work or in relations with others.*
> *The wish to fail may take some more disguised forms,*
> *for instance, in a profound ambivalence towards*
> *work. A woman's desire to succeed may be undercut*
> *by a sense of being a fake-of being too much less*
> *competent than people think, of not really belonging*
> *to this world, of marking time until her real fate*
> *arrives. It may be difficult for her to think of her*
> *work as a career, to work as single-mindedly as a*
> *man would. She may be profoundly troubled by*
> *questions about the intimate worth and meaning of*
> *her efforts.* (1978: 181)

So, by mid century and sometime later, women were not being taken seriously by the male temple guardians of the academy, neither in their research treatises nor in their fictional texts. Authors willing to depict respectful and scholarly heroines in the genre of academic novels had limited choices. Michael V. Belok in his Ph.D. dissertation looked at the types of professors featured in the academic novels published from 1940 to 1957 and listed the attitudes towards them in order of frequency. He devoted a chapter to his findings concerning women, in which he remarked the lack of women in the halls of academe, and concluded that intellectual activities unfeminized those few. A pretty woman as a professor is not credible, he wrote, whereas unattractive women with expectations along intellectual lines deserve more belief because they are not properly groomed to take their place as wives. "This misfortune of physical unattractiveness apparently wraps her soul and makes her a hateful and spiteful creature" (1958: 278) and, consequently, causes her to fail at both love and life. The fate of the bluestocking in mid-century academic fiction was embittered spinsterhood.

John Lyons also ignored the themes and impact of women in academic novels, but in the main he corroborated Belok's opinion when, in 1962, he wrote of women professors as predators longing for masculine

attention and eager to abandon career for domesticity (1962: 62). In 1969 women still damage the profession. At least that much is inferred from Edwin L. Ezor's "The Image of the Teacher in the American Academic Novel, 1900-1960," where he reported only a small proportion of female professors existent in the 241 academic novels published from 1900 to 1960 that he researched. A few years later, in 1974, Charles Ainsworth reckoned only two central female academic characters in 62 academic novels published between 1961 and 1971.

In the 1970s, after the civil right revolution and the Vietnam war, academic hiring became a political matter and women's studies departments proliferated. Elite and other institutions competed for the women earning advanced degrees and the evidence indicates that, given equallly qualified candidates, many colleges and universities preferred to hire the female candidate before the male. But social changes register late in fiction, and in 1974 the feminist crusade had not yet touched the form: "One certainly finds in college novels illustrations of the subjugation of women, as in all unenlightened fiction-so we have meat enough for hortatory argument. No doubt the novels themselves will make the argument in years to come," Lyons predicted at that time (1974: 125).

That same year, 1974, Mary Staid devoted her whole PhD dissertation to the image of academic women, but her findings were no different from Lyons's or Belok's. All the fictional portrayals illustrated the unnaturalness of intellect in the female professors. Women could not do the kind of thinking that seemed to characterize superior male academics, and those who opted for the academia were represented as shrivelled, ugly, mannish or deranged, a portrayal which could in no way induce women into the profession.

3. The 1980s: New Women Professors.

Fortunately, however, in the 1980s we start to witness the beginnings of the change Lyons portended. In 1989 Ellen Hill Robinson examined the image of academic women in fiction and found that it had reached a certain parity with the portrayals of male professors. According to her, there is a great variety in the professsional status of these fictional

women, who have also increased their representation. Exemplary credentials and attractive appearance no longer seem to create a cognitive dissonance, she wrote. Intellectual women now are not expected to be single and sexless because they are no longer seen as members of their gender, but as individuals. In fact, most of the female academics in her study were either married or involved in a romantic relationship. The progress for women is obvious, she concluded.

However, her statistics are deceiving inasmuch as the percentage increase cannot be taken automatically to indicate real progress. Despite the improvement in the fortunes of women professors, the odds against them continue to be substantial. Harriet Farwell Adams contends in her 1984 study on women in the profession that "there is no second sex in academe. There is only one sex: male, the naïve belief that the University is or can be a heterosexual system is mistaken" (1984: 135). Paula J. Caplan reports that by 1990 only 27% of all faculty positions in the U.S. were held by women (1994: 176), and predicts that "at the current rate of increase (in the U.S), it will take women 90 years to achieve equal representation to men on American campuses" (176). This discouraging evidence is substantiated with fictional data. At the small Hampshire College in *Marya: a Life* by Joyce Carol Oates, women started to be hired only four years before the novel commences, in 1986, and still no woman has tenure in the English Department. Dolores Durer, main character in Marilyn French's *The Bleeding Heart*, reports the negative consequences of the sex-based double standard for evaluation and hiring favoured in academe, and regrets that academic authorities "don't test women the same they test men. They claim they use the same standards, but how is that possible when your mind shifts gears depending on the body shape of the person entering the room?" (1991: 45). And when that person belongs to other non-dominant group because of her sex-orientation, the drastic effects of being doubly disadvantaged are more severe, as Esther, lesbian professor in *On Strike Against God,* makes evident. In fact, according to a recent U.S. study, of 125 lesbians and gays at university, three-quarters had experienced verbal abuse, 26% had been threatened with violence, and 17% had had personal property damaged (Kitzinger 1990).

Further, women are rarely, if ever, made department heads, deans, or other top administrators. Jean Ardley in Carl Dejerassi´s *Cantor´s Dilemma* knows that the higher a woman goes in the academic ladder, the fewer female colleagues she finds. She obligingly makes graduate student Celestine aware of discrimination at higher ranks, and gives her warning of the effects that may result from the anti-woman language pervasive in academia:

> *'Do you know that not a single chemistry department in any of the leading American universities has ever had a woman as chairperson? Except for the famous Chien-shiung at Columbia it would also be true in physics. Isn´t it funny that they usually call her Madam Wu rather than Professor, as if she were running a bordello?'.* (1989:45)

According to Nan Weaver in Valerie Miner´s *Murder in the English Department,* the current inequitable treatment of women in higher education is not approached as a question of central institutional policy. Fictional and real women professors, aware of this fact, have thus resorted to developing their own strategies for minimizing attrition and effecting change in a basically hostile academic environment. Their tools for survival include: challenging traditional assumptions by creating new subject positions, and breaking down the structures of authority behind the institution through women´s studies programs and collaborative work that help escape the divide-and-conquer technique commonly used by members of dominant groups.

The new woman professor in the academic fiction of the 1980s rejects the negative identifying practices of the institution and reworks the self-image foisted on her into a new one. Her intellect no longer interferes with her femininity and her sexuality is not abandoned in pursuit of a career. However, few in number are those maintaining a beautiful balance between their lives as wives and their professions. Most are single mothers who feel daunted by their responsibilities in both worlds. This is the case of Shaara Soole in *Opening Nights* by J. Burroway, and Vivian Twostar, a sole-support mother in *The Crown of Columbus*. The majority is divorced, like Rebecca Gentry in *Nemesis*, who has no children because she considers that her career does not allow for distractions, an

opinion shared in by Jean Ardley in *Cantor´s Dilemma*, who believes it is impossible to have a child and work towards tenure. Not one, but three are the children under the care of Dolores Durer, a divorcée who denounces the strain of being a single mother and trying to meet her academic goals. Household tasks drain her time, her energy and her concentration:

> *Coming home from a late-running faculty meeting, the kids sitting around glum, hungry, eating chips or cup-cakes; grabbing something out of the refrigerator, deciding to cream it with rice. Elspeth! make a salad. Remembering that the laundry isn´t done....I´ll need to do another load of wash. Damn! no milk....Goddamn, no oil and Syd´s gone. Well, Russian dressing, mayonaisse and Ketchup....*
>
> *Oh, if only I had a wife.*
>
> *A wife to sit up talking to Elspeth until five in the morning so I can get some sleep. To stop at the store and buy some milk. Do the laundry. A wife to do all the feeling that needs to be done in this house, feeling I don´t want to do, it drags me down, it´s undermining me. Oh, God, for a wife to smooth my brow and hold me and tell me I´m fine and take care of all this of all this.*
>
> *A mommy. Yes, I want a mommy too.* (1991: 334)

Dolores starts a romance with Victor Morressey, which ends due to her radicalized views on the equality between the sexes. All of these professors are, in fact, ardent feminists. Roz Howard, associate professor of English at Canterbury College in Susan Kenney´s *Graves in Academe* is single by choice, and does not "consider herself anything other than an existential feminist, her main activity over the years having consisted of seeing to it that no one ever got away with discriminating against her or anyone else in her vicinity and her profession on the basis of sex, or anything else, for that matter" (1985:45). Kate Fansler, Amanda Cross´s series professor-sleuth, also identifies herself as a political person with a duty to change the world through engagement with others. In their new role as social reformers, these women recognize that their struggle

against academic sexism is not just individual and personal but collective, and therefore band together against sexual discrimination.

Cummings et al. have pointed out that women need a forum in which they can raise and discuss the problems that they are experiencing by virtue of the fact that they are women (in Caplan, 1994: 87). Consequently, women professors either accept the position of faculty advisors to women, like Rebecca Shepard in *The Socratic Method,* or meet on an irregular but continuous basis to share feelings and information, like in *A Trap for Fools.*

Most of their energies, however, are directed to teaching, despite the fact that time spent in teaching means time away from research and writing, and undoubtedly publication in one´s field is the major source of academic mobility. Further, they expand curricular offerings to include women, like Cynthia Branner, who in *A Boy´s Pretensions* proposes a seminar on Simone Weil and a tutorial on Anne Bradstreet; or Minna Grant in *The Magician´s Girl,* who helps establish a section on pioneer women in the History Department at a University in Iowa; or Sasha Moskowitz in Rebecca Goldstein´s *The Late-Summer Passion of a Woman of Mind*, who tries to develop a Women´s Studies Interdisciplinary Program, or Esther in *On Strike against God,* who proposes the inclusion of lesbian writers into the syllabus and imagines her students´ suspicious reaction to her teaching non-canonical courses:

> O teachur teachur why teachest not thou Conan the
> Conqueror, Brak the Barbarian, and Doyglas the
> Dilettante, they are myghtye of theue and arme, O
> teachur, teach you mighty heroes of olde, prat pray.
> To which we answer, Sirrah student thou jettest tee
> hee ho ho what interest hath a Woman of Reason in
> your crappe? To which thou sayest, That is not crappe,
> O blind teachur, but Great Art and Universale! it is
> all about Mightye Male Feats and Being a Hero,
> appealing alike to yonge and olde, hye and lowe,
> Blakke and Whyt. To which we reply Buzz off, thou
> Twerp, thou hast of sexism and acne a galloping case
> feh feh. (1987: 101-102)

Since most of these women come from the area of the humanities and the arts, it is no wonder that the novels be filled with quotations

and references to past and present literary women. Cross in *A Trap for Fools* remembers Ivy Compton-Burnett and Toni Morrison and reminds the reader of Eleanor Marx, Madame Bovary and Simone Weil in *Death in a Tenured Position*. Likewise, *On Strike Against God* abounds in quotations from Mary Ellmann, Charlotte Perkins Gilmann, Mary McCarthy, Sylvia Plath, Virginia Woolf and Tillie Olsen, and is pervaded by observations on them:

> *We talked about Mary Evans' loss of faith, about Emily Brontë's isolation, about Charlotte Brontë's blinding cloud, about the split in Virginia Woolf's head and the split in her economic situation. We talked about Lady Murasaki, who wrote in a form that no respectable man would touch, Hroswit, a little name whose plays 'may perhaps amuse myself', Miss Austen, who had no more expression in society than a firescreen or a poker. They did not all write letters, write memoirs, or go on the stage. Sappho—only an ambiguous, somewhat disagreeable name. Corinna? The teacher of Pindar. Olive Schreiner, growing up on the veldt, wrote one book, married happily, and never wrote another, (Jean had written nothing.) There was M-ry Sh-ll-y who wrote you know what and Ch-rl-tt- P-rh-ns G-lm-n, who wrote one superb horror story and lots of sludge (was it sludge?), and Ph-ll-s Wh—tl-y who was black and wrote eighteenth century odes (but it was the eighteenth century) and Mrs. -nn R-dcl-ff- who wrote silly novels and M-rg-r-t C-v-nd-sh and Mrs. -d-n S—thw-rth and Mrs. G—rg— Sh-ld-n and (Miss?) G—rg-tt- H-y-r and B-rb-r- C-rtl-nd and the legion of those, who writing, write not, like the dead Miss B—l-y of the poem who was seduced into bad practices (fudging her endings) and hanged herself in the garter.* (1987: 20-21)

Not only are the syllabuses challenged but also the dominant pedagogical practices favoured by the University. Dolores Durer tries to reduce the power differential between teacher and student and proposes new instructional formats which combine intellect and sensitivity:

> *Her students, sitting cross-legged on her living-room*
> *floor drinking wine, smoking grass, listening to her*
> *jazz records as if the music were an ancient foreign*
> *mode. Leaning back and scratching a taut belly, or*
> *twisting a strand of long straight hair, and asking,*
> *asking 'Dolores, tell me. Tell us'. (1991: 8)*

Rebecca Shepard in *The Socratic Method* by Michael Levin, uses group work, discussion, role playing and asks for volunteeers in class, getting at first little response and much silence. Concerning these new approaches to pedagogy, all equated with *softness, lack of rigidity* and *openness* by male academics, Paula Treichler wrote in "Teaching Feminist Theory":

> *Studies of teachers find that, at every educational*
> *level, women tend to generate more class discussion,*
> *more interaction, more give-and-take between*
> *students and teacher and among students. In direct*
> *relation to the degree to which this is true, (1) students*
> *evaluate these classes as friendlier, livelier, less*
> *authoritarian, and more conducive to learning, AND*
> *(2) students judge the teacher to be less competent in*
> *her subject matter. Thus behaviors judged as*
> *traditionally male-a lecture format, little student*
> *give-and-take, the transmission of a given body of*
> *content, little attention to process-seem also to signal*
> *professional competence. (1986: 86)*

Their *soft* teaching methods, the constant disparagement of their fields of study, their inability to avoid controversial issues and their being publicly known as feminists, are barriers blocking the way of these women to the top. Nan Weaver in Miner´s *Murder in the English Department* does not win tenure despite being in a tenure-stream position, because the demands made in the name of promotion are incompatible with her female politics, and she finally drops out. Professor Marya Knauer, central character of *Marya, a life* by Joyce Carol Oates; Roz Howard, in Susan Kenney´s *Graves of Academe*, Antonia Nelson in Carol Clemeau´s *The Ariadne Clue*, and Maggie in *Nemesis* are in the associate professor rank with low probabilities to be tenured. Dara Sample is sexually discriminated and denied promotion in *The Socratic Method*, but brings the case to court and wins.

The committees that make up tenure decisions are usually mostly or entirely composed of men (Caplan, 1994: 205) and, therefore, only those who do not constitute a threat to the male environment win their bids for tenure, like Karen Conner in *The Socratic Method* or Janet Mandelbaum in *Death in a Tenured Position*. In this novel a woman endows a substantial amount of money to the English Department at Harvard on condition that a female full professor be hired. As June Larkin points out, it used to be likely that "you wouldn´t be hired because you were a woman, bu now, you are said to be hired only because you are a woman," and you are blamed for it (in Caplan, 1994: 72). Janet Mandelbaum is chosen for the position because she, although empowered by feminism, is anti-feminist and perfectly safe on the subject of women´s studies. However, unable to bear the pressures of her male colleagues, who firmly believe in the myth that affirmative action provides unfair advantages to people who are particularly unqualified, Mandelbaum, isolated, frustrated and alienated, takes cyanide.

Institutional sexism results in the death of one of its victims in *Death in a Tenured Position* and causes the assassination of one of its perpetrators in *Murder in the English Department*. In Valerie Miner´s novel, graduate student Marjorie Adams catches the "foetid attention" of Professor Angus Murchie and kills him in self-defense, when he tries to rape her at English Department in the University of California, Berkeley. Adams is arrested for the crime of defending her own body and finally acquitted by a female judge who rules that "rape is an act of such physical violence that it warrants substantial use of force in self-defense" (1982:, 166). Miner´s solution provides a therapeutic release for the female reader, but unfortunately she was describing what she wanted to see, not what she saw, as has been amply proved by Marilyn French in *The War Against Women*. In the book she shows how many women who killed their husbands and boyfriends after years of terrible physical and sexual abuse, were summarily sentenced to life imprisonment with pleas of self-defense reaping negligible clemency.

The same year Miner´s novel was published, in 1982, Benson and Thomson surveyed a sample of female seniors in the university of California on the issue of sexual harassment, occurring when a person

in a subordinate position of power is coerced either overtly or covertly by another of a higher rank. Of 267 respondents (out of 400), 35.5% reported that they knew at least one woman who had been sexually harassed while at U.C.; 20% had personally experienced sexual harassment and 73% believed it to be a very serious problem. In 1979, 29 students at that same university filed a complaint with the Department of Health, Education and Welfare on the grounds of sexual abuse, but many more cases went unreported because women often feel guilty and blame themselves for stimulaing men´s sexual behaviour.

The encroaching problem of sexual harassment resonated in the academic fiction of the 1980s. In *The Ariadne Clue* by Carol Clemeau, Antonia Nelson vehemently condemns its epidemic character on campus. MaryLou Greenspan, a postdoctoral fellow in zoology, is sexually abused by Jeremy Singer in Ring Lardner, Jr.´s *All for Love*. In *Phillip´s Girl*, Ruth Bauman is blackmailed by the trustee of the Black Studies Center where she teaches, but she does not agree to his sexual demands and has to move to Jamaica. Dolores Durer in *The Bleeding Heart* has been sexually and verbally abused by her colleagues and her former husband because violence, she assures, is the only way a man knows to acquire self-esteem and to deal with what he perceives as a threat to "male supremacy."

4. Conclusion

Since the 1980s female characters have been on the increase in the genre of academic novels in the U.S. Throughout this decade fictional women professors have challenged prescribed expectations and have proved that they are capable of fine academic work without becoming less womanly. They have been presented sympathetically and realistically, as independent persons no longer disabled by their gender. However, some of their stories are still demoralizing. Most of these women professors are found at the assistant professor rank with slim chances of becoming tenured, and fail to combine marriage and children with career. They are not free to publicize their political opinions since some academic places take great pains to avoid hiring a feminist, and their teaching methods are criticized for being frivolous. Unfortunately, these

data are confirmed in research work. In fiction, as in real life, women are still perceived as intruders squeezing through the gaps in the ivory walls, and one can only hope for a soon change both in fact and fiction in the years to come.

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PARADIGMS OF OPPRESSION IN PAULE MARSHALL'S *MERLE*

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Abstract

Paule Marshall's 1969 roman fleuve The Chosen Place, the Timeless People *helped to place Marshall in the small cadre of black women writers with name recognition. It also contributed to the growth in interest in West Indian literature which we have seen in recent years. In the roman fleuve there is a striking character, the most passionate and political of Marshall's heroines, and she is made more accessible by Marshall having extracted her story from the longer one to publish it separately as a long short story, "Merle". Merle fights imperialist oppression of black people while at the same time struggling to come to terms with herself as a black woman. Here we study the oppression she is facing, and look at its different components in paradigmatic terms: the power paradigms of race, class and gender, of the economy and technology, of ideology and education. We find that things are not black or white, but that interstices exist between the central and the peripherical or marginal, and that strange sources of power can be found in these grey areas. Merle, who appears powerless because she is black and female, is able to exploit these and fight for a future for her island culture.*

1.0 Introductory

Paule Marshall's epic novel of the late nineteen sixties, *The Chosen Place, the Timeless People*, presents the West Indies, particularly the

island of Barbados, her parents' home, as a crucible of cultures in conflict, and especially as a site where the indigenous culture is under threat. Recent Nobel Prizes for Literature have attracted attention to her part of the world, and to her concerns as a black woman writer. As a recent critic has said:

> *Marshall again uses her knowledge of Caribbean culture as a backdrop on which to paint a verbal portrait of a poor but cohesive group of islanders who are faced with a band of Americans wanting to integrate them with the modern capitalist world. Marshall uses the ensuing clash of cultures and sex roles to explore the ways people change or resist change.* (McMahan, 1993: 626)

In this study of the different forms of oppression the islanders face, we focus upon the story of Merle Kinbona, one of the most memorable of Marshall's characters. Her story has been published separately by Marshall, and we can take it to be representative of the main issues discussed in the longer work.

As the title "Merle" suggests, this is the story of a woman, it could be Clarissa, Emma, Jane Eyre or Tess Durbeyfield, and as with them, the reader is invited to see how a young woman develops, matures, deals with her environment, fighting oppression if necessary. Thomas Hardy loved Tess, and Paule Marshall has this to say of her heroine: "She's the most passionate and political of my heroines. A Third World revolutionary spirit. And I love her." (McMahan, 1993: 626). Also like Hardy in *Tess*, Marshall uses the omniscient anonymous observer as narrator, in order to see the heroine objectively and to give us at the same time intimate knowledge of her and other characters, covering the whole spectrum of race, class and sex. She also begins the work as Hardy does, by calling Merle «the woman» in order to build up her identity slowly and through this suggest that she is representative of woman as gender.

1.1 The setting: time and place

The fictitious "Bourne Island" (631) is said to be "right around the corner" (698) from Trinidad, so we assume that Marshall took her parents'

island of Barbados as a model. The topological names in the story also suggest this, with the capital, Bridgetown, being rendered as "New Bristol", Speightstown as "Spiretown" and other coastal settlements such as Hastings and Worthing as thoroughly English names like "Westminster". Barbados as a crucible of races, ideologies and power structures is reconstructed here by Marshall, and we can read the narrative both as the story of an individual, a remarkable woman who struggles with her own identity to find comfort within her own skin —"a viable sense of self as a black woman" (McMahan, 1993: 626)— and through her personal involvement in the island society, we can read it as a critique of imperialist oppression of black people. Oppression is both organised and disorganised, intentional and incidental, and functions through the traditional paradigms of race, class and gender. The contemporary setting —the time of writing of *The Chosen Place, the Timeless People* being 1969, in spite of the word "timeless"— allows within the narrative a slow revealing of the structures of oppression, of neo-colonialism in the Caribbean of the immediate past (and possible present). But the protagonist's references to her ancestry are a device through which the writer can point to the original colonising of the island, when the paradigms of oppression were set up. The fact that the island is being subjected to a new wave of aggressive imperialism to which the native inhabitants have little response, suggests that the oppression is cyclical and perhaps even inescapable: "nothing changes" (648), nature defeats technology, but nature can be ravaged. The symbols Marshall has created drawing upon the land itself suggest the cycles: the brief blooming of the lone cassia tree (648) and the annual self-cleansing of the sea, which is a sort of purification ritual (and at the height of the narrative it literally washes away the arch neo-colonialist, Harriet, the insidiously powerful American wife of Saul), the expoliation of the land of Bournehills by overexploitation and the continual washing out of the Westminster Low Road.

2.0 The power paradigms

Power in the world today is in the hands of the rich white male, whether American or European. The late twentieth-century white neo-colonialist has a firm base, laid for him by his ancestors, the original

colonialists. Marshall develops in her story "Merle" an example of how the white man has exploited race, class and gender to become and remain master of a small island economy.In addition to these traditional areas in which the strong profit and the weak succumb to exploitation, we are shown how ideology and the economy are used by the white man in his domination.

2.1 Race, class and gender

Marshall has created characters to portray the different roles present in a typical West Indian island culture. In defining roles, the usual polarities are basic: white/black, male/female, rich/poor, industrial/ agricultural. To be the second element in these binary oppositions is always to be Other and marginal, and therefore inferior and powerless. But Marshall shows us that things are not always clear-cut. There are interstices between the two polarities: neither white nor black, neither male nor female, "rich" but with no money, and in these ambiguous areas there can be strange sources of power or unexpected powerlessness. Let us look first at the dominant model, which is white, upperclass and male, for as we have said, anything different or other is marginated, silent and powerless. The first colonist, the patriarch, was the sugar planter Duncan Vaughan. He is the ancestor of Merle and her cousin Enid Hutson and half the island. He did not marry, but sired forty children out of wedlock. He is quite a legend, and he may have used a bed to beget the children, but all his life slept in a chair. Strangely enough, he did not leave his estate in the usual way, that is, in totality to the eldest male child. This was the custom from time immemorial in order to conserve the birthright intact and strong down the male line. Duncan Vaughan shared out his estate amongst all the illegitimate children, so that noone was overly powerful and all had small estates on which to live and bring up their children as civil servants or in other positions typical of the middle classes. He passed on to all of them, at least through the male line, the power of the name "Vaughan". Merle was a Vaughan until she married the African Ketu Kinbona, and according to the English custom had to lose her own surname and become Mrs Kinbona. Merle's father, Ashton Vaughan, showed the same insensitive womanising profligacy

as his ancestor Duncan Vaughan. Ashton's wife could not have children, and she was insanely jealous of her husband's mistresses. Amongst these was Merle's mother, and it was believed that it was Mrs Vaughan who had Merle's mother murdered before the eyes of the two-year-old Merle. The murderer or murderess was not brought to justice because Ashton had the power to prevent it. Merle never forgave her father for such callousness or for ignoring her throughout her childhood. Merle's mother was black, but she had a powerful weapon which gave her the advantage over Mrs Vaughan, and that was the sensuality of black women, and the fertility the legitimate wife lacked. She suffered with her life for these advantages, which arose from the interstices between the black and the white natures and cultures. The Vaughans no longer hold the power on the island, that is held by Sir John and the Kingsley Group, as we shall see later as we consider the economy.

The two other white males in the story are not settlers, but have come to the island in the course of their work, so in a way are also exploiters. Allen is an old friend of Merle's from her London days, so is most likely British. At the moment in which the story opens, he is to be met at the airport by Merle and is to stay in her guest house. He had stayed there previously and is now returning after being away for a year, as if he had come under the spell of the island and could not keep away. On the previous occasion he had grown vegetables out of the dry earth and is in favour of nurturing rather than exploiting the land. He brings in land experts to protect the island's soil. All the same, he enjoys his power and appears to have taken without giving much in return. He has no doubt been a lover of Merle's, and is portrayed as a kind of psychologist looking outwards but no allowing himself to be penetrated. He brings Saul to the island, only to find his friend supplant him in intimacy with Merle.

More ironic is the position of the Jewish American, Saul Amron. He is a field anthropologist and his work is overtly to improve the lot of Third World people. Because as a Jew he belongs to a race which has suffered, Merle expects him to sympathise with blacks, who have had their own Diaspora, as she reminds him, in the form of the carrying of slaves with the loss of millions of lives, over from Africa to America. Saul is not a dominant white male, although he makes love to Merle in spite

of having an elegant white wife. He is a listener rather than a talker and tries to help people without trampling on them. But his motives are suspect. He is a masochist and a Sisyphus. He lost his first wife in Honduras because his work was more important to him than her health. So after he has prised out of Merle the source of her own tragedy, he can wallow in his own shame:

> Perhaps because he knew that in loving her some
> measure of her sorrow and loss would be added to
> his own and he would carry it with him long after
> he had left Bourne Island and her face had dimmed
> in his memory. It would be yet another stone for him
> to roll before him up the hill. (677)

The white women in the story are a disgrace to the name of woman, and are betrayers rather than betrayed, predators rather than victims. Harriet, Saul's wife, tries to buy off Merle, offering her money to leave the island and leave her husband alone. When this fails, she uses her power back in the United States to get her husband removed from the job. In her attempt to bribe Merle, Harriet is hoist with her own petard, as seeing her ulterior motive makes Merle decide *not* to leave the island. Harriet is not wrong in her motive, she has every right to protect herself and her marriage from other predators, she is only wrong in her methods. Also, we have to say for her, that she was unjustly neglected by the masochistic Saul, and pays with her life for her wrongdoing. Saul appears condemned to be responsible for the death of his wife in a cyclical fashion, hence the aptness of the Sisyphus image. Harriet enjoyed the limited power of her race and class, but as with Ashton Vaughan's wife, somehow there was something lacking in her feminine role for her to achieve her ends. We cannot find the same attenuating circumstances in the case of the other white woman. This woman remains unnamed, Merle is too angry with her to name her except as «that Hampstead bitch» or something similar. Harriet and she have something indefinable in common, which Merle later comes to realise is the power of money and the desire to buy whatever they want with it, including people.

As we turn to the representatives of the black race on the island, the native inhabitants, the true owners of the island, we see how they are portrayed from Merle's revolutionary point of view. At the top is Lyle

Hutson, and in him we see that the black man can have wealth and power, if only he is willing to prostitute himself and work in league with the white man. Hutson is a life-long friend of Merle's, having had, like her, a white man's education in London. When together in London they were lovers and shared ideas as well as a bed. On his return to Bourne Island, Lyle does not leave his expensive tastes, and wears Savile Row suits and quotes *The Aeneid* (635). He is a «lawyer-turned-politician», and because he is hand in glove with the hated Kingsley and Sons, Merle calls him Judas (636), for he has betrayed his race. Apart from Lyle, most of the blacks in the story are uneducated agricultural workers. Merle knows them all by name, right down to the mentally retarded Seifert of the alms-house where she works, and down to the "lowliest weed picker" (650), all the lowest of the low, who are collectively known as the "Little Fella".

When we look at the situation of the black women in the story, we see that Merle is exceptional. We have already seen how poor black females can have some power over white males. The source of their power is usually sexual, as in the case of Merle's mother. Merle's attraction must be charismatic rather than aesthetically sexual, since at the opening of the story she is described as a female who is past her best, with drooping breasts and no natural elegance of figure except in her bare legs. Marshall compares stereotypes of woman at the beginning of the story when she makes Merle attend a reception where the sexes have automatically segregated themselves. Merle is able to talk freely and comfortably with the men, and prefers their company, since they enjoy the privilege of having more interesting lives. She is eloquent and breaks out of the limitations of her sex role in speaking. When she joins the women, she comments that it appears as if they were in purdah (632) and she changes her discourse, finding the women inhibited and inhibiting, like the corsets they are wearing. Merle herself does not wear corsets, an invention of the white Western male, inflicted upon the female to enable her to conform to the stereotype of slim beauty that is expected of her. Merle does, however, straighten her hair and put talcum powder on her face to whiten it, a practice she defiantly gives up by the end of the tale.

As we said before, racial and sex divisions are not clear-cut. Merle
has behaved to the men at the reception as if she were one of them, one
of the boys. Equally, there are mixtures of blood, so people are not one
hundred per cent white or black. There is much evidence in the colonial
past that white males took black females in addition to their own wives,
as if they were concubines. That black males covet and want to rape
white females is a myth which was propagated by the white man himself
in the colonies in order to protect his own power and suppress the blacks
(and browns) when they thought it necessary. Lyle Hutson enjoys the
privileges of a white man; he has servants, and as a status symbol, rather
than as a menace to power blocks, a wife who appears white. His wife
Enid is Merle's cousin, but they are not alike. While Merle's face is "the
color of burnt sugar" (627), Enid is white with a slight tinge of saffron.
They share the same white ancestor, Duncan Vaughan, but Enid is almost
white, technically a "high-colored." She has used her seemingly white
skin as a means to catch a good husband, because the consciousness of
the power of her white skin, which places her in the interstice between
the white race and the black, has made her a social climber. She dislikes
Merle because she knows she was her husband's lover, she also knows
about her husband's present infidelities, but prefers to close her eyes to
the truth in order to preserve her social position, if not her dignity. Most
other black females in the story are subject to the limitations of a lowly
social position.

2.2 Economy and technology

The fictitious island, Bourne Island, like many islands in the West
Indies, depends upon one source of income, it has a one-crop economy:
sugar cane. In normal circumstances, the natural resources of the island
would have been sufficient to provide for all the inhabitants, but colo-
nial exploitation has upset the balance. A certain Bryce-Parker, the
"foreign director of the soil conservation programme in Bourne hills"
(637), has removed Glen Hill to no purpose. Most of Bournehills, except
what Merle and her family own, belongs to the absentee landlord, Sir
John, and the Kingsley Group (the name is not arbitrary, they are "king"
of the island). When the crop season comes round, all the native workers

drop everything and go to cut cane. Needless to say, technology is in the hands of the white man. The Westminster Low Road is washed out every year and repaired, as Merle says, with "a few chewed-up stones and spit" (646), not with more costly, longer-lasting materials like asphalt, and the repairs are done with a flat-iron when only a steam-roller would be effective. So the success of the crop and its exportability is at the mercy of two factors, one natural, the other man-made: adequate rainfall and the technical resources of the imperialist oppressor in the form of the Cane Vale Sugar Factory. The political crisis in the narrative comes when it appears that the roller at the Cane Vale grinding factory has been sabotaged (689), it has been deliberately broken after the Company has done its grinding, but before the natives have had a chance to do theirs. Merle sees this and denounces it, but neither her magical name nor her rhetoric, nor Saul's scientific know-how or her sexual power over him can mend it.

Saul seems to recognise Bournehills although he had never been there before: "It was suddenly, to his mind, evey place that had been wantonly used, its substance stripped away, and then abandoned." (643) The foreign development plan outlined by Lyle sees only two possibilities: more foreign investment or an expansion of the tourist trade (655). Lyle says industrialisation should come first, and then agriculture.Saul is in favour of developing agriculture and self-sufficiency. At the present time, all food was imported, and the Americans were even making a profit out of the saltfish and rice that was the staple diet of the poor islanders. Lyle's realist view of the island is as bleak as it is true, he knows that if England did not take their sugar at a preferential rate, the island would be bankrupt.

Merle, in her idealism, is angry not only with the traitor Lyle, but also with the native inhabitants. She sees Lyle is right, although his support of industrialisation is suspect and it would possibly be ineffectual anyway: she reminds him of the plastic shoe factory, which gave work to twenty people, while fifty thousand remained out of work in the capital. Change for the better seems to be denied to the island: " 'But what is it with us in this place, will you tell me?' she cried. 'Who put us so? Is it that we can't change or we refuse to or what?"'s (646) Her rhetorical questions remain unanswered.

2.3 Ideology and education

The island has a mystique, though only some people are aware of it. Merle is, of course, as she *is* the island in some deep form of correspondence. Allen seems to understand the island's power, and Saul is aware of something, though it eludes him. He says the usual methods of analysis do not reach that "profound", "mystical" meaning it is witholding. Merle tells the children the story of Spider, who is small and weak but outwits larger and stronger creatures, even man, through a force of innocence. The islanders like to believe in these idealistic myths. But the dominant culture is the Western one. The institutions which enforce this culture are the white schools, like the one Merle attended through her white father's money, and the white churches. Merle is friendly with the Anglican pastor and goes to church every Sunday. But she doesn't believe, she is like a priestess of her own native religion. It is no coincidence that during Carnival she sleeps with Saul. As an adolescent, she welcomed the chance of an English education (which her cousin Edith did not have) and went on to study History at London University (while Edith has never left the island). But knowledge has alienated her mind, as she says to Lyle, who has suffered the same brain-washing: "Those English were the biggest obeah men out when you considered what they did to our minds." (636) The English education formed Merle and Lyle in the principles of reason, logic and justice. At first, Lyle saw the injustice of colonialism and was all for fighting against neo-colonial aggression. He talked of «radical surgery» to get rid of the «cancer» (659) eating away at the island. He wanted to work to restore justice to the downtrodden, the "Little Fella." But back on the island, he changed, the old selfishness returned: " 'The reality, blast you' —her cry jarred the air— 'is that you and others like you have got yours: the big house, the motorcars, the fat jobs, the lot, and it's to hell with the Little Fella. You don't even see him.' " (660) Lyle is aware of his betrayal of his race, he feels «the dull ache of some loss and betrayal of which he was never free» (661), but he won't give up his "silver-gray Humber," the best schools for his two children or his invitations to the Prime Minister's and the Governor General's houses (639). He talks of Merle's "bogus youthful idealism," and the "socialist nonsense" they were "served up" at the London School of Economics (659).

Contrasting with this negative approach, we have two more positive attitudes towards progress for the island and the black man, one coming from a white, the other from a black. Saul, because he is Jewish and his race has suffered, ought to relieve suffering. His intentions are good, he is a do-gooder and he does help on a small scale: he sets up market cooperatives and clinics. But he is ironically powerless to really help the needy, and knows that he is indirectly serving the ends of the oppressors by "keeping the lid on things" (664). He sees he is as much a part of the oppressive system as the whites. Because he is white, Sir John considers he is "part of the establishment" and "on his side" (664). Through his small-scale relief, he prevents revolution, which Merle sees as the only answer. He had his chance to join the anti-government movement in Peru, and he rejected it (665), he wants to toy with revolution but not get involved. He is not totally committed or willing to risk any of the comforts he enjoys. In this he contrasts with Merle's husband, the African Ketu. Ketu is a force in the narrative without actually being present in the events that take place on Bourne Island. He represents hope for the future. He is different from the others in that although he is black, he demands his right to be part of the power structure of his country, or at least a black African country. He is "truly committed" (673), has studied agricultural economics in Britain and gone back to practise it. He was never "taken in" by the West, he came for "certain specific technical information" and was not interested in anything else: "their gods, their ways or their women." (673) Disillusion with Lyle and the apathetic islanders makes Merle realise that she would do better to go in search of her husband who has rejected her, for hope for blacks lies in two things: facing the past and black power. Like the island itself, she must face up to past realities, and get out of the cycle of false new starts which are doomed from the beginning. She must make a successful new start based on positive vales like her own motherhood; by going in search of her daughter, she hopes the new generation of enlightened blacks will offer more promise.

3.0 Merle

Merle is not perfect, she is made up of wonderful attributes and terrible faults, like the island itself: "she somehow is Bournehills" (650).

Robert Bone has defined the tripartite nature of Merle in his article "Merle Kinbona Was Part Saint, Part Revolutionary, Part Obeah-Woman" (Bone, 1969). If we examine each of these identities in turn, we see how Merle relates through them to the power structures she encounters. When Bone says Merle was a saint, he is probably thinking of her as a martyr. She wears heavy silver bracelets, like her ancestors' manacles, and pendant silver earrings in the form of medieval saints. Saul removes these when making love to her, and she throws them off when she finally leaves the isalnd. They are a reminder of her duty, her slavery to the white man and also to her fellow blacks. She is the friend of all the uncorrupted people on the island. Just as a saint denounces injustice, so does she. She is subversive, and this has cost her more than one job, especially her job trying to teach the youth of the island the truth about their past (636). This leads into her revolutionary side. Merle tries to get the islanders to stand up to the white oppressors, especially in the scene at the sugar factory. She harangues the crowd and fires them with her eloquence. Her endless speech is a violation of her sex role as woman. She should be silent, but is outspoken, she says things Lyle ought to be saying. However, her talking seems to be a defence as well as an outrage against rich white males. Deep down, she has "a muted longing for order, simplicity and repose, and above all, for an end to all the talk" (654). If things were just in her society, she would have no need to talk. Her talk always ends in mental breakdown and silence, and it takes her months to recover. When Merle goes into one of her depressions, it is as if someone had cast an evil spell upon her. After fifteen years in England she returned to the island; she was destined to return "there are some of us the old place just won't let go" (666). She returned to try to sort out her life and try to understand herself, she has led "an eight-year search for coherence and vision" (666). During the eight years on the island since her father died, she has been "half-alive" and "paralysed," as if she had had an «obeah» worked on her (666) and needed to throw off the evil spell. In this inertia, she is like the other islanders in the remote Bournehills, they are "bewitched" (637). But just as she appears to be the victim of a magic spell, she also has magic powers herself, she is always looking intensely into people's faces, they cannot hide from her, she says "I can read people's faces.» «I would have made a good obeah woman." (670)

She has power over people, even important white males and females, so how can that be if she is the wrong element in all the paradigms: black, female and poor? As we said before, the binary opposites are an illusion. She is black, but she has a white man's education, and when she speaks, her words are idealistic but true and equal to her superiors'. At times she exploits her black skin for her own ends. She dresses as blacks were beginning to dress, in bright prints, and she elicits from her acquaintances and friends a kiss of obeisance, in which they acknowledge not only her suffering, but also her power. She knows that she lives at a time of neo-colonialism when the white man is interested in patronising the black. She exaggerates her island accent, and the whites have to listen to her. In London, the rich white woman has used and exploited her like a pet monkey (690), because it was fashionable in Britain then to be friends with the blacks to show that one was not a racist. Her hatred of her father and probably men in general after what he had done to her and her mother no doubt propelled her blindly into this relationship. She is a woman, or is she? Does this relationship with the Hampstead woman mean that she is a lesbian or a bisexual? Her husband obviously thought so and could not forgive her. This is not made clear, but she does enjoy womanly powers, even now that she is no longer young, and her power over Saul is partly through her race and partly through her sex. She is poor. Or is she? Again, this has always been one of her strengths and weaknesses. At moments in her life when she was without money, she accepted it from whites, and whereas the money solved her material problems, she knows that the acceptance of the money has been, for her, a betrayal. First, she accepted her white father's paying for her education, then she accepted the Hampstead woman's money, and it was the continuing to accept the money after she was married to Ketu that caused him to find out about her past. Upon her father's death, she accepts his legacy of the house she has turned into a guesthouse in order to make a living. It is only when Harriet tries to offer her money that she realises she cannot go on being bought off by the white race. This shock enables her to shake off her eight-year inertia, and break the spell of the island.

4.0 Conclusion

In the story "Merle," Paule Marshall has created a character who is picturesque and lovable. As she drives around the island in her old

Bentley, puffing away on a cigarette, everyone welcomes her. Everyone, that is, except those to whom she is a menace. As a free woman and revolutionary spirit, she is irksome to turncoat blacks like Lyle, and to women who do not trust their own husbands. Merle has suffered on account of the roles life has called on her to play, those of black, woman and poor. She has seen herself powerless in the face of the aggressive forces ruling her island. The irony is that she has allowed herself to accept a Western education, so has had her mind manipulated. However, she remains close to the soil, so perhaps the combination of the two will bring a solution. The important thing is to see the truth, to see things as they really were and are, especially with regard to new forms of colonialism. But the hope for change in the future is that the world is coming to accept racial and sexual equality. One final irony is that Marshall has written her tale in the language of the neo-colonial aggressor, and the main push of the new form of colonialism is coming through the English language.

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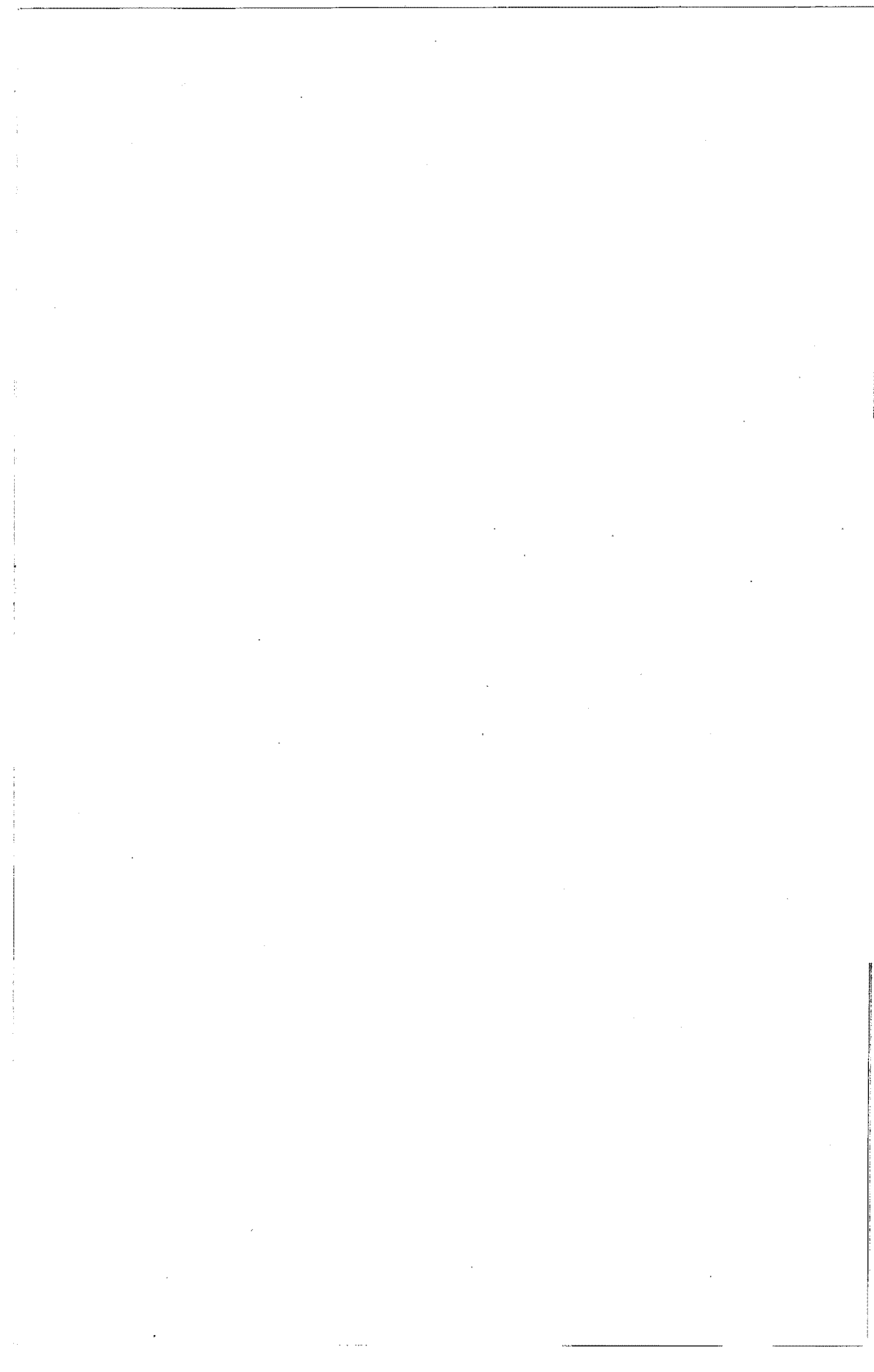
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The elements of clause structure are representations of neuro-social discourse, or at least the authors of this monograph say so. It's a difficult task, indeed, to demonstrate the relation between speech acts and brain shifts. The book is the result of a ten year experiment carried out with different informants (a group of sixty nine men and sixty nine women, ages ranging from 19 to 49, a group of forty five senior citizens, ages ranging from 59 to 73, and a group of fifty children, ages ranging from 8 to 13). The common feature of all these informants is that they all practice sports (soccer, cricket, golf and horse riding) and that they all are fluent in two languages, English being their first language and the second language being French (12%) Spanish (14%), Tagalog (37%), Chinese (37%).

Besides, the examples used to illustrate their work appear in an Australasian dialect, Konga-lah, which is used as lingua franca by all the informants, though not all of them master it. The thesis of the book is that the cognitive access to the information given in a situation of

stress and activity is ruled by a perspective called PI ('pictorial integration') (45). PI occurs in a pattern that integrates the lexico-grammar of the message in terms of a cognitive process which is an actual iconic development. The sentence

    1. *The footballer kicked the referee*
      (S   +   P   +   O   )
      [NP   VP   [NP]]   (p. 111)

develops a PI representing **Agentive Movement/Action on Affected**. This is a neuro-social combination. At the level of SD ('social discourse') the message is textually coherent, understood and shared by the members of a community of discourse. At the level of neurological development it triggers a cognitive process that involves sensorial perception and is potentially reproductive (p. 134). The PI becomes, then, a neurological process of (Re)presentation and Memory, and a textual message of kinetic value. This is what the authors call an API ('Associative Pictorial Integration') : "Spreading activation works by sending parallel processed signals with different weightings to other neural networks resulting in a connectionist architecture of non representational memory configurations for propositional and imagistic thought" (223).

This is quite true in patterns showing any type of transitive complementation, as the authors do. The situation, however, can turn out to be quite different in a different situation. According to the authors, a pattern such as

    2. *The crowd roared*
      (S   + P   )
      [NP   VP]

might develop a different PI in terms of the lack of complementation, especially in Konga-lah (p. 267). The Konga-lah sentence is

    ka-mon ra-tteeh
    (roaring [occurs] [agentive] men & women [in stadium])

which is not API since the assocative link does not operate at intransitive levels, neglecting the neuro-social integration. How do they account for this? Apparently, the answer lies in the cognitive aspects of the grammar of the language. In Konga-lah a subject cannot appear as such in patterns

of complementation not provided with the linguistic category Transitivity; consequently, thematization only occurs in terms of "events," "processses," or mere "dummy subjects" (similar to English "it," or impersonal "se" in Spanish, or "Man" in German).

The question every sensible linguist asks is: how do you apply grammatical criteria which can be valid in every type of complementation? The solution given by the authors follows a pattern of "value assignment" at the level of semantics. They include a chart containing the *ars combinatoria* found in this type of analysis:

AB1 (causal additive); AC2 (causal intrinsic); AD3 (causal/explicit reason); BD4(reason/explicit cause), CD5 (reason/implicit cause); DE6 (cause/implicit reason). These situations may occur as representations of a PI of any type. This is proved only in certain cases and mainly in sentences containing verbs of action. In sentence 1 the pattern is **AB1*AC2**, which include API, since the neuro-social level is integrated and lexico-grammatrically explicit, whereas in sentence 2 the pattern **DE6** is only operative at the primary level, no API is operative (300).

The main source for this type of analysis relies upon a type of sentence containing: action verbs, transitivity, animate beings, sports. Consequently, the patterns of syntax and semantics adjust themselves to the particular necessities of the examples shown. The main problem with the psychomechanics of language is its attempt to bridge the gap between the cognitive process of, say, the contents of a speech act/ utterance, and the iconic transmission of the action/event itself. If that process is the PI, it means that the elements present in the event itself can be coded in cognitive terms. The authors explain away the topic of the patterns, not the competence itself. The statistical data considered show just what a bunch of speakers say of their sporting outings and what three linguists (?) do with the data. By the way, there is no actual transcription of the utterances used for the analysis. The authors offer bold type sentences which are the graphological reduction of a conversation.

Examples such as:
The golfer tried a hole-in-one
The wicket seemed to move away from the batsman

are likely to be read in the book but there is no explanation of their actual contexts. What happens, then, with abstract thought, concepts, or argumentation? That is not dealt with in the book at all. All told, the title of the book is misleading: my alternative version is

Cognitive Problems in Sports Chats: Occasional Comments on Linguistics and Psychology. A Failed Approach.

Olivares Merino, Eugenio Manuel. Del amor, los caballeros y las damas: hacia una caracterización de la "Cortaysye" en *Sir Gawain and the Green Knight. Jaén : Universidad de Jaén, 1998. 368 pp.*

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En este análisis textual del romance anónimo inglés del siglo XIV, *Sir Gawain and the Green Knight,* el profesor Eugenio Olivares Merino hace al lector dirigir su mirada a la Edad Media, época para muchos desconocida, lejana, obscura y desordenada, aunque no por ello menos mágica y llena de frutos literarios. Es éste un periodo rebosante de leyendas e historias mágicas que hunden sus raíces en suelo pseudo-histórico; de romances, de creaciones lírico-trovadorescas, de autorías veladas o anónimas, de composiciones hagiográficas o de apariciones de la Virgen María como salvadora....

Todos estos elementos aparecen en *Sir Gawain and the Green Knight* y, por lo tanto, son también tratados por el profesor Olivares en este libro que tiene su origen en la tesis doctoral por él defendida en el año 1994 en la Universidad de Granada : la leyenda en torno al rey Arturo, la Tabla Redonda, Ginebra, Camelot, poderes sobrehumanos del Caballero Verde (the Green Knight), la devoción del caballero cortés hacia su

dama, aquí reflejada en las figuras de Sir Gawain y la Virgen María, el carácter anónimo de este romance medieval inglés, la determinante actuación en dicha obra de la Virgen María, etc... Pero todos estos materiales no son encerrados en un cajón de sastre, ni son hilados de tal modo que sean inteligibles e interesantes tan sólo para aquellos eruditos y conocedores de la literatura inglesa medieval. Antes bien, el profesor Olivares enlaza y coordina todos estos elementos a lo largo de los cuatro primeros capítulos para así llegar al quinto y último en el que el autor desentraña el tema de la "cortaysye" en *Sir Gawain and the Green Knight* a la vez que aclara escenas o comportamientos que puedan parecer fuera de tono, ilógicos o ambiguos al lector actual. No se trata, así pues, de un libro restringido a entendidos y expertos en el tema, sino que también ofrece una visión del amor cortés, de la lírica amorosa en Inglaterra, de los antecedentes literarios de Sir Gawain -personaje principal del romance- muy aclaratorios y del todo accesibles para todos los profanos en la lírica medieval y los romances.

Esta obra se articula , como decimos, en cinco capítulos. Todos ellos se encadenan hasta llegar al quinto y último en el que la información que se ha ido ofreciendo a lo largo de los anteriores encuentra su sitio justo, su explicación : ofrecer una clara visión de la época y del contexto que rodea al romance *Sir Gawain and the Green Knight*, para después pasar a un análisis de dicha obra, centrándose en la concepción que de la "cortaysye" muestra el autor anónimo. Los capítulos uno, dos, tres y cuatro bien podrían ser esas piezas del rompecabezas sin las cuales éste no se captaría en toda su amplitud siendo el capítulo final ese rompecabezas al que me refiero y en el que todas las piezas anteriores encajan.

Del Amor, los Caballeros y las Damas. Hacia una caracterización de la cortaysye en Sir Gawain and the Green Knight se abre con un prólogo a cargo del doctor Miguel Martínez López, al cual sigue una completa y precisa introducción elaborada por el autor, en la que se presentan esbozados los temas sobre los que tratarán los capítulos subsiguientes : el autor del romance, del que se ofrecen algunos datos -tratándose así de sacarle de algún modo de su anonimato- , el concepto que éste poseía de cortesía y las distintas concepciones del término en Francia y en Inglaterra, las diferencias entre el Gauvain francés y el Gawain inglés, la exaltación y devoción que el caballero sentía por su dama y el fervor mariano que invadió Europa occidental a partir del siglo XI.

Es claramente perceptible, tras la lectura de la obra, la relación existente entre el título elegido por el profesor Olivares y la organización o división del libro por capítulos. Así, el primero trata de EL AMOR, del "fin´amors" concretamente. El autor rechaza la metonimia entre cortesía (courtaisie) y amor cortés (fin´amors), siendo el segundo un "producto surgido en el seno de la primera" (78) y favorecido por la influencia de damas aristocráticas francesas. El segundo capítulo se ocupa de la figura de EL CABALLERO de la cortesía. El profesor Olivares rastrea los antecedentes del caballero Gawain por la literatura (antes y después de la producción de Chrétien de Troyes) y, tras analizar dos parámetros importantes (su cortesía y su particular relación con las damas), muestra que Gawain no se ajusta al modelo de amante cortés al estilo de Lancelot Du Lac. La cortesía de Gawain es distinta a la de Lancelot : Gawain nunca fue un amante cortés, sino el más cortés de los caballeros y, en ocasiones, el amante infiel. Entramos ya en el capitulo tercero. Se impone ahora, y siguiendo el título, el tema de LAS DAMAS. Este asunto es centralizado en María. Se analiza el fenómeno de la devoción mariana en Europa occidental a partir de siglo XI y hasta el siglo XIV, periodo en el que se canta a la Virgen según las convenciones de la lírica del amor cortés. La inclusión de este capítulo pudiera sorprender al lector, si bien es de suma importancia, pues la Virgen María es la dama de nuestro caballero, Gawain, en el romance *Sir Gawain and the Green Knight*. El capitulo cuarto prepara ya el terreno para un exhaustivo análisis textual del romance se *Sir Gawain and the Green Knight*. En esta penúltima gran división de la obra, su autor concluye que el "fin´amors" no se pudo desarrollar en Inglaterra con la misma facilidad que en Francia, ya que en el primero de estos países chocó con la moralidad reinante en aquel momento y con la importancia que la burguesía inglesa, en auge durante el siglo XIV, daba al matrimonio.

En último lugar, se podría decir que el capítulo cinco titulado "la Cortaysye en Sir Gawain, el Caballero de María" es el que da cohesión en el que culminan los anteriores. Gawain ha de solucionar un dilema : ceder a las adúlteras proposiciones de la Dama del Castillo (posibilidad que no concuerda con el concepto moral-cristiano que de la cortesía tiene Gawain ni con el deber hacia su anfitrión) , o rechazar esa proposición y ser fiel a su concepto de cortesía, a su dama, María, y a su moral.

Es entonces la "Cortaysye" la protagonista del último capítulo, la cortesía en Camelot, en Hautdesert, y en los demás poemas que se hallan en el mismo manuscrito que *Sir Gawain and the Green Knight*.

Para finalizar esta reseña, debemos hacer hincapié en que esta obra no se queda en una mera glosa, ni en un simple comentario para hacer más fácil la lectura de *Sir Gawain and the Green Knight*. El profesor Olivares aborda este romance con rigor lingüístico y filológico a pesar de la complejidad de un texto anónimo escrito en inglés medio, y todo ello con un estilo fluido y claro a lo largo de toda la obra. Con la sucesiva lectura de sus páginas, esta obra va arrojando luz sobre la tan criticada, desprestigiada y desconocida Edad Media. Al mismo tiempo, sus páginas dejan entrever no sólo el conocimiento que el autor posee de este periodo sino también la pasión que siente por él, pasión que, por otra parte, no aleja al profesor Olivares de la objetividad ni del rigor filológico.

*Medina Casado, Carmelo y Concepción Soto Palo-
mo (eds.). 1997. II Jornadas de Estudios Ingle-
ses. Jaén: Universidad de Jaén. 244 pp.*

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The lectures and presentations contained in this volume, which
correspond to the 2nd Conference on English Studies celebrated at the
University of Jaén on November 1996, are varied and include topics
ranging from literature and teaching to linguistics and music. In the
first part, devoted only to plenary sessions, J.S. Wells focuses on the
pronunciation model traditionally adopted for British-oriented learners
of English as a foreign language and advises EFL teachers to continue
to use it. Anthony Bruton moves onto another topic within the field of
teaching and introduces some key questions concerning the Post-PPP
(present-practice-produce) debate in the UK, centred on modifications
to conventional methodologies. Prof. Jacinto García centres on American
experimental music in the 20th century offering an overview of the lives
and most important contributions of Chales Ives, John Cage, Philip Glass
and Steve Reich. Raúl de Toro, on his part, analyzes the influence of
Irish literature on Galician critics and writers and forwards reasons to
explain the great fascination Ireland has exercised among Galician
authors, and Prof. JoAnne Neff closes this first part by contending that
traditional political theory is sexist and examining the way in which the

Canadian Charter of Rights and Freedoms, entrenched in the Constitution of Canada in 1982, has transformed the political agenda and the nature of political discourse in Canada in regard to women.

The second and third parts are devoted to issues related to literature and teaching English as a Foreign Language. The first round table was dedicated to this last discipline, and was chaired by Prof. Neil McLaren, who drew our attention to some of the constraints to bear in mind when planning the teaching of cross-curricular elements at secondary level. Prof. Elizabeth Adams highlighted the importance of creativity in EFL teaching and other subjects in the curriculum on the part of both the professor and student. Antonio Bueno moved onto the cross-curricular relationship between the Spanish and the English language and demonstrated how some elements which have already been mastered in the mother tongue can help learning the target language. He paved the way to Prof. Molina Navarrete´s analysis of the implications of bilingual teaching for child educational setting. Prof. García Nestares continued by examining the exploitation of diverse didactic materials in the field of engineering disciplines and Prof. Soto Palomo advised the use of games and sports when teaching children a second language. Prof. Tejada Molina, on his part, finally made proposals aimed the an improvement of the learnining process in Primary School under the so-called *Reforma*.

The round table on literature, chaired by Prof. Martinez, centred on women as literary authors, readers, subjects, characters and sociotexts. Prof. Eugenio Manuel Olivares examined women writers, translators and copiers in the Middle-English period. Prof. García García spoke of the marginalization of women on both at a social and a literary level from the 14th to the 19th century, a situation that starts to change at the beginning of the present century. Prof. López-Peláez paid attention to the position occupied by women in the "conduct-books" of the Renaissance period and Prof. Paula Ramírez moved on to the contemporary period with an examination of Commonwealth literatures and the image of the African woman in the writings of Cyprian Ewensi, Chinua Achebe and Buchi Emecheta. Prof. Pascual Soler analyzed subjectivity and collective identity in Chinese, Native and Mexican American autobiographies and Prof. Sánchez Calle focused on the issues

of race, gender and tradition in black women writing. Finally, Prof. Julio Olivares examined the female vampire in the literary and cinema field.

A brief report on the three workshops conducted by Elizabeth Adams, Alejandro Alcaraz and Luciano García on "Creativity in Teaching," "Teaching English through the Internet" and "Critical Perspectives in the Analysis of Literary Texts" respectively, follow and conclude the volume.

Definitively the book provides a valuable selection of assorted articles and can be of practical interest to specialists and reseachers in linguistics, literature and the teaching of English as a Second language.

*Commemorating
Lewis Carroll*
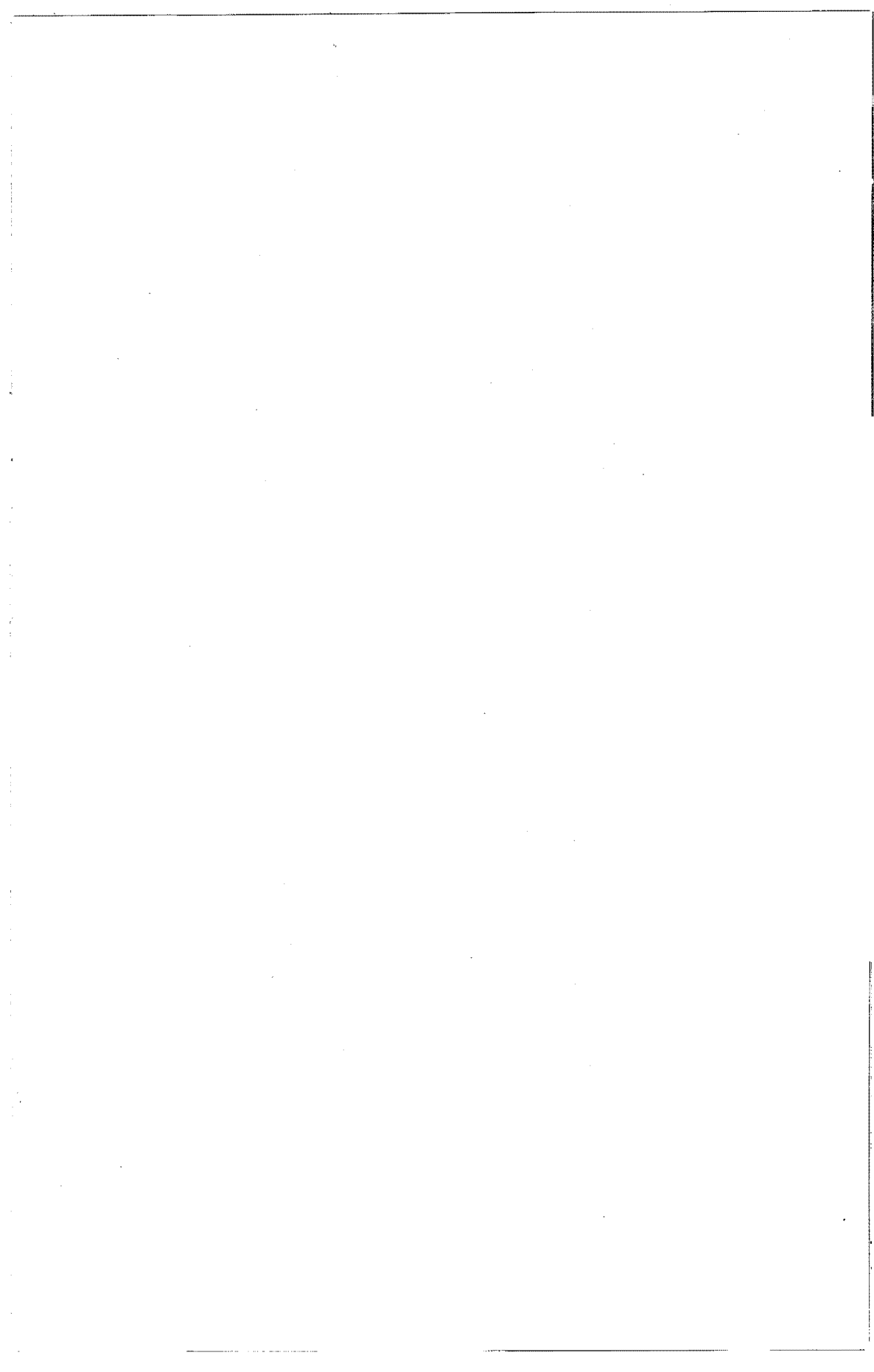
APROXIMACIÓN A LEWIS CARROLL

Francisco Javier Gea Izquierdo
Centro Asociado de la UNED de Jaén[1]

> *The last level of metaphor in the* ALICE
> *books is this: that life, viewed*
> *rationally and without illusion,*
> *appears to be a nonsense tale told by*
> *an idiot mathematician.*

Martin Gardner

LA VIDA

Se preguntaba hace algo más de veinticinco años el lógico y filósofo Alfredo Deaño en su estudio introductorio sobre nuestro autor: "Ante nada, ¿quién era Lewis Carroll? ¿Quién era ese hombre capaz de interesar a la vez a los filósofos analíticos y a los surrealistas, a los poetas dadaístas y a los lógicos formales, a Russell y a Breton, a Artaud y a Strawson, a Deleuze y a Eddington, a Ryle y a Cortázar?" (1972: 7). Este artículo es una modesta contribución a despejar esa compleja incógnita y a aproximarnos con fruición a Lewis Carroll y a su mundo.

Charles Lutwidge Dodgson es el verdadero nombre de Lewis Carroll. El pseudónimo "Lewis Carroll" procede de una operación sencilla para un gran jugador de palabras como era Carroll. Se trata de una transformación, efectuada en 1855 a partir de la inversión y latinización de sus

dos nombres propios, que da Ludovicus Carolus. Con esto pretendía preservar su identidad a la hora de escribir obras "frívolas" o "atrevidas" (Buckley, 1984: 287-8). Con el paso del tiempo el pseudónimo acabó por imponerse al nombre propio, el personaje al original.

Carroll nació en Daresbury, Cheshire, el 27 de enero de 1832. Era el tercero de los once vástagos, y el primer varón, de France Jane Lutwidge y de Charles Dodgson, coadjutor perpetuo de Daresbury y, andando el tiempo, capellán del obispo de Ripon y archidiácono de Richmond. De acuerdo con Morton H. Cohen:

> It was an upper-crust family: conservative, steeped
> in tradition, self-conscious, reverential, pious, loyal,
> and devoted to social service. The father could be witty
> and whimsical at times, but, on the whole, he was
> occupied with his clerical duties and must have given the impression of a strong, solid, authoritarian,
> rather gloomy, high and dry churchman (1982: x).

Y poco más adelante añade sobre Carroll que "he learned in the Dodgson family circle to live a purposeful life, and he dedicated his entire being to making his life meaningful to others and to society in general" (1982: xi). A los once años, su padre es nombrado rector de Croft, Yorkshire, y se traslada allí con toda la familia. Carroll es educado primero por su padre y luego asiste al colegio de Richmond en 1844-5 y al de Rugby en 1846-9.

El 23 de marzo de 1850 ingresa en el Christ Church College de la Universidad de Oxford, al que se traslada a vivir a principios del siguiente año y en el que permanecerá casi todo el resto de su vida. En 1854 obtiene el título de *Bachelor of Arts* con honores de primera clase en matemáticas y de segunda en lenguas clásicas. Al año siguiente se le nombra subbibliotecario del Christ Church (hasta 1857) y lector de matemáticas. Comienza a colaborar en *The Comic Times* y *The Train*, y adopta el pseudónimo de Lewis Carroll.

Este le fue muy útil ya que Carroll era un hombre muy tímido y celoso de su intimidad, alguien a quien la simple idea de que le pudieran reconocer personas perfectamente desconocidas para él casi ponía enfermo, como se constata por ejemplo a través de su correspondencia: "I

want to be personally unknown: to be known by sight, by strangers, would be intolerable to me" (Cohen, 1982: 137). "The fewer strangers there are, who know my real name, the more comfortable for me: I hate all personal publicity" (op. cit., 142)[2].

En 1857 obtiene el título de *Master of Arts*. El 22 de enero de 1861 es ordenado diácono, aunque nunca llegaría a hacerse sacerdote. El cuatro de julio del año siguiente, en un paseo por el oxoniano río Isis hacia la vecina localidad de Godstow, cuenta improvisadamente la historia de Alicia a la pequeña Alice Liddell y a sus dos hermanas, Lorina Charlotte y Edith. Alicia, que cuenta entonces con diez años, le pide a Carroll el cuento por escrito tras la excursión y recibe por navidad el manuscrito de *Alice's Adventures Underground*. Carroll hace que aparezca la primera edición de *Alice's Adventures in Wonderland* el cuatro de julio de 1865.

En 1867 realiza su primer y único viaje al extranjero, que en 1935 dio lugar a una obra editada por John F. McDermott con el título de *The Russian Journal and Other Selections from the Works of Lewis Carroll*[3]. Entre el 13 de julio y el 14 de septiembre viaja con su amigo del Christ Church, Henry P. Liddon, que llegaría a ser canónigo y canciller de la Catedral de San Pablo, a través de Francia y Alemania hasta Rusia. En 1868 muere su padre, lo que representaría para Carroll el golpe más duro de su vida[4]. Su familia se traslada a Guilford, Surrey, muy cerca de Londres. En 1871 publica *Through the Looking-Glass and What Alice Found There*. En 1875 conoce a la niña Gertrude Chattaway, que servirá de modelo en *The Hunting of the Snark* (1876), la segunda obra más importante de Carroll tras los libros de Alicia. En 1880 abandona la práctica regular de la fotografía, arte en el que había sido un auténtico pionero. En 1881 renuncia a su lectorado de matemáticas, pero conserva su beca. Al año siguiente es nombrado coadjutor de la Senior Common Room del Christ Church, cargo que dejaría en 1892.

En 1886 aparece *Alice's Adventures Underground*, que es la edición facsímil del manuscrito que regaló a Alicia Liddell tras el famoso paseo en barca. En 1887 conoce a la niña Isa Bowman, que le servirá de mode-

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[2]   Véase también pp. 100 y 164.

[3]   Citado en Gardner (1970: 348).

[4]   "[T]he deepest sorrow I have known in life", carta a Henry Sinclair del 22 de marzo de 1879. Citado en Cohen (1982: 85).

lo para *Sylvie and Bruno* y que interpretó ese mismo año a Alicia en *Alice on the Stage*. En 1891 ve por última vez a Alice Liddell, a la sazón señora Hargreaves. Muere el catorce de enero de 1896, a causa de una angina de pecho, en Guilford, donde es enterrado de modo modesto a petición suya.

El perfil psicológico de Carroll es, como el del dios Jano, paradigmáticamente bifronte. Por un lado estaba el laborioso y circunspecto profesor de matemáticas de la Universidad de Oxford, el caballero de vida ordenada, el diácono célibe, apacible, remilgado, altivo, impoluto y más bien aburrido en clases y en reuniones. Por otro lado estaba el aficionado al teatro, el poeta, el escritor de cuentos demenciales para niños que fascinan a científicos, filósofos, lógicos y matemáticos, el fotógrafo, sobre todo de niñas, vestidas o desnudas[5], el domador de sapos y serpientes, el prestidigitador e inventor de cajas sorpresa, rompecabezas y aparatos inútiles, el tímido y soñador, el fabulador delirante y el amigo de actrices y de juegos de palabras.

Como dice al glosar su carácter su biógrafo Morton H. Cohen:

> *He (...) always ate frugally when he ate at all, and he usually dressed simply, in black. For much of his life he helped support his six unmarried sisters and a good many people —relatives, friends, even strangers. He was always willing to take on new students, and he was happy, albeit with genuine modesty, to give young and old alike religious and spiritual instruction. When he realized that his Alice books would bring in a modest income for the rest of his life, he actually asked the University of Oxford to reduce his salary* (1982: xi).

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[5]   Carroll contaba con una cámara desde 1856. Entre sus obras se encuentran fotografías de la familia Terry, de los Rossetti, los Tennyson, John Ruskin y el príncipe Leopoldo, aunque lo cierto es que las niñas eran su tema favorito (de hecho hay quien le considera el fotógrafo de niños más destacado del siglo XIX). Así se expresa Carroll a este respecto —"[h]ere am I, an amateur-photographer, with a deep sense of admiration for form, especially the human form, and one who believes it to be the most beautiful thing God has made on this earth" (Cohen, 1982: 86)— en una carta dirigida a la madre de ciertas amigas-niñas suyas para pedirle permiso para fotografiarlas y para saber "exactly *what is the minimum of dress I may take her in*" (*ibidem*). Poco más adelante añade algo que es recurrente en otras ocasiones: "So my humble petition is, that you will bring me 3 girls, and that you will allow me to try some grouping with Ethel and Janet (I fear there is no use naming Ruth as well, at her age, though I should have no objection!) without drapery or suggestion of it" (*ibidem*). *Vide* también Cohen (1982: 91-2, 150, 235, 344).

Y poco más delante añade:

> *In his Oxford setting, with occasional forays into the larger world, Charles Dodgson, the shy, stammering, sheltered academic don, managed to encompass two disparate worlds, writing serious tomes on the one hand and creating nonsensical flights into Wonderland on the other* (1982: xi-xii).

En fin, en una bellísima carta a Ellen Terry, que data del 13 de noviembre de 1890, escribe una palabras dedicadas a ella y que nosotros sabemos que pueden considerarse como el *motto* de la propia vida de Carroll:

> *And so you have found out that secret —one of the deep secrets of Life— that all, that is really worth the doing, is what we do for others? Even as the old adage tell us, "What I sent, that I lost; what I gave, that I hav"* (Cohen, 1982: 200).

LA OBRA

La obra de Carroll puede dividirse en cuatro grandes apartados. En primer lugar está su obra profesional, en la que destaca su obra matemática, pero también otros escritos relacionados con el mundo académico. En segundo lugar está su obra literaria, que consta de cuentos para niños, que luego han pasado a ser de interés para adultos, así como de poemas también para niños. En tercer lugar está su obra lógica, que algunos la han visto como un puente entre la obra científica y la obra dedicada a los niños. Por último, está su correspondencia, que tiene la inmensa ventaja e importancia de mostrarnos muchas pensamientos y muchos detalles de la vida y la forma de ser de Carroll, un hombre eminentemente privado.

Entre las obras científicas de Carroll destacan su *Syllabus of Plane Algebraical Geometry* (1860), *An Elementary Treatise on Determinants* (1867), que de acuerdo con Martin Gardner es su libro de matemáticas serias más importante (1987: 155), *The Fifth Book of Euclid treated Algebraically* (1868), *Euclid and his Modern Rivals* (1879) e incluso cabe

mencionar *Curiosa Mathematica I & II* (1888 y 1893). Como matemático parece ser que Carroll era un buen profesor y un profesional competente, aunque más bien aburrido, pero no una figura que haya hecho historia —"sus aportaciones al campo de la matemática y de la lógica no pueden considerarse más que de valor limitado" (Newman, 1980: 336)—, si bien puede considerarse como un adelantado de la matemática recreativa[6.]

Entre sus obras literarias destacan *Alice´s Adventures in Wonderland* (1865) y *Through the Looking-Glass and What Alice Found There* (1871), que juntas forman "el más grande cuento de fantasía de Inglaterra" (Gardner, 1987: 81). En 1889 publica una Nursery Edition de Alicia para niños de cero a cinco años. Asimismo destacan su colección de poemas *Phantasmagoria* (1869), *The Hunting of the Snark* (1876), su obra de ficción más importante tras los libros de Alicia, *Rhyme? or Reason?* (1883), *Sylvie and Bruno* (1889) y *Sylvie and Bruno Concluded* (1893).

En general, Carroll no pretendía moralizar en sus obras infantiles —salvo en las últimas (*Sylvie and Bruno* y *Sylvie and Bruno Concluded*), de lo cual se resienten[7]—, muy al contrario de lo que era común en la sociedad victoriana, y gracias a lo cual gustaban tanto a los niños de entonces (por ejemplo, a Bertrand Russell). En su correspondencia se refiere a estas obras y dice: "I can guarantee that the books have no religious teaching whatever in them —in fact, they do not teach anything at all" (Cohen, 1982: 137). Y algo más adelante añade algo que constituye toda una importante lección de teoría literaria no exenta de ironía:

> *As to the meaning of the Snark? I´m very afraid I*
> *didn´t mean anything but nonsense! Still, you know,*
> *words mean more than we mean to express when we*
> *use them: so a whole book ought to mean a great*
> *deal more than the writer meant. So, whatever good*

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[6]   *Vide e. g.* Gardner (1996). Dice el profesor Manuel Garrido que "enseñó matemáticas durante varias décadas en el Christ Church College de Oxford y escribió varios libros y muchos artículos y panfletos de matemáticas, casi todos ellos faltos de interés sustancial" (1992: 41). En este campo, "la figura de Dodgson [...] ni siquiera es de segunda fila" (*ibidem*). "Más original ha sido el clérigo Dodgson en lógica matemática" (*ibid.*).

[7]   Como dice Manuel Garrido: "En el tránsito del naturalismo «pagano» de *Alicia* al cristianismo férrico de *Silvia y Bruno*, la moral, según la mayoría de la crítica, congeló la inspiración" (1992: 39. 27).

> *meanings are in the book, I´m very glad to accept as*
> *the meaning of the book. The best that I´ve seen is by*
> *a lady (...) —that the whole book is an allegory on*
> *the search after hapiness. I think this fits beautifully*
> *in many ways —particularly, about the*
> *bathing-machines: when the people get weary of life,*
> *and can´t find hapiness in town or in books, then*
> *they rush off to the seaside, to see what*
> *bathing-machines will do for them (*ibidem*).*

Desde el punto de vista de la historia de la literatura, hay que adscribir a nuestro autor a la corriente del *nonsense*, que encuentra sus antecedentes en las rimas infantiles tradicionales y en la que cabe incluir a Edward Lear, D´Arcy W. Thompson con su *Nursery Nonsense* (1864), Elizabeth A. Smedly con *Child World* (1864) y William B. Rands con *Liliput Lectures* (1871). El más conocido de estos autores es Edward Lear (1812-88), cuya *opera prima*, llamada *A Book of Nonsense*, apareció en 1846 y resulta ser el trabajo pionero. Hay que decir, sin embargo, que la obra de Lear queda a leguas de distancia de la de Carroll[8]. Como dice Manuel Garrido: "Las estratagemas y resultados lingüísticoliterarios del 'nonsense' de Edward Lear pudieron influir en su contemporáneo Carroll. Pero eso no acorta el abismo que separa a Lear de las impresionantes anticipaciones de semiótica y de análisis del lenguaje natural y del pe-

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[8]   He aquí un par de ejemplos de lo que da de sí la obra de Lear, habida cuenta, bien es cierto, de que no son representativos de *toda* ella. Ambos pertenecen a *A Book of Nonsense*, que es considerado como su libro más importante:

> *There was an Old Man of Cape Horn,*
> *Who whised he has never been born;*
> *So he sat on a chair, till he died of despair,*
> *That dolorous Man of Cape Horn (*op. cit., 31*).*

> *There was an Old Person of Spain,*
> *Who hated all trouble and pain;*
> *So he sate on a chair, with his feet in the air,*
> *That umbrageous Old Person of Spain (*op. cit., 47*).*

Y he aquí un pequeño divertimento carrolliano, por no mencionar sus hallazgos mayores, para que pueda cotejarse. Aparece en una carta que nuestro autor envió a una niña-amiga suya:

> *I send you*
> *A picture, which I hope will*
> *B one that you will like to*
> *C. If your Mamma should*
> *D sire one like it, I could*
> *E silly get her one (*Cohen, 1982: 26*).*

netrante sentido de las aporías logicolingüísticas tan imaginativamente planteadas por este inquieto e inquietante clérigo, reaccionario consciente y reaccionario inconsciente" (1992: 43).

Más aún, frente al más o menos *plain nonsense* que a mi juicio hay en Lear, la obra carrolliana podría describirse, como se ha hecho a veces, como *sophisticated nonsense*, esto es, un sinsentido que muestra agudamente cosas tan importantes y no siempre evidentes como las insuficiencias del sentido común, de la racionalidad, de la seriedad y de la falta de imaginación llevadas hasta sus últimas consecuencias y frente a las cuales destaca la fuerza liberadora de la imaginación y del sentido del humor.

Hay también un grupo de obras en el que se encuentran el matemático y el literato, el profesor y el soñador. A este grupo pertenecen característicamente sus obras de lógica, *The Game of Logic* (1887) y *Symbolic Logic I* (1895), que es básicamente un desarrollo de la anterior. Ambas están firmadas de modo significativo por Lewis Carroll. También pueden agruparse aquí *The Dynamics of a Parti-cle* (1865), que es un comentario humorístico de la contienda política entre Gladstone y Gathorne que parodia a Euclides, y artículos lógico-filosóficos como *A Logical Paradox* y *What the Tortoise said to Achilles*, publicados en la archiseria revista *Mind* en 1894 y 1885 respectivamente[9]. En estos trabajos, como señaló el lógico y filósofo R. B. Braithwaite ya en 1932,

> *Lewis Carroll was ploughing deeper than he knew.*
> *His mind was permeated by an admirable logic*
> *which he was unable to bring to full consciousness*
> *and explicit criticism. It is this that makes his*
> *Symbolic Logic so superficial and his causal puzzles*
> *so profound* (Fisher, 1973: 239).

Desde entonces este reconocimiento se ha mantenido (*vide e. g.* Quine 1981).

Las ideas de Carroll sobre lógica han sido más atractivas que sus ideas matemáticas y han sido objeto de una creciente valoración a lo

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[9]   Estos artículos, así como una antología de la obra lógica carrolliana, pueden verse en la edición de *El juego de la lógica* que corre a cargo de Alfredo Deaño. Sobre ellos han hablado autores tan señeros como, por ejemplo, Bertrand Russell en *The Principles of Mathematics* (1903), pp. 43 y 63, y Jorge Luis Borges en su obra *Discusión* (1932).

largo del tiempo por parte de lógicos y filósofos, si bien hay que tener en cuenta que "[d]estacó mas en el cultivo de la lógica como arte que en el de la lógica como ciencia" (Garrido, 1992: 41). Como dice Alfredo Deaño, uno de los introductores de la lógica en España allá por los años setenta, "si en sus libros de lógica Carroll es tan sólo un agudo y divertido expositor del saber tradicional [...] sus artículos, en cambio, plantean con sorprendente lucidez algunos problemas claves de la lógica contemporánea" (1972: 21). Entre otras cosas cabe señalar a este respecto que Carroll es seguramente la primera persona en proponer y llevar a cabo (con una clase de niñas en Oxford) el estudio de la lógica en la enseñanza media como «uno de los *mejores* ejercicios mentales que pueden tener los jóvenes (Cohen, 1982: 260)[10.]

Otros especialistas, como por ejemplo John Fisher en su recomendable *The Magic of Lewis Carroll,* han visto en la magia, en los juegos y en los puzzles otra área de intersección entre un Dodgson circunspecto y un Carroll delirante. Fisher menciona, por ejemplo, cómo Carroll anticipa en diecinueve años en *The Dynamics of a Parti-cle* la original idea de Edwin Abbott en *Flatland*[11]. También inventó en *Sylvie and Bruno Concluded* la cartografía con escala 1:1, aunque "'[i]t was never been spread out, yet,' said Mein Herr: 'the farmers objected: they said it would cover the whole country, and shut out the sunlight! So we now use the country itself, as its own map, and I assure you it does nearly as well.'" (Fisher, 1973: 102)[12]. Uno de sus muchos juegos inventados se llama *doublets,* que consiste en transformar una palabra en otra reemplazando en cada paso una sola letra de modo que el resultado sea también una palabra "such as might be used in good society". Por ejemplo, de *HEAD* se pasa a *TAIL* en cuatro pasos (heal, teal, tell y tall). Ejemplos de este juego son "raise FOUR to FIVE" (en seis pasos), "touch CHIN

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[10]   Un lógico moderno que ha proseguido en esta vena carrolliana es Raymond Smullyan, que además de sus obras científicas y de algún libro dedicado al zen, tiene obras de recreaciones lógicas tales como *¿Cómo se llama este libro?* (1981) o *Alicia en el País de las Adivinanzas* (³1991), ambos publicados en España por Cátedra.

[11]   *Vide* Newman, ed. (1980: 319-32).

[12]   Jorge Luis Borges da una vuelta de tuerca a esta idea en "Notas parciales del *Quijote*", en *Otras inquisiciones*, de la mano del filósofo Josiah Royce.

with NOSE" (en 5), "turn TEARS into SMILE" (5), "turn POOR into RICH" (5), "evolve MAN from APE" (5) o "make TEA HOT" (3)[13].

Carroll fue asimismo un extraordinario escritor de cartas, a pesar de que se trataba de una actividad muy poco productiva según sus propios cálculos, ya que una carta que tardaba una hora en escribir se leía en tres minutos (Cohen, 1982: 222). Hubo años en los que llegó a escribir unas dos mil cartas. Morton H. Cohen editó en 1979 una selección en dos volúmenes con 1305 cartas y tres años después presentó una nueva antología con 320 cartas en la que pretendía aprehender "the essence as well as the multiple interests and subtleries of the whole man" (1982: xii). Pues bien, según este, Carroll llegó a escribir más de 100.000 cartas en los últimos treinta y siete años de su vida (*op. cit.*: viii-ix). Las cartas de Carroll son una fuente inestimable para conocerlo mejor y constituyen un excelente muestrario, entre otras cosas, de su sentido del humor, de sus creencias, de sus ideas filosóficas (Martin Gardner ha hecho uso de ellas en *The Whys of a Philosophical Scrivener*), de sus preocupaciones cotidianas, de su amor por las niñas, de su paulatino desinterés por la vida social, etc. etc. Se trata desde luego de una referencia obligada para cualquier estudioso de Lewis Carroll.

ALICIA

Como hemos visto, en 1865 aparece *Alice´s Adventures in Wonderland*. Se trataba de una edición de dos mil ejemplares a cargo de la editorial londinense Macmillan y que contaba ya con los maravillosos dibujos de sir John Tenniel, que desde entonces han quedado asociados con el texto —hay osados que han realizado otros dibujos, aunque sin mucho éxito—. Seis años después aparece la continuación de la historia, *Through the Looking-Glass and What Alice Found There*, también con dibujos de Tenniel, y juntos forman una de las obras más fascinantes de la historia de la literatura contemporánea. Entre medias, en 1886, aparece *Alice´s Adventures Underground*, que es una edición facsímil del manuscrito que envió Carroll a Alicia y que tiene aproximadamente la

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[13]   Vladimir Nabokov menciona en el comentario al verso 819 de *Pale Fire* la transformación de *HATE* en *LOVE* en dos pasos, desde luego un movimiento muy meritorio, de *LASS* en *MALE* en tres y de *LIVE* en *DEAD* en cuatro con *LEND* en medio (*vide* Fisher, 1973: 130-9).

mitad de extensión que *Alice´s Adventures in Wonderland*. También hay una versión de Alicia para niños muy pequeños, de cero a cinco años, titulada *The Nursery "Alice"* (1889) que cuenta con veinte dibujos en color de Tenniel.

La obra de Alicia fue adaptada al teatro por Savile Clarke. *Alice on the Stage* fue representada, con música, el 27 de diciembre de 1886 en el Prince of Wales Theatre londinense con un gran éxito de crítica y público. El papel principal lo desempeñó Phoebe Carlo. Dos años después fue repuesta y esta vez el papel protagonista lo interpretaba Isa Bowman. Para Carroll esta nueva puesta en escena "was ever so much better than in 1886: and I think my little friend, Isa Bowman, was a more refined and intelligent Alice even than Phoebe Carlo, though she was a very good one" (Cohen, 1982: 178).

Alicia en el País de las Maravillas —traducida por primera vez al español en 1928 por Gutiérrez Gili para la Editorial Juventud y seis años antes al catalán como *Alícia en terra de mercavelles* por Josep Carner— y su continuación —traducida en 1944— no son hoy fundamentalmente, sin embargo, a juicio de Martin Gardner (y estamos de acuerdo con él), libros para niños —si es que estos leen todavía cuentos—, sino para adultos (1987: 82). Gardner observa que les ha ocurrido lo mismo que a obras como *Gulliver´s Travels*, *Robinson Crusoe* y *Huckleberry Finn*. Y añade que "desde el punto de vista de un niño moderno, los libros de *Alicia* carecen de trama, son insustanciales, poco divertidos y más atemorizantes que una película de monstruos" (*ibidem*), cosa esta última de la que personalmente podemos dar fe. Gente tan diversa como la novelista Katherine Ann Porter y el matemático Norbert Wiener, padre de la cibernética, han reconocido que el libro los aterrorizaba. El filósofo Bertrand Russell consideraba que era un libro exclusivamente para adultos.

Como señala Gardner,

> *los libros de* Alicia *son ricos en humor sutil, sátira social y profundidad filosófica. Ambos libros, especialmente el segundo, están llenos de paradójicos absurdos exactamente de la clases que divierten a matemáticos y lógicos. No es fortuito que se encuentren más referencias a* Alicia *en un libro de un moderno filósofo de la ciencia que en un libro de un crítico literario* (1987: 83).

Ya hemos visto que el origen de la obra fue una memorable excursión en barca que en 1862 realizó Carroll con su amigo el reverendo Robinson Duckworth, Alicia Liddell, de diez años, y sus hermanas Lorina, de trece, y Edith, de ocho, que aparecen mencionadas en el poema *All in the Golden Afternoon* con el que comienza *Alice's Adventures in Wonderland*. En otras muchas ocasiones les había contado cuentos a las niñas, pero sólo en esa, ante la insistencia de Alicia, lo plasmó por escrito. Así resume la historia su autor en una carta del 10 de junio de 1864: "The heroine spends an hour underground, and meets various birds, beasts, etc. (no fairies), endowed with speech. The whole thing is a dream but that I don't want revealed till the end" (Cohen, 1982: 29). Veintiún años después habría de escribirle a E. Gertrude Thomson:

> *The germ of Alice's Adventures in Wonderland was an extempore story, told in a boat to the 3 children of the Dean Liddell: it was afterwards, at the request of Miss Alice Liddell, written out for her, in MS print, with pen-and-ink pictures (such pictures!) of my own devising: without the least idea, at the time, that it would ever be published»* (Cohen, 1982: 149-50).

Alicia (1852-1934) era la hija de Henry George Liddell, deán del Christ Church College desde 1855 y coautor junto a Robert Scott del famoso *Greek Lexikon*[14], y fue la niña amiga o amiga niña ideal de Carroll. Martin Gardner habla directamente de "su primer amor" (1970: 12). La relación entre ambos, cuando esta era una niña, está sin embargo poco documentada, ya que, como hace constar Manuel Garrido, Carroll, «[d]esde noviembre de 1856 percibe hostilidad en la señora Liddell. Los volúmenes de los diarios que recogen información del 18 de abril de 1858 al 8 de mayo de 1862, período que condujo a la creación de *Alicia en el País de las Maravillas*, parecen haberse perdido» (1992: 54). Además, "[l]a señora Liddell veía con creciente hostilidad las relaciones de Carroll con sus hijas. A partir de 1864 prohibió terminantemente las salidas y excursiones en común y destruyó las cartas recibidas por Alicia" (*ibidem*).

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[14]   Por cierto Robert Scott tradujo el célebre poema *Jabberwocky* del capítulo primero de *Through the Looking-Glass*, un auténtico *tour de force*, al alemán como *Der Jammerwoch*. *Jabberwocky*, amén de ser "el más famoso poema del absurdo en inglés" (Gardner, 1970: 192; Burkley, 1984: 273), es el nombre de la revista cuatrimestral de la Lewis Carroll Society de Gran Bretaña.

Como señala Garrido, los encuentros posteriores entre Carroll y Alicia son escasos y poco naturales[15]. En 1865, este anota en su diario que ha encontrado a Alicia cambiada a peor y que seguramente se deba a que está entrando en la pubertad. En 1870, toma la última fotografía de esta en la que no aparece particularmente favorecida[16]. El primero de mayo de 1888, cuando ella está a punto de cumplir treinta y seis años, le escribe, cuando ya está convertida ya en la señora Hargreaves, una carta en principio de negocios, pero que está llena de nostalgia y de melancolía. Comienza así:

> *My dear Mrs. Hargreaves,*
>
> *I fancy this will come to you almost like a voice from the dead, after so many years of silence —and yet those years have made no difference, that I can perceive, in my clearness of memory of the days when we did correspond. I´m getting to feel what an old man´s failing memory is, as to recents events and new friends (...) but my mental picture is as vivid as ever, of one who was, through so many years, my ideal child-friend. I have scores of child-friends since your time: but they have been quite a different thing* (Cohen, 1982: 140).

Esta nostalgia y melancolía ya aparece en diversos lugares de la segunda parte de los cuentos de Alicia —publicada tiempo después de que la relación entre ambos hubiese concluido—, en especial en el poema inicial y en el final, que forma un acróstico del nombre completo de la heroína y que dice así:

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[15]   Se trata de algo que no era infrecuente que sucediese con todas sus pequeñas amigas. En una carta de 1884, Carroll decía que un 60 % de sus niñas amigas dejaban de ser amigas por completo cuando crecían, que un 30% pasaba del "yours affectionately" al "yours truly" y que sólo un 10 % continuaban con la relación tal cual (Cohen 1982, 132). En otra carta del año siguiente, añade: "About 9 out of 10, I think, of my child-friendship get shipwrecked at the critical point "where the stream and river meet» (...) and the child-friends, once so affectionate, become uninteresting acquaintances, whom I have no wish to set eyes on again" (*op. cit.*: 152). Por último, cinco años después insiste en esta experiencia: «Usually the child becomes so entirely a different being as she grows into a woman, that our friendship has to change too: and that is usually does by sliding down, from a loving intimacy, into an acquaintance that merely consist of a smile and a bow when we meet" (*op. cit.*: 195).

[16]   Se reproduce en la página 59 de la edición de Cátedra.

A boat, beneath a sunny sky,
Lingering onward dreamily
In an evening of July —
Children three that nestle near,
Eager eye and willing ear,
Pleased a simple tale to hear —
Long has paled that sunny sky:
Echoes fade and memories die:
Autumn frosts have slain July.
Still she haunts me, phantomwise,
Alice moving under skies
Never seen by waking eyes.
Children yet, the tale to hear,
Eager eye and willing ear,
Loving shall nestle near.
In Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:
Ever drifting down the stream —
Lingering in the golden gleam —
Life, what is it but a dream?

En los libros de Alicia, el personaje que actúa como *alter ego* de Carroll, el Caballero Blanco, es una figura melancólica y un poco fuera de lugar en ese mundo de locos en el que ha caído la protagonista. Como dice Manuel Garrido, "[l]a mayoría los comentaristas están de acuerdo en suponer que la patética figura del Caballero Blanco (...) es el caricaturesco autorretrato del tímido y enamorado profesor Dodgson" (1992: 87). "La canción del Caballero es la última que escucha Alicia antes de ser coronada Reina, y su 'melancólica música' sintoniza con el sentimiento de tristeza dominante en el par de poemas que flanquean el principio y el fin de *A Través del Espejo*. (...) El 'lecho no deseado' al que alude la cuarta estrofa del poema inicial es el que tanto nos aterra a los 'niños grandes que somos' todos, es decir, el de la muerte, pero puede ser también para la 'melancólica doncella' (*melancoly maiden*) el tálamo nupcial" (1992: 93).

Como señala Martin Gardner:

Like the knight, Carroll has shaggy hair, mild blue
eyes, a kind gentle face. Like the knight, his mind

> seemed to function best when it saw things in
> topsy-turvy fashion. Like the knight, he was fond of
> curious gadgets and a great hand at inventing things
> (1970: 296).

Algo más adelante, añade este estudioso norteamericano:

> It is noteworthy also that, of all the caracters Alice
> meets on her two dream adventures, only the White
> Knight seems to be genuinely fond of her and to offer
> her special assistance. He is almost alone in speaking
> to her with respect and courtesy, and we are told that
> Alice remembered him better than anyone else whom
> she met behind the mirror. His melancholy farewell
> may be Carroll´s farewell to Alice when she grew up
> (became a queen) and abandoned him. At any rate,
> we hear loudest in this episode that "shadow of a
> sigh" that Carroll tell us in his prefactory poem will
> "tremble through the story" (op. cit.: 297).

Por otra parte, hay en la historia de la literatura contemporánea en lengua inglesa al menos un momento en que se da una situación análoga o tal vez, para ser más exactos, en que se ha dado casi la misma situación, salvando ciertas cuestiones de detalle y con otros personajes, evidentemente, y que merece mencionarse. Quizás algunos lector haya imaginado que se trata de la obra *Lolita* del escritor Vladimir Nabokov, de la que decía Javier Marías en *Literatura y fantasma* que es "la novela más melancólica, elegante y lírica de cuantas he leído" (*op. cit.*: 174). Quizás otros, ahora que se menciona, piensen que eso es llevar las cosas muy lejos. Y, sin embargo, no es así ni mucho menos. Nabokov tradujo en su juventud al ruso *Alicia en el país de las Maravillas* (*Anya v strane chudes*), en lo que según algunos es la mejor versión a ese idioma (Fisher, 1973: 138), y los paralelismos entre ambas historias, la una real y la otra de ficción, son harto notables.

En el capítulo 29 de la novela más celebrada del autor ruso-norteamericano, el protagonista, que lleva el asaz carrolliano nombre de Humbert Humbert, encuentra a su amada, que se ha casado con otro y que ahora de llama Dolly Schiller (el apellido rima por cierto con Liddell), en uno de los momentos más memorables de la obra. También aquí la impresión es, como en el caso de Carroll, más bien desoladora: "Couple

of inches taller. Pink-rimmed glasses. New, heaped-up hairdo, new ears. How simple" (*op. cit.:* 267).

Humbert Humbert, que llevaba un revolver cargado y que iba dispuesto a matar a alguien, descubre la vida apretada que lleva Lolita:

> *[T]here she was (my Lolita!), hopelessly worn at seventeen, with that baby, dreaming already in her becoming a big shot and retiring around A. D. 2020 —and I looked and looked at her, and knew as clearly as I know I am to die, that I loved her more than anything I had ever seen or imagined on earth, or hoped for anything else (op. cit.: 275-6).*

H. H. se da cuenta de que su objetivo criminal no es el marido de su Lo, un tipo que llega incluso a caerle simpático, sino el hombre que, por así decirlo, la extravió y abusó de ella so pretexto de convertirla en una gran estrella de cine. Le pide que se vaya con el y, cuando se convence de que no lo va a hacer, le da 7.700 dólares. Cuando los recibe, H. H., que es el narrador de la historia, añade

> *I covered my face with my hand and broke into the hottest tears I had ever shed. I felt them winding through my fingers and down my chin, and burning me, and my nose got clogged, and I could not stop, and then she touched my wrist (277).*

El narrador se despide, encuentra al hombre que buscaba, C. Q., discute con él, lo mata y es detenido por la policía cuando, ya que había violado todas las leyes de la humanidad, violaba con fluición las leyes de tráfico. Acaba su obra, poco antes de ser condenado, con unas palabras que seguramente hubiera podido subscribir en parte el otro:

> *I am thinking of aurochs and angels, the secret of durable pigments, prophetics sonnets, the refuge of art. And this is the only immortality you and I may share, my Lolita* (307)[17].

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[17]   Dicho esto, hay que añadir que las diferencias entre L.C. y H.H. son claras. Como dice Martin Gardner: "It is true that both had a passion for little girls, but their goals were exactly opposite. Humbert Humbert's 'nymphets' were creatures to be used carnally. Carroll's little girls appealed to him precisely because he felt sexually safe with them. The thing that distinguishes Carroll from other writers who lived sexless lives (Thoreau, Henry James...) and from writers who were strongly drawn to little girls (Poe, Ernest Dowson...) was his curious combination, almost unique in literaty history, of complete innocence with a passion that can be only be described as thoroughly heterosexual" (1970: 13).

En fin, los libros de Alicia han sido interpretados de muy diversas maneras y lo cierto es que la exégesis cada vez va descubriendo valores más profundos en ellos, signo inequívoco de que se trata de un clásico. Martin Gardner escribió algo memorable y que ya hemos citado: "The last level of metaphor in the ALICE books is this: that life, viewed rationally and without illusion, appears to be a nonsense tale told by an idiot mathematician" (1970, 15).

Como dice el filósofo José Ferrater Mora en su monumental *Diccionario de filosofía* (1979) acerca de los libros de Alicia, "[l]a fascinación se debe a los problemas, o perplejidades, que se encuentran a lo largo de la obra y que son una rara mezcla de profundidad filosófica y sinsentido — a menudo sin saberse si es sinsentido o profundidad".

En un sentido similar se ha expresado el gran filósofo norteamericano Willard O. van Quine:

> *Lewis Carroll has meant much to most of us. Some of us do not outgrow him. There are playful absurdities in his tales that tickle the logical mind. Now and again a passage of his can be aptly quoted in the course of some philosophical analysis, and the quotation sensibly leavens the lump.* (1981: 134).

Ramón Buckley ha notado que

> *Lewis Carroll nos cuenta en* Alicia en el País de las Maravillas *el último, y definitivo, sueño de la niñez: el sueño en el que el niño se enfrenta al mundo de los adultos, no para verlo desde fuera, sino para ingresar en él. Este mundo, para el niño, es a la vez atrayente y repelente, misterioso y pedestre, racional y profundamente absurdo. (loc. cit.: 291).*

Manuel Garrido ha señalado que

> *hay un cierto paralelismo entre el progresivo alejamiento físico de Alicia Liddell respecto a Dodgson en la vida real y un cierta y también progresiva pérdida de vitalidad y de color en la heroína de los cuentos infantiles de Carroll. Al pasar de* Alicia en el País de las Maravillas *(1865) a su viaje* A través del espejo *(1871) Alicia cambia la voracidad por la locuacidad, y a la intensidad emotiva de sus vivencias y aventuras le suceden conversaciones más razonables.* (1992: 57).

Más adelante añade que "la segunda *Alicia* ha perdido, como el segundo *Quijote*, la visceralidad y la emoción espontánea de su primera parte, mientras acusa un mayor grado de elaboración cerebral y reflexión más descarnada" (63). Cabe decir, siguiendo con el paralelismo, que también alcanza una profundidad mucho mayor.

SIR JOHN TENNIEL

Sir John Tenniel (1820-1914) era un afamado ilustrador y dibujante satírico. Trabajó como fijo para la célebre revista *Punch*, durante mucho tiempo paradigma del llamado humor inglés, desde 1850 hasta 1901. Su contribución a los libros de Alicia es incomensurable, y hoy difícilmente los podríamos imaginar sin sus ilustraciones. Estas están más o menos basadas en las precisas especificaciones del propio Carroll, pese a lo cual parece ser que a este no le gustaba ninguno de los caracteres de Tenniel excepto en el caso de "ese eminente filósofo lingüista de Oxford" que es Humpty Dumpty. Así, por ejemplo, hay que notar que estos dibujos no están inspirados en la propia Alice Liddell. Carroll envió a Tenniel una fotografía de otra amiga-niña suya, Mary H. Badcok, aunque no es seguro que este prestase atención al modelo. Sea como fuere, una de las cosas que más desagradaron a Carroll del trabajo de Tenniel fue la falta de proporción de los dibujos de la heroína del cuento, que posee por ejemplo unos pies muy pequeños y una cabeza demasiado grande. La colaboración entre ambos fue difícil. De hecho, Tenniel se negó inicialmente a volver a trabajar con Carroll en la segunda parte de la obra. Este recurrió a otros ilustradores, que rehusaron aceptar el encargo, y sólo entonces volvió a insistirle a Tenniel, quien por fin aceptó para suerte de todos. Además, las primeras críticas de los libros de Alicia alabaron los dibujos de Tenniel más que al texto de Carroll. Como dice Ramón Buckley: "Hoy en día nos cuesta imaginar el texto de este sin las ilustraciones de aquel. Desde entonces todos los nuevos ilustradores de *Alicia* parecen irremisiblemente abocados al fracaso" (*op. cit.*: 288).

En efecto, más de un centenar de artistas han dado con sus ilustraciones su versión sobre el cuento, entre los que se cuenta el propio Carroll, que hizo una ilustración para el manuscrito que regaló a Alice Liddell. Entre ellos, podemos mencionar a Salvador Dalí, que realizó en 1969 once xilografías de punta seca para una edición limitada de la editorial neoyorkina Maecenas Press. También Max Ernst tiene una litografía

sobre la merienda de los locos de la que se habla en el capítulo VII de *Alice´s Adventures in Wonderland*.

Sin embargo, son las noventa y dos ilustraciones de sir John Tenniel —cuarenta y dos para la primera parte y cincuenta para las segunda— las que forman parte inolvidable de las imágenes que nos hemos formado de los mundos demenciales y extraños, mas no por ello menos enigmáticos y seductores, que descubrimos con Alicia.

MARTIN GARDNER

No entenderíamos seguramente ni la mitad de lo que entrañan los libros de Carroll si no fuera por la monumental obra crítica de este autodidacta, matemático, científico y filósofo norteamericano, que no sólo ha anotado de forma antológica las obras principales de Carroll, sino que, a nuestro juicio, sirve así como paradigma, mejor que ningún otro caso que conozcamos, de lo que puede llegar a ser la edición crítica de un clásico. Es justo, pues, que dediquemos aquí unas palabras a glosar la figura de este inapreciable estudioso de Lewis Carroll y su mundo.

Martin Gardner nació en Tulsa (Oklahoma) en 1914. En 1936 obtuvo el título de *Bachelor of Arts* en la Universidad de Chicago, especializándose en filosofía. A principios de los años cincuenta trabajaba para la revista infantil *Humpty Dumpty´s Magazine* (un lugar muy idóneo para él) donde escribía reportajes, diseñaba tareas extraescolares y realizaba todos los recortables. Su afición a los juegos de ingenio y de magia le condujo a las matemáticas y a la revista *Scientific American*, que se traduce al español con el nombre de *Investigación y Ciencia*. A partir de 1957 allí se haría cargo durante veinticinco años de la sección "Mathematical Games", que coincide con sus iniciales[18], y acabaría por convertirse en un matemático autodidacta. A través de esa sección Gardner ha enseñado a legos y expertos muchas maravillas del mundo matemático y ha sabido relacionarlas con la literatura, con la filosofía y con otras muchas cosas a partir de una visión amplia y lúdica del mundo y del saber.

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[18]   Luego le han sucedido en esa importante sección Douglas R. Hofstadter, autor entre otros libros del monumental *Gödel, Escher, Bach* (1979), y en la actualidad Ian Stewart a quien se debe, por ejemplo, *Does God play Dice? The New Mathematics of Caos* (1989) y *From Here to Infinity —A Guide to Today´s Mathematics* (1996).

Entre sus obras destacan *The Annotated Alice* (1960, rev. 1970), que es su libro más vendido y del que ha dicho John Fisher que "is the one work guaranteed to convince the most resolute sceptic that the work of Lewis Carroll has an appeal far beyond nursery level" (1973, 280), *More Annotated Alice* (1990), *The Annotated Snark* (1962), *The Universe in a Handkerchief. Lewis Carroll's Mathematical Recreations Games, Puzzles and Word Plays* (1996), todas ellas de temática carrolliana. Como ejemplos de sus artículos sobre recreaciones matemáticas y afines recomendaría *Circo matemático* (1968), *Máquinas y diagramas lógicos* (1958, rev. 1982), *Inspiración ¡Ajá!* (1978) y, sobre todo, *Carnaval matemático* (1965) y, a nivel más teórico, *Orden y sorpresa* (1983), que contiene tres ensallos sobre Carroll. Gardner ha expresado sus ideas filosóficas en *The Whys of a Philosophical Scrivener* (1983). Merece la pena recomendar su importante y reciente antología *The Night is Large* (1997). Gardner también es autor de recopilaciones científicas tan interesantes como *El escarabajo sagrado* (1984).

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