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n.º 11 - 2004

UNIVERSIDAD DE JAÉN

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The Grove

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Número 11
2004

THE GROVE,
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INDIVIDUAL VARIATION IN A PRONUNCIATION PRODUCTION TASK

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Abstract

This study reports on the individual patterns of acquisition of a group of foreign-language pronunciation learners. The data collected from a production task suggest that the individual may be a relevant variable in pronunciation learning processes of the type reported here, and that the notion of shared interlanguages is more controversial than normally assumed. The implications that these findings may have for pronunciation teaching are discussed, ending with a number of suggestions for teachers in this area.

1. Introduction

In second–language (L2 henceforth) learning research in general, and in L2 pronunciation studies in particular, the individual is sometimes believed to be more relevant as a defining feature of the learning process than other factors or variables. For example, Macdonald, Yule, and Powers (1994), in a study comparing the effect of four different types of pronunciation instruction, conclude the discussion of their results noting that "the wide range of different individual reactions should serve as a reminder that the individual learner may represent a more powerful variable than does the instructional setting in the acquisition of pronunciation" (96). Many L2 speech studies show large individual differences in the ability to perceive nonnative contrasts, and in the progress they make under training, but to date little is known about the basis for these reported variations (Leather, 1999). Flege (1988) places the issue of individual differences in acquiring foreign speech sounds in

the wider context of the acquisition of motor skills. He notes, like Leather (1999), that "although most investigators recognize the existence of important differences in ability between individual L2 learners, we do not yet know the basis for these differences" (261). It should be added, nevertheless, that there is a growing consensus among researchers in the field that factors such as mimic ability, cognitive style and personality traits are thought to exert an influence on ultimate attainment. Some of these factors, for example personality traits, are notoriously difficult to assess and measure, and there can hardly be a direct correlation between pronunciation and personality (Major, 1993:184).

Major (2001), in his monograph on L2 pronunciation acquisition [add comma] considers individual variation as a set of factors that interact in the acquisition process: personality factors include empathy, motivation, and sense of identity among others. Flege (1992), in an investigation of vowel production by learners differing in their amount of English–language experience, observed great individual subject differences, a finding which he admits he is unable to account for. Beddor and Gottfried (1995) voice the same observation: "many cross–language studies report unexplained individual differences" (213). They link these observed differences to how language learners vary in their use of learning style and of learning strategies. They further note that these differences appear to be 'internal'. Strange's (1995) research on L2 perception and production suggests that their interrelationship may change in complex ways over a relatively long period of time, because studies of these abilities show large individual differences.

Gierut (1988) comments that "there appears [...] to be a gap between applied research and classroom application in the area of second–language instruction. This gap may be partially due to the focus on groups of learners, rather than individuals, in both research and instructional settings" (421). For Gierut, a problem with group research is that it may on many occasions conceal in dividual variation both in knowledge and in learning. The basis for this alleged mismatch lies in the assumption that "second–language learners are homogeneous and that interlanguage systems are shared by all members" (422); in addition, methodological attention to the group rather than to the individual learner may result in a loss of insight into such important issues as "longitudinal traces of learning; examinations of individual learning strategies and styles, or systematic replication of results" (423).

In my view, Gierut's criticism of focusing too narrowly on groups of learners rather than individuals is relevant because, as will be shown in the following sections of this paper, individual learners have widely divergent patterns of performance, even in cases where these learners are classified as belonging to the same performance group.

2. The experiment

2.1 Subject selection and description

The learner population selected for this study were a group of 22 Spanish-speaking students enrolled in a section of the course "Fonética correctiva del inglés", an optional subject taught in the second year of the "Filología inglesa" degree at the Universidad de Sevilla. The 22 learners were assigned to a low pronunciation proficiency group (N = 10) and to a high pronunciation proficiency group (N = 12). This was effected through a diagnostic test, at the outset of the course, in which the instructor ranked the students according to their pronunciation level, and noted each individual's specific L2 speech areas of attention. This course met 3 hours per week, during a 15-week period, and was a practical tutorial on English segmentals and suprasegmentals, focusing on interference phenomena between English and Spanish, and directed at Spanish-speaking learners. The model accent and materials of the course were American English. The subjects participated voluntarily in the experiment, and were not told the research objectives of the study until the experimental phase was completed.

2.2 Methodology

The 22 subjects were asked to record on a computer 30 lexical items containing English sounds that constitute frequent sources of interference for Spanish-speaking learners. The six target sounds were [tS dZ v S i; I], appearing in initial syllable and final syllable position, where relevant. These sounds were chosen because they were signaled by two teachers who had previously taught the course as frequent sources of interference. For example, many individuals in the learner population confused the words 'chair' [tSer] and 'share' [Ser], sometimes producing [S] in place of [tS] and vice versa. One must add, in this respect, that the local Spanish variety of most of the subjects, Western Andalusian, is a

factor in the type of interlingual misidentifications illustrated, since the lenition of [tS] to [S] is a widespread process for many of these speakers.

The 30 lexical items were elicited from the subjects three times during the 15-week course: at the beginning (T1), in the middle (T2), and at the end (T3). The elicitation techniques included picture identification tasks, prompts with carrier sentences and pointing to objects available in the environment. The recording was done with a head–suspended microphone, Dictaphone for Mac, which was connected to a Macintosh iMac 406. The acoustic analysis and speech synthesis program Praat 3.8 (Boersma and Weenink, 2003) was used to record and store the subjects' productions on the computer.

The 22 subjects each produced 30 words (10 words 3 separate times during the course), which adds up to 660 utterances. Each word was originally recorded as a sound file as described above; in order to rate the items, each recorded word was edited for normalization, re–sampling them at 22 kHz and filtering them with a pre–emphasis set a 50 Hz. Each signal was also cleaned of minor noise interferences. This produced stimuli of cd–quality. In order to avoid a bias against nonnative accent, and "to reduce the influence that one nonnative speech sample might have on the next one being rated" (Anderson–Hsieh, Johnson, and Koehler, 1992:537), 5 native speakers (American English native female speakers with a mean age of 22) were asked to read and record the 30 words of the study; these 150 words then functioned as controls in the stimuli to be later presented to the native raters. A white noise distractor (also sampled at 22 kHz, pre–emphasized) was inserted between each word, so that finally each block contained 100 items.

2.2. 1 Raters

Six native speakers of English, all of them American, were recruited on a volunteer basis for the rating phase of the experiment. They were studying Spanish as a second language at the Universidad de Sevilla, their mean age was 20, and all were speakers of standard American English. Each native judge met individually with the experimenter, in a quiet room, in the language laboratory. The listening exercise took approximately 90 minutes for each rater, and was carried out by using a set of headphones attached to the iMac 406 computer where the subjects' productions were stored in audio file format. The recorded words produced by the learners were randomized, so that the order in which they were

presented to the raters was completely aleatory; the unordered sequence of recorded words was split in 16 blocks of 50 items each; this resulted in 32 rating sheets which the raters completed. The listening task was moderately tiring for some of the native judges, and breaks were taken as often as the raters requested them.

The raters were provided with a prepared sheet in which they were asked to rate how well the word had been pronounced, using a 4-point Likert scale (ranging from 1 = Very incorrectly to 4 = Very correctly). At the same time, and on the same sheet, they completed another 4-point Likert scale (ranging from 1 = Very difficult to understand to 4 = Very easy to understand) asking them how well they understood the word being presented to them.

2.3 Results

The rating procedures described yielded two sets of data: development of accuracy and development of intelligibility. The ratings provided by the native judges were averaged for the members of each group, thus obtaining a score for the low group in both accuracy and intelligibility, and a score for the high group in both accuracy and intelligibility. The scores for each subject were also noted to observe each learner's development during the course, with respect to both accuracy and intelligibility.

2.3.1 Group results

The results for each group, in accuracy and intelligibility are presented in Figures 1 and 2 below.

The averages presented in Figures 1 and 2 were subjected to a comparison of means, analyzed for statistical significance, using the SPSS for Windows (8.0) package, by means of bi-directional paired t-tests; the level of significance assumed for the t-test was set at .05. In accuracy, for the low group there is a significant difference between T2 and T3 (t = -2.94, p = .009, two-tailed). In accuracy, for the high group there is a significant difference between T1 and T2 (t = 2.22, p = .040, two-tailed), and between T1 and T3 (t = 4.00, p = .001, two-tailed). In intelligibility, for the low group there are no significant differences; for the high group, there is a significant difference between T2 and T3 (t = 2.04, p = .057, two-tailed), and between T1 and T3 (t = 3.19, p = .005, two-tailed).

Assessment of accuracy by raters

	TIME 1	TIME 2	TIME 3
Low	70,97	70,12	70,75
High	73,19	72,11	70,9
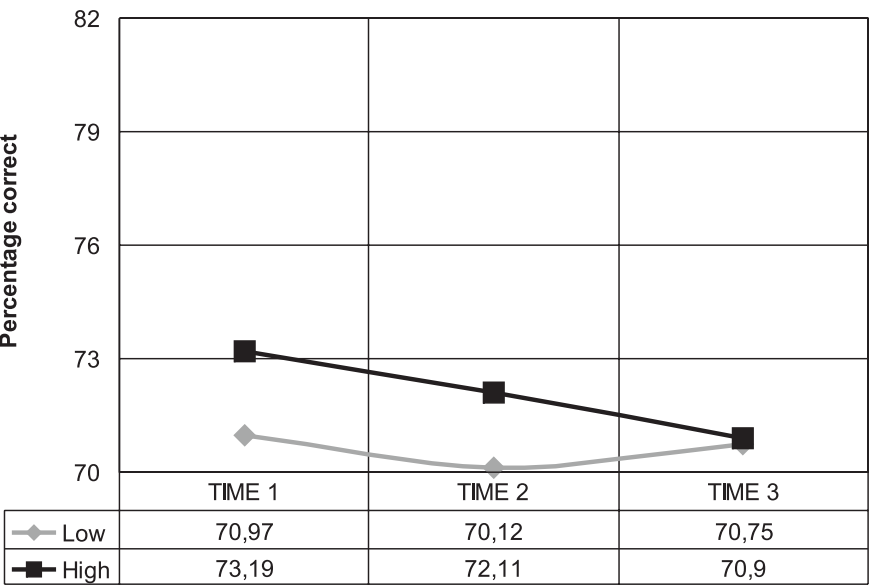
Figure 1: Development of accuracy per group

Assessment of intelligibility by raters

	TIME 1	TIME 2	TIME 3
Low	78,99	78,41	80,2
High	81,94	81,18	79,5
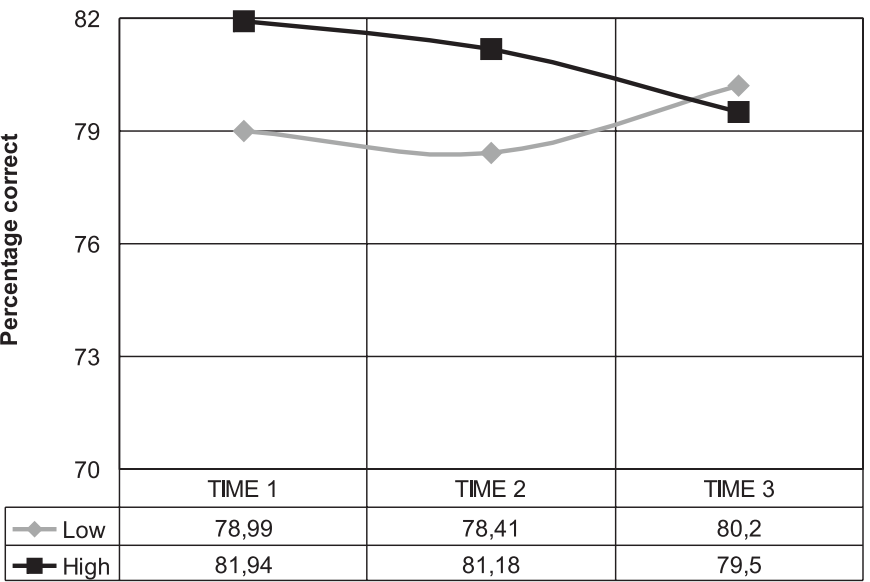
Figure 2: Development of intelligibility per group.

Finally, as far as accuracy is concerned, at T1, the mean of the high group (73.19) is significantly higher than the mean of the low group (70.97); t = 2.60, p = .019. At T2, the mean of the high group (72.11) is significantly higher than the mean of the low group (70.12); t = -3.48, p = .003. Finally, at T3, the difference in means (70.75 and 70.9 for the low and high group respectively) was not significant.

In intelligibility, at T1, the mean of the high group (81.94) is significantly higher than the mean of the low group (78.99); t = –4.10, p = .001. In T2, the mean of the high group (81.18) is significantly higher than the mean of the low group (78.41); t = 7.60, p = .000. Again, as with accuracy, at T3 the difference in means (80.2 and 79.5 for the low and high group respectively) was not significant.

2.3.2 Individual results

Figures 3, 4, 5, and 6 below present the development of accuracy and intelligibility for each subject of both the low and high proficiency groups.
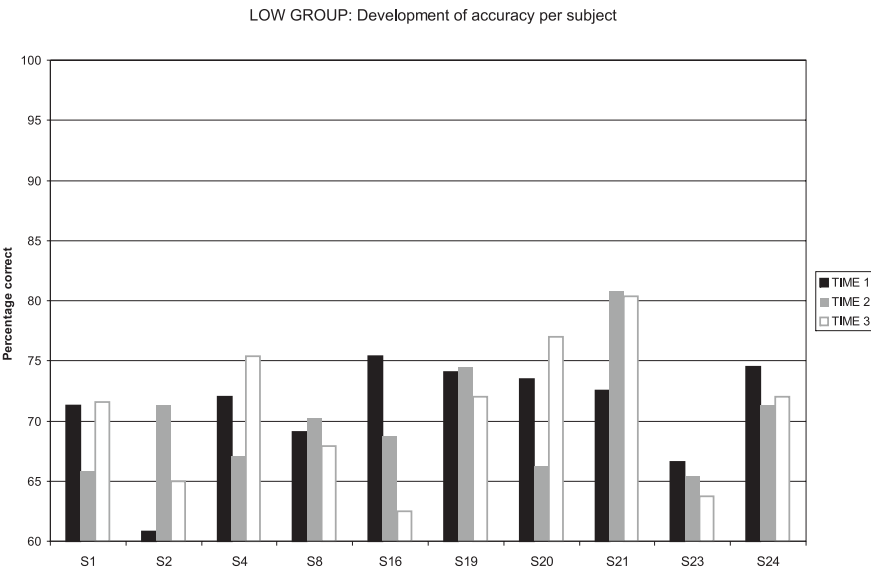
Figure 3: Low group: individual development of accuracy

LOW GROUP: Development of intelligibility per subject
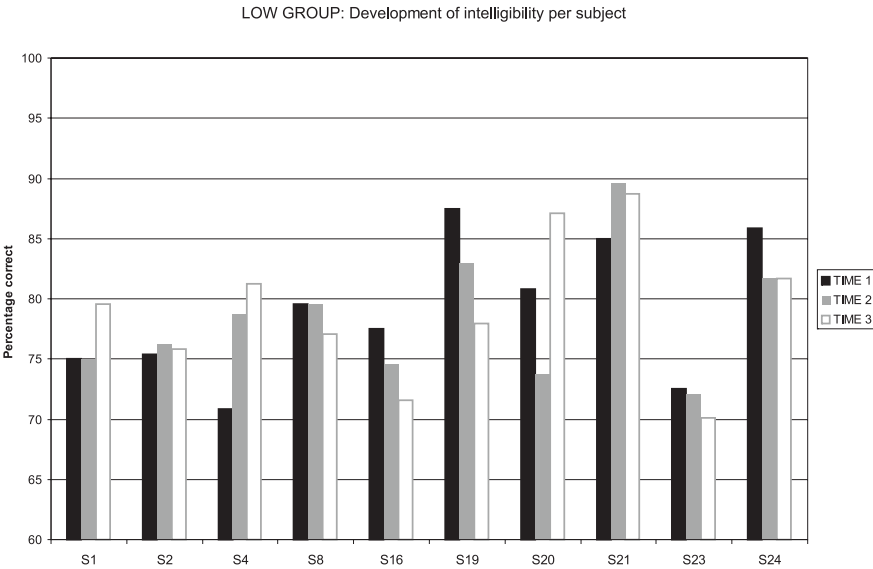
Figure 4: Low group: individual development of intelligibility

HIGH GROUP: Development of accuracy per subject
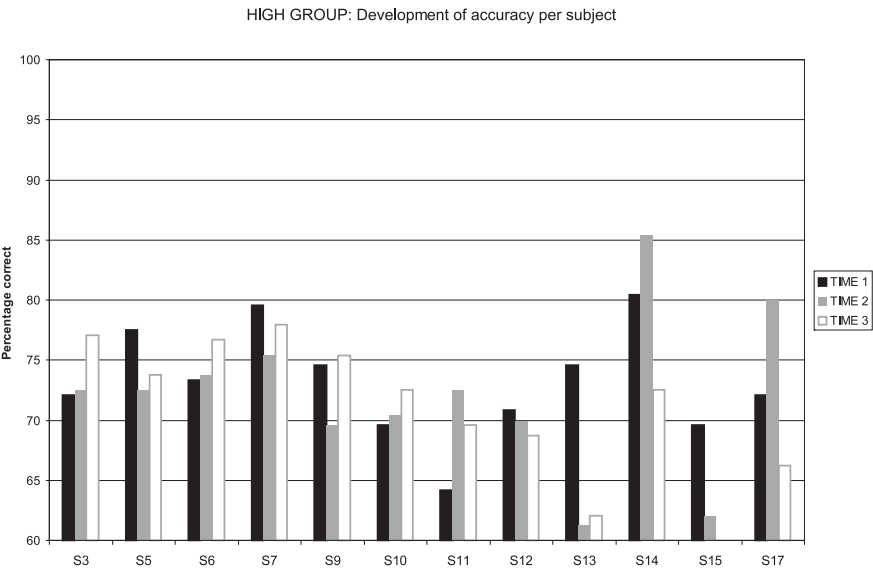
Figure 5: High group: individual development of accuracy

HIGH GROUP: Development of intelligibility per subject
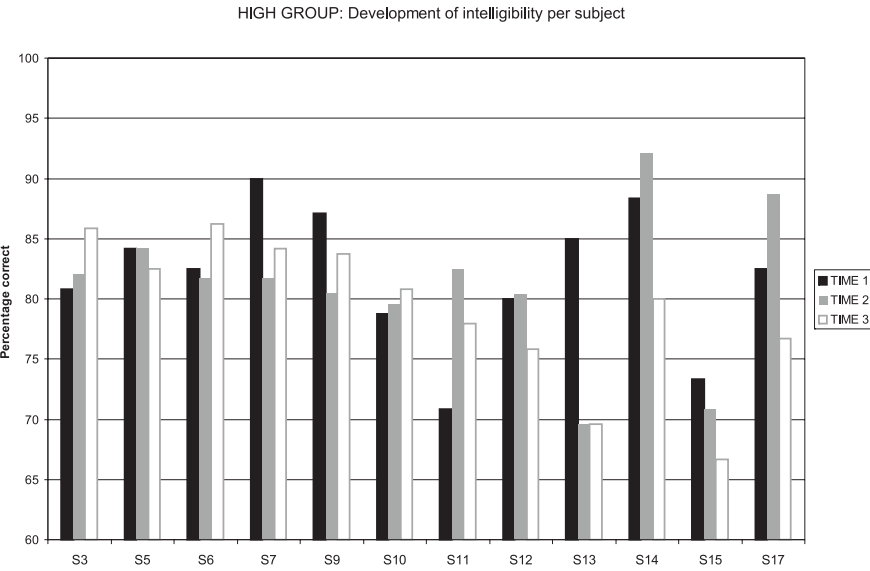
Figure 6: High group: individual development of intelligibility

3. Discussion

3.1 Group performance

Expectedly, the high group is rated as being both more accurate and intelligible than the low group. But note that this situation is obtained only at the beginning and the middle of the course; by the end of the period of instruction, the difference between the two groups is lost, and in fact in intelligibility the low group fares slightly above the high group. Less expected are the results of the high group: they get worse in their overall pronunciation skills (production and intelligibility). In addition, the low-proficiency learners show a restructuring effect (to be analyzed in more detail below) in their development of both accuracy and intelligibility, since their performance deteriorates from the beginning of the course (T1) to the middle (T2), and then improves by the end of the course (T3). Figures 1 and 2 above present these tendencies graphically.

For the low group, there is a significant increase in accuracy between the middle of the course and the end of the course. This means that the beneficial effects of instruction took some time to be effected, and did not become evident until the second half of the course. Notice,

however, that the mean for the group by the end of the course (T3) is 70.75, still slightly below their average at T1, at the beginning of the course, which is 70.97.

However, in the high group we observe the reverse pattern of development: a significant decrease from the beginning of the course to the middle of the course, and more generally and importantly, a highly significant decrease between the beginning and end of the course. These results may seem surprising, but in all likelihood the learners of the high group, being at a more advanced level, may have developed habitual, systematic pronunciation errors, which the learners of the low group have had no time or experience to develop (Cunningham Florez, 1999:1). For the learners at the high level, because the course they are taking focuses very precisely on speech accuracy, their existing interlanguage is disrupted by instruction, leading to a less stable performance, with increased erroneous forms. This phenomenon, first attested in child language, is today widely recognized in L2 literature as restructuring (MacLaughlin, 1990). The usual pattern of restructuring is "getting worse before getting better", in the words of Macdonald, Yule, and Powers (1994: 94). In the case of this experiment, improvement has not yet occurred, but that may be an indication that restructuring will happen in the future (some time after T3, although this is rather speculative).

If restructuring is the correct explanation for the observed development of pronunciation accuracy in both groups, then we also have a unified account for what happens with the low group; the gain observed from T2 to T3 may be an indication that these learners are in the process of substantial improvement; the high group, on the other hand, having begun at a more advanced level, logically has more restructuring to deal with.

In intelligibility, these patterns of development are, to some extent, reproduced. None of the differences between means within the low group are significant, a fact that may be explained by individual variation in this category (as will be seen below).

However, the sequence of progress is clearly an example of the restructured effect, where T3 > T1 > T2, that is, getting worse (T1 > T2), before getting better (T3 > T1). And again, as regards accuracy, the high group seems to get progressively worse from the beginning of the course to the end of the course; the decrease between T2 and T3 is marginally significant, but the deterioration from T1 to T3 is fully significant. More

generally, the results of both accuracy and intelligibility are rather unexpected in that the global improvements are fairly modest. One could even maintain that the instructional treatment has led to a deterioration in the learners' overall pronunciation.

3.2 Individual performance

The individual data presented in Figures 3, 4, 5 and 6 above show the patterns of development for each subject of the production task. Following Yule and Macdonald's terminology (1994), the patterns of behavior across three points in time observed in this experiment are of one of four types: progressive improvement (T3 > T2 >T1), progressive deterioration (T1 > T2 > T3), deterioration and improvement (T3 = T1 > T2), or improvement and deterioration (T2 > T3 = T1). These are shown in Figures 7, 8, 9 and 10 below.

TIME 1   TIME 2   TIME 3
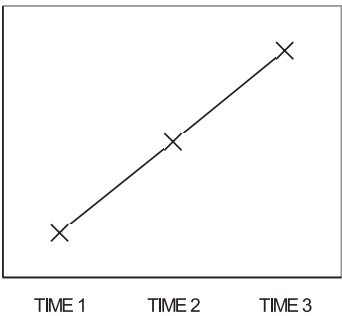
Figure 7:
Progressive improvement (T3 > T2 >T1)

TIME 1   TIME 2   TIME 3
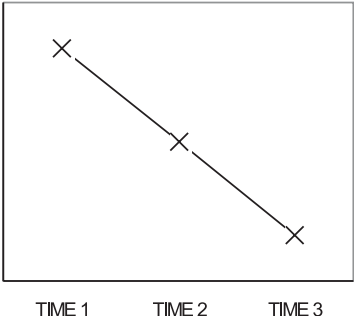
Figure 8:
Progressive deterioration (T1 > T2 > T3)

TIME 1   TIME 2   TIME 3
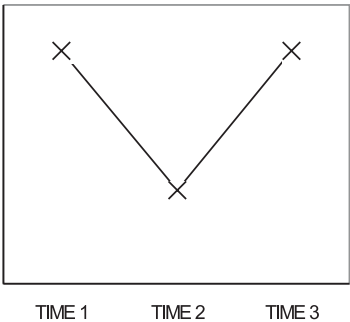
Figure 9: Deterioration and improvement (T3 = T1 > T2)

TIME 1   TIME 2   TIME 3
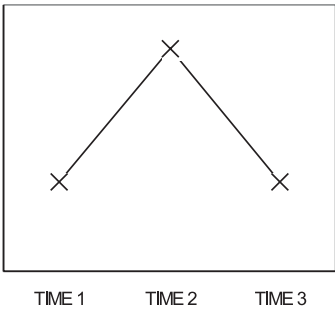
Figure 10: Improvement and deterioration (T2 > T3 = T1)

There are of course other potential configurations, for example no change, where T1 = T2 = T3, but these are not attested in the data.

3.2.1 Low group

In the low group in their development of accuracy, none of the individuals became progressively better, two became progressively worse, S16 and S23, four showed a restructuring effect, that is, deterioration and improvement (S1, S4, S20, and S24), and four subjects improved and deteriorated (S2, S8, S19, and S21). The most striking pattern is the performance of subject 23. This learner has the second lowest score at T1, and from that point onward this participant only decreased in performance. Subject 2 seems to follow an almost reverse pattern; this learner has the lowest score at T1 but experiences a dramatic increase at T2, to return to a very modest level at the end of the course (T3). Other significantly poor performances are manifested at T3 for subject 16, and T2 for subject 20. At the opposite end of the scale, subject 21 appears to perform throughout the course even above the level of the best learners of the high group; subject 21 is rated as being the most accurate of the group at the middle of the course (T2) and at the end of the course (T3).

The restructuring effect so pervasive in pronunciation acquisition is illustrated perfectly in the development of subject 20 who performs rather well at T1, then deteriorates quite markedly at T2, and finally improves so much in accuracy at T3 that this subject is evaluated as being the second–best in accuracy in the group. Subject 16 undergoes exactly the opposite process: at T1 the subject shows the best performance in the group and deteriorates at T2 well below the average and continues to worsen so that by the end of the course (T3) the score is the worst of the entire group. The behavior of these two learners serves as a reminder of the diverse effects that instruction may have on different individuals, and as evidence of the often disparate and even contradictory interlanguage stages observed for individual learners, widely established by L2 research.

It can also be observed that T2 and T3 are the two stages of learning that present the most variation, an outcome that is expected if teaching is acknowledged as an intervening factor in the developing interlanguage of these learners; restructuring and developmental changes are seemingly motivated by the instructional event which began after T1.

With respect to intelligibility, in this group only one subject, S4, shows progressive improvement. Five learners, S8, S16, S19, S23 and S24 deteriorate continuously. Two subjects, S1 and S20 deteriorate and improve, and another two, S2 and S21 improve and deteriorate. The data in Figure 4 which illustrates individual intelligibility performance in the low group, are to a considerable extent consistent with the variation noted for development of accuracy for this group. Again subject 23 exhibits a significantly worse performance than other members of the low group. T1 is a critical stage for subject 4 who shows the worst score in the group, and both subjects 16 and 20 have the lowest score at T2 (excepting the rather extreme behavior of subject 23). Finally, subject 16, who shows the worst score in accuracy, likewise exhibits the worst level of intelligibility score at T3, if we accept once more that the nonstandard development of subject 23 is excepted. T2 and to a lesser degree T1 are the stages of learning that present the largest differences in performance among the participants of this group.

Taken jointly, the individual data in accuracy and intelligibility of the low group signal a few members of the group as subjects that have a tendency towards lower performance than the rest of the group. These subjects are 2, 4, 16, 20, and 23. Furthermore, the quantity and type of individual variance suggest that pronunciation training has widely divergent effects on a population of learners with a less advanced proficiency level, and that it may be the individual, rather than the group who constitutes a more significant variable in the pronunciation acquisition process as stated by Macdonald, Yule, and Powers (1994: 96).

3.2.2 High group

Figure 5 shows the development of accuracy of the individuals in the high group. Here three subjects, S3, S6, and S10 became progressively better. Two subjects became progressively worse (S12 and S15), whereas four subjects, S5, S7, S9 and S13 deteriorated and then improved. Finally, three subjects, S11, S14 and S17 improved and then deteriorated. One evident contrast between the data displayed in these two charts and the individual scores of the low group is that, first, as a whole, the learners of the high group are relatively more homogeneous, that is, more subjects perform equally, and secondly, that in this group most of the learners tend to manifest the same pattern of development in the two skills of

accuracy and intelligibility. Of course, this general observation has to be weighed against the specific performance of the group's subjects.

With respect to accuracy, there are two subjects with an accuracy performance that falls significantly below the level observed for the rest of the group, subjects 13 and 15. Interestingly, both learners have the lowest scores in this group at T2 (subject 13) and T3 (subject 15). Two more subjects are worth noting: subject 11, with the lowest score at T1, and subject 17, who performs markedly worse than the rest at T3. In section 3.1 I underlined the rather unexpected difference in performance between the two groups of the experiment, with the less advanced learners performing progressively better, collectively speaking, than the more advanced learners. The individual variances I have just noted may explain, statistically, the impressive drop in final performance (between T2 and T3) of the high group, and its leveling off with the low group. Subjects 11, 13, and especially subject 15, hence, may not be representative of the performance level of the high group, at least as far as accuracy is concerned.

In intelligibility, two subjects (S3 and S10) got progressively better, three (S5, S13, and S15) progressively worse, three (S6, S7 and S9) deteriorated and improved, and lastly four subjects (S11, S12, S14 and S17) improved and deteriorated. An inspection of Figure 6 reveals that, as in accuracy, subjects 11, 13 and in particular subject 15 are evaluated as being much less intelligible than the rest of the participants in this group. Moreover, these three subjects exhibit the same pattern of performance as in the development of accuracy: subject 11 is the least intelligible in the group at T1; subject 13 has the worst score at T2; and subject 15 is at the bottom of the intelligibility range for the group at T3. This learner is also the least intelligible of all in the high group. It could be claimed that, as in the development of accuracy, the extreme behavior of these subjects may have contributed to a substantial drop in the group average.

3.3. General discussion

When considering the results of the production task at a group level and at individual levels, very different patterns of learning emerge. There is a stark contrast between the overall achievement of the group results and much of the behavior exhibited by the subjects, as has been noted in

the previous section. In particular, it seems that the greater amount of individual variation within the low proficiency group, and the exceptional behavior of a few subjects in the high group may have contributed to a misreading of" the results when considered at group level.

It is noteworthy that none of the individuals in the low group got progressively better in accuracy during the course of instruction, and only one did so in intelligibility. The members of the high group fared somewhat better, but their individual results are still far from what teachers would normally expect after 15 weeks of instruction. These findings are congruent with the attested patterns of development reported in the only other study where individual behavior patterns are analyzed in detail, namely the study carried out by Yule and Macdonald (1994).

The results of the production task also draw attention to the heterogeneous nature of the interlanguages of these learners; the amount of variation is so extensive that at any given point in time (T1, T2, T3) there seems to be little correspondence among these learners' performances. The notion that they share a common interlanguage is, to say the least, quite questionable.

The individual reactions observed lead us to question the effect of instruction; whereas at a group level a number of clear tendencies can be identified, as we have seen in section 3.1 above, the individual variation, both in its quantity and type is so wide that perhaps the results pose more questions than answers; in this respect, it seems evident that a new line of fruitful research has been initiated.

4. Implications for teaching

The individual emerges in this study as a powerful factor in the learning process. Accordingly, much of the focus of pronunciation teaching should be tailored to address and satisfy individual needs, rather than groups classed according to supposedly homogeneous proficiency levels. Pronunciation teachers should perhaps expect and recognize back-and-forth patterns of learning in their learners, given that these patterns have been identified in this study as the most common. Accumulative, linear acquisition seems to happen infrequently in this language area, at least when learners are observed in relatively short spans of time

(one must remember that the course was 15-weeks long). There is sufficient evidence to assume that other learner populations will exhibit similar learning behavior; this study compares two sufficiently diverse groups and therefore the results reported here may be extended to other teaching situations with a fair amount of reliability.

The effectiveness of pronunciation instruction is a complex process that, according to the data presented in this study, cannot be measured in a simple manner. Teachers should be careful when making decisions about testing their learners over short (or even mid) periods of time, given the diverse effects that teaching has on different individuals. This leads directly to the issue of individual assessment and the focus on individual learners and learner needs.

Another important observation that can be inferred from the data presented is the mainly highly heterogeneous nature of the interlanguages these learners exhibit. This has obvious implications for the teaching practice, especially with respect to designing materials and courses according to proficiency levels (that is, thinking in terms of *groups*). These methodological procedures should be tailored to specific *individual* needs and levels, as the results of this study imply.

The FL teaching profession has already started to move toward more learner-centered methodologies, and this should be reflected in up-to-date pronunciation teaching. There is evidence that such reorientation is already being effected. Toogood (1997) describes how a self–access center can be effectively customized to specific learner populations concerning their pronunciation needs. The teaching approach adopted by many professionals includes a phase where individual learners' needs are analyzed and incorporated into the teaching practice (see e.g. Fraser, 2001; Kendrick, 1997). Frameworks which are used to analyze students' needs and which are subsequently used for teaching are in this sense a very valuable tool to acknowledge the role of individual learning idiosyncrasies. Learner centeredness renders itself as a promising approach that takes into account individual behavior in the learning process. If the burden of learning is shared and to some extent shifted from the teacher to the learner, it is likely that each individual student will benefit more readily from the learning process. Individualization leads to enhanced learner performance. Learner centeredness entails making learners responsible for their

learning, and in this respect the approach taken by Hahn (2002) and Hahn and Dickerson (1999) in which students are carefully provided with the necessary skills and opportunities to self-monitor their pronunciation is a good starting point.

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DOUBLE REVOLUTIONS: CHICANA FICTION AND THE REVITALISATION OF THE SOCIAL FUNCTION OF LITERARY DISCOURSE. SANDRA CISNEROS' EXAMPLE

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Abstract

This paper focuses on the belief that Chicana fiction may decisively contribute to the revitalisation of the social image of literary discourse in a contemporary cultural scene in which other types of discourse, namely technological ones, are overshadowing the vital function of literary texts. Due to the historical circumstances which have traditionally oppressed Chicanas, this particular group has been compelled to use literature as a strategy of resistance and survival. Therefore, this first Chicana revolution against domination can also be considered as a second revolution aimed at showing the human necessity of literature. I shall concentrate on the analysis of Sandra Cisneros' The House on Mango Street *(1989) in order to illustrate this point.*

The aim of the present paper is to analyse the way in which Chicana fiction may contribute to the revitalisation of the role of literary discourse in our contemporary cultural scene. It can be argued that an artistic element has a meaningful function when its creator has not conceived it as something aseptic. By "aseptic", I mean a discourse which is radically separated from reality, in such a way that it does not question social institutions or impositions but functions, on the contrary, in a "scholastic" environment, very different from that in which human exchanges actually take place. It is necessary to look for the textual evidence which may allow contemporary readers to see literary

discourse as something unquestionably "contaminated" with life. In my opinion, readers should consider literature as something belonging to the group of activities that define themselves as essentially human. Tomás Rivera, Chicano writer, defined life as something sterile without its connections to literary discourse: for him, life is "not simply a relationship between the world, ourselves and the others, but in addition the discovery and recollection [through writing] of all these things" (1979:21).

Currently, we are experiencing a homogenisation of cultural and—subsequently—vital values due, among other things, to the predominance of a technological type of imperialism which, while deriving its attractiveness from the "noisy usefulness" of its creations, has cast a shadow over the non-conspicuous influence exerted by literary discourse upon our lives. This progressive alienation from "important" human affairs in literature has been decisively encouraged by the widespread consideration of Humanities as being absolutely relative in contrast to the increasing scientific rigor demanded by experimental and technological knowledge. Using Chicana fiction as a source of relevant evidence, I wish to highlight the fact that every single discourse is absolutely necessary for human fulfilment. The purpose of literature is to enhance our lives and to propagate humane values. Alvina Quintana, herself conceiving literature as a strategy of survival for Chicanas, complains about literature being perceived as a mere aesthetic phenomenon: comparing it, for instance, with the Social Sciences, she claims that literature has always reflected the social conditions of its time and has usually been dismissed as insignificant by historians or social scientists because of its fictional quality. She therefore adds that only when "we move away from our dualistic way of compartmentalizing literature as false and [other] sciences as true we will begin to open the doors for a more sensitive type of theorizing about cultures and individuals" (1993:209).

From my point of view, activist literary critics should begin to establish a theoretical framework aimed at revitalising the social function of literary discourse. That said, what *corpus* of texts should preferably constitute its fundamental base? I think that we should include all those works which show an active attachment between life and literature: by analysing them, we could establish a "performative literary theory" which could in turn promote the social utility of texts and fight against the

restriction of literature to a passive, secondary role in human activities.[1] Chicana fiction can be considered as a very interesting contributor to the construction of this "humanised" theory. I have restricted the present analysis to narratives because, as Bajtin has noted, novels—which are essentially polyphonic—are one of the genres which dramatize the plurality of life better (1989:149), constituting, therefore, the most suitable textual environment for promoting an ideological revolt against the hierarchies of oppression. And why Chicano fiction or, as we shall see later on, why Chicana fiction especially? Chicano fiction forms part of a literature of resistance that involves a first revolution against the Anglo–American cultural monologism which has relegated the Mexican–American heritage to the margins of American political, social and literary history. Saldívar has even restricted the scope of this Chicano revolt to novels by considering that the recreation of the "dialectics of difference"—a process which entails the textual reception of differences which deconstruct the exclusive predominance of the dominant vital and cultural cosmovision—is essentially a narrative strategy (1990:5).

This first revolution, which consists of depicting the changes that Chicana narratives intend to bring about in real life structures, may also be seen as an attempt to fight the "epistemological racism" which has overlooked the social utility of literary discourse. This symbolic understanding of Chicana fiction falls within what I have termed its "second revolution", a movement aimed at showing the social importance of literature. For Chicanas, resistance through literature is not only an intellectual question, but a vital one: when referring to the situation of Chicanas, Dolores Delgado pointed out that their resistance through literature is a matter "of power, ethics, politics and survival" (1998:555).

If we consider the historical evolution of Chicano narratives, we can find some evidence that may justify my hypothesis of the "double revolution". As Trejo Fuentes has pointed out, Chicano fiction has evolved from a phase in which "los autores tienden a la documentación meticulosa

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[1] The term "performative" is taken from Currie. This author has established a distinction between "constative" and "performative" narratology: whereas the objective of the first one is simply to state the truth about a narrative, therefore producing a "scholastic" work in the sense that only the experts on this area can benefit from its contributions, a performative narratology enacts or performs what it wishes to say about that narrative: that is, it shows the changes that literary texts may produce in real life structures (1998:52).

de la génesis e historia de su sociedad [a una etapa en la que encontramos] un afán por trascender el fenómeno chicano en su esencia histórica, social o política para incorporarlo a esferas de significación más amplias" (1989:32-33). In this sense, Saldívar has spoken about the communal function of Chicano literature—communal in the sense of being restricted to their own cultural community—and about its "oppositional and differentiating end", which could be defined as universal resistance against monologism (1990:4-5). I think that, when looking at Chicana fiction from the perspective of using its works to revitalise the social function of literary discourse, theoreticians should acknowledge these two revolutions as inseparable. However, it should be noted that the two revolutions have not always been seen as compatible: sometimes, the idea of *evolution* within Chicano literature has been linked with the necessary abandonment of the literary representation of Chicano socio-political problems. In 1982 George Aaron Thomas distinguished three stages in the development of contemporary Chicano fiction, the first being represented by Jose Antonio Villarreal's *Pocho* (1959) and the last being marked by the publication of Orlando Romero's *Nambe Year One* because "esta [última] novela evita por completo los asuntos de la protesta social, es decir, está libre de compromiso para con el movimiento social chicano [y] posee un sentido artístico más avanzado que los que caracterizan a otras novelas chicanas anteriores" (1982:178). Therefore, according to this critic, the literary maturity of Chicano fiction should be linked with an evolution towards pure aestheticism.

In 1989, Trejo Fuentes opened the way for this "universalization" of the values of Chicano literature when he suggested that Ron Arias' *The Road to Tamazunchale* had initiated the movement of Chicano fiction against cultural "ghettoization" because "la temática es chicana sólo parcial, tangencialmente". However, having been accused of committing "cultural suicide", he found himself the target of the most conservative Chicano writers. He argued, in his defense: "¿Quiere decir esto que *The Road* no es una novela chicana? Lo es, por dos razones básicas. Una: Ron Arias es chicano (su padre es mexicano, él nació en Los Ángeles y mantiene características peculiares de la chicanidad, como cultura e idioma). La otra: los protagonistas de la novela son asimismo chicanos" (1989:196).

One could say that the literary maturity of Chicano fiction should not be identified with an evolution towards pure aestheticism nor with

the abandonment of the dramatization of Chicano characteristics. The major task now facing Chicana and Chicano writers is how to maintain their cultural distinctiveness while reaching out to other communities to forge coalitions which are capable of addressing common problems. If this is indeed the task of Chicano writers, what then is the task of literary critics? When dealing with an active incorporation of Chicano literature into vital sectors of contemporary society, literary critics should not "paralyse" the double potentiality of these texts because, as Somoza has pointed out, "las obras chicanas han disfrutado del éxito no por ser regionales o universales, sino por contener los dos niveles en sí mismas" (1983:13).[2] The geography of Chicano fiction is not a concrete, but an imaginative one because it is shared with every discourse aimed at resisting alienation.

It appears that there is clear potential for a "metaphorical correspondence" between the elements that constitute the first revolution and those that fall within the scope of the second revolution. The American devaluing of Chicano History can be read as one of the tangible correlates of the racism which, subordinating humane values to pragmatic criteria of technological usefulness, has overlooked the necessary attachment between life and literature. By relegating Chicano writings to the margins of the official canon, the Anglo–American monologism was also trying, in a sense, to "assassinate" the vital function of literature. Tomás Rivera's *Y no se lo tragó la tierra*, for example, can be read as a novel reflecting the author's sense of being lost in a world without a history of literature written by its own people. Rivera considered Chicano literature as a *fiesta of the living*. He therefore

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[2] One of the most paralysing labels traditionally attached to Chicano fiction is its consideration as a product of a "minority literature": this limitation must be overcome when "minority" does not denote a literature written by an ethnic minority but the existence of a hegemonic canon, of a culture industry aimed at homogenizing all and any local or regional discourses. Baker has pointed out that until recently, "the growth of Chicano literature has been hampered by the general unwillingness of American publishers to issue such works, on the assumption that they–particularly those pieces in Spanish–had too limited an appeal to be profitable" (1994:60). Canons have been responsible for much of the widespread disenchantment among university students devoted to the analysis of literature: the fact of having to study a set of "acceptable" readings, subsumed under "official" cultural standards, has caused students to see literature as something scholastic, dissociated from their vital aspirations. The special commitment of Chicano fiction with the real space in which it is produced suggests a way of dealing with hegemonic canons which Altieri summarizes as follows: "rather than reject the canon […] we ought to begin teaching it as if there were a significant potential audience sufficiently disillusioned with the prevailing popular versions of the equipment for living to invest in new models for the psyche as well as new communities for conferring identities" (1990:77).

contributed to the definition of the second revolution operated by Chicano fiction by asserting that "to claim that [his] own writing [was] representative of the Chicano fiction [was] not [his] intention". He considered, rather, that Chicano literature was "a ritual from which to derive and maintain a sense of humanity" (1979:19, 22).

Bearing in mind this metaphorical correspondence between the elements of both revolutions, Chicana narratives can be interpreted as the symbols of an extreme resistance against monologism. Chicanas are metaphors representing all cultural elements that have been silenced or marginalized by hegemonic discourses. Chicana writers have had to challenge not only the ideologies of oppression of the Anglo–American culture, but also the ideologies of patriarchal oppression present within Chicano culture itself: Saldívar–Hull has pointed out that when Chicanas deviate from Mexican–Chicano traditions that oppress and exploit women, other Chicanos/as challenge their identity (2000:34).

The emotional attachment of Chicanas to the first revolution has been so strong across their literary history that the idea of looking for traces of a second revolt in their novels may appear as a secondary concern. Ibarraran, for example, has highlighted the need for a specific Chicana critical method specially focussed on describing the particularities of their first revolution:

> Una aproximación a las diferentes corrientes críticas contemporáneas [. . .] nos llevaría a la conclusión general de que, debido a la compleja naturaleza de la identidad de las chicanas, condicionada por los diferentes límites que impiden su desarrollo pleno, ningún método crítico contemporáneo sería completamente válido para el análisis de su obra. [...] Estas afirmaciones conducirían a la idea de que la novelística de las mujeres chicanas debería ser estudiada únicamente por parámetros de análisis creados y establecidos por y para ellas. (1999:124-5)

However, this specific critical account of Chicanas' situation must, in my opinion, be complemented: it would, moreover, be desirable to expand the meaning of their female voices, allowing them to participate in more global issues. Chicana novels can specifically contribute to revitalising the social function of literary discourse, namely because Chicanas live intensely and construct their desired identities through literary representation, which foregrounds the importance of literature. I have selected Sandra Cisneros' *The House on Mango Street* (1989) as

an example of "transcendence" or "positive expansion" of the first revolution. In this collection of vignettes dedicated to women, the first revolution—supported, from a formal point of view, by the use of auto-fiction[3] as a genre which, by its very individual nature, challenges the homogenisation of vital values—consists of the representation of Esperanza Cordero's cathartic liberation from race, gender and class oppression through a meta-fictional definition of herself as a writer of literature, of literature conceived as a strategy of survival.

The transcendence of the fictional representation of Chicanas as oppressed human beings is produced through a final acknowledgement of the vital necessity of literature: this fact becomes the most important narrative element and summarizes the contents of the second revolution in *The House on Mango Street*. Cañero has defined this process of expansion as an "egocentric transcendence" and has pointed out that "more than leading to victory, Esperanza Cordero's transcendence leads to a cultural defeat" (1999:102, 107). There are, in fact, some occasions in which Esperanza does not speak as a Chicana, but features herself, for example, as an inalienable little girl riding her bicycle away from Chicano borders "fast and faster. Past [her] house, sad and red and crumbly in places, past Mr. Benny's grocery on the corner, and down the avenue which is dangerous. [. . .] Laughing the crooked ride back" (16). However, the mind style of the vignettes is indelibly marked by the emotional involvement of the author in Esperanza's first revolution: according to Saldívar–Hull, Sandra Cisneros "as the sole Chicana in her graduate program at the University of Iowa Writer's Workshop [. . .] was alien because of her race and ethnicity, alien as a working class woman, alien, that is, as a product of her specific story" (2000:83). The recreation of the first revolution furnishes, from my personal point of view, the most lyrical scenes in the narrative: the feminist voice is heard in Esperanza's revolt against women "looking out of the window their whole lives" and the denunciation of gender oppression is enacted through the dramatic sensuality of Rafaela's attachment to the ritual of "drinking

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[3] According to Alberca, auto-fiction is a genre that "está capacitad[o] para llevar a la práctica una manera de contar la propia vida que integre lo realmente sucedido con lo onírico, lo fantasmático, futurible o imposible." One of its most important characteristics would be "la construcción del yo [. . .] y la importancia de las estrategias discursivas del relato en la constitución y reconstitución de la propia vida" (1999:73-4), which makes it a specially suitable genre for the literary recreation of the second revolution.

and drinking" coconut and papaya juice on Tuesdays because that day "her husband comes back home late because that's the night he plays dominoes" and "he is afraid Rafaela will run away since she is too beautiful to look at" (79). In her refusal to succumb to acculturation, summarised in her rejection of English, *Mamacita* recreates the fight against racial oppression. Esperanza herself, who complains about the fact that "people who live on the hills sleep so close to the stars [that] they forget those of us who live too much on earth" (86), emerges as the voice who denounces class prejudices. Therefore, I cannot agree with Cañero's consideration of *The House on Mango Street* as an example of "egocentric transcendence", since Esperanza's first revolution is of tremendous importance. *The House on Mango Street* is, above all, a compelling example of conciliation of the two revolutions: Cisneros uses her profound knowledge of cultural and vital alienation to highlight the necessity of using literature as a strategy of survival and liberation.[4]

The second revolution is foregrounded because the author presents it from a fictional and meta-fictional perspective simultaneously. From a fictional point of view, the most intense literary recreation of the second revolution comes from the fact that within Esperanza's microcosmos, trapped human beings are released from their bondage through literature. Women "tired of being beautiful", similar in their resistance to those skinny trees in Mango Street which "grow despite the concrete" (42, 75), not only carry out the first revolution, but also the second:

> Minerva is only a little bit older than me but already she has two kids and a husband who left. Her mother raised her kids alone and it looks like her daughters will go that way too. Minerva cries because her luck is unlucky. Every night and every day. And prays. But when the kids are asleep after she's fed them with their pancake dinner, she writes poems on little pieces of paper that she folds over and over and holds in her hands a long time, little pieces of paper that smell like a dime. She lets me read her poems. I let her mine. *(84)*

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[4] *The House on Mango Street* continuously tries to highlight the close relationship between literature and life. The commonest objects, for example, take a predominant place in the narrative scenery: Cisneros continually introduces chanclas, rice sandwiches, cards, coconut and papaya juice or brown gums stuck beneath the seats. This apparently innocent technique of defamiliarisation, produced by the abandonment of habitual narrative close–ups, is a pretext for establishing a poetry of attachment between art and reality which may encourage the readers to consider literature as an activity "contaminated" with real existence and capable of absorbing all vital mediocrities, complexities and problems. When in 1983 Óscar Somoza wrote about the latest developments in Chicano narrative, he included an appendix entitled "notas bio–bibliográficas sobre los autores" (1983:16-24), acknowledging— whether conscious or unconsciously—life and literature as inseparable.

In a cultural context in which men symbolize power, Edna's Ruthie appears as a woman rejected by her husband: however, when she remembers that "[she] used to write children's books once" (69), Cisneros turns her into a life–giving spirit that, in spite of existing in a suffocating environment, "sees lovely things everywhere" (68). Ruthie is dressed "with red lipstick and blue babushka, one blue sock and one green because she forgot" and is defined as "the only grown-up we know who likes to play" (67). Therefore, Esperanza likes showing Ruthie the books she takes out of the library: "I like showing Ruthie the books I take out of the library. Books are wonderful, Ruthie says, and then she runs her hand over them as if she could read them in braille. They are wonderful, wonderful [. . .]" (69). Aunt Lupe, a former swimmer now "sick from the disease that would not go", listens to every poem that Esperanza reads and tells her to keep writing because "it will keep [her] free". When Lupe dies, it is not only the glamorous woman with Joan Crawford dresses and swimmer's legs but "my aunt who listened to my poems" the one who is dying (58, 61). The figure of Cathy "Queen of Cats" could even be interpreted as the symbol of a "more open" literary canon because in her house "[she] has cats and cats and cats. Baby cats, big cats, skinny cats, sick cats. Cats asleep like little donuts. Cats on top of the refrigerator. Cats taking a walk on the dinner table. Her house is like a cat heaven" (12).

From a meta-fictional perspective, Esperanza recreates Rivera's universal conception of Chicano literature as a ritual from which to derive and maintain a sense of humanity. She acknowledges the importance of her contributions to the first revolution when, in spite of abandoning Mango Street, she promises herself "to come back for the ones [she] left behind. For the ones who cannot out" (110). However, the teleology of her novel goes beyond the emotional fight against the alienating intersection of class, race and gender oppression and is summarised in Esperanza's vital attachment to literature: she proudly asserts that her life runs parallel to literature, that living is enacted through writing, that "[she] makes a story for [her] life, for each step [her] brown shoe takes" (108). By building "a house of her own" through literature, Esperanza asserts her individual identity. This humanistic activity comes to replace her utilitarian job at the "Pan Photo Finishers" on North Broadway. In this "aseptic" job she had to wear white gloves and "[she] was supposed to match negatives with their prints, just look at

the picture and look for the same one on the negative strip, put it in the envelope and do the next one. That's all. [She] didn't know where these envelopes were coming from or where they were going. [She] just did what [she] was told" (54). Cisneros fights against the "ghettoization" of Chicano literature but, as Manzanas Calvo has pointed out, her main objective is more wide-reaching: "against assimilation to the glamour of the American Dream and its implied negation of everything that is not Anglo, Esperanza defends the complexity of a hybrid identity, culture and space that elude essentialism and is always in process" (2000:24).

Emerging like some miraculous vision from a restrictive environment, the literary constructions of these *mujeres en lucha–mujeres de fuerza* who "electrified the audience with their performance" at conferences (Saldívar-Hull, 2000:81), can be considered as effective examples of resistance against cultural marginalization and, above all, against the suppression of the importance of literary discourse in an age decisively marked by the hegemony of technology. Out of their "combative" quality, I have tried to highlight the special intensity with which the ideological processes contained within the narratives of Chicanas contribute to revitalising the social image of literature. Chicana narratives are not passive constructions: we can transcend their fictional quality and use their cosmovisions as theoretical bases which in turn could contribute to the foundation of a new literary practice no longer concerned with a scholastic analysis of literary texts but with the idea of promoting a vision of literature as an essential activity for every human being.

Although readers are more likely to feel attracted to the analysis of the first revolution in Chicana fiction, that is, to the analysis of how Chicanas are creating "an instructive alternative to the exclusively phallocentric subject of contemporary Chicano narrative" (Saldívar, 1990:175), I think that looking for textual evidence of the second revolution in these creations may foreground and expand the special significance of Chicana fiction. This process does not entail a rejection of the importance of the first revolution: expressions such as "conciliation" or "positive transcendence" have been mentioned constantly in this discussion. The literary strategies of deconstruction by which Chicanas fight against alienation and construct their identities through literature may show the readers the possibility of extracting something truly

meaningful from literary texts: as a consequence, they will consider literature more "theirs", which should be the ultimate aim of every critical theory concerned with the revitalisation of the role of literature in an increasingly dehumanised cultural scene.

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WHAT DID S.T. COLERIDGE REALLY READ OF RALPH CUDWORTH'S *THE TRUE INTELLECTUAL SYSTEM OF THE UNIVERSE*? A PHILOLOGICAL STUDY

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Abstract

It has been said that Ralph Cudworth's The True Intellectual System of the Universe *(1678) constitutes one of the pillars on which Coleridge founded his own system, or at least exercised a durable influence on his thinking and moulded his attitude towards the understanding of the German thinkers.*

In our opinion, this accepted hypothesis must be refined since there is some documentary evidence, which we analyse in this paper, which reveals that Coleridge did read Cudworth's book but only partially. Consequently, any discussion of the influence exerted by R. Cudworth on Coleridge should be understood with reference to this philological evidence.

1. Introduction: Coleridge's indebtedness

Coleridge was a tireless reader from his very early youth. His thought was moulded by a great number of different influences that have been the main concern and despair of many Coleridgean scholars. Works on Coleridge's influences are abundant, especially those analysing his borrowings and plagiarisms from German thinkers, mainly from Schelling and Kant. This has been the case because it has usually been claimed that they were the source and bases of Coleridge's mature thought. However, little attention has been paid to his previous readings, which are many.

It is a general feature of Coleridge's work that he did not discard, but usually adapted and absorbed the ideas he got to know, whatever the philosophic trend they came from. When approaching a new work, his mind was always biased by his previous readings. He considered this to be a virtue since in one of his notebooks he entered: "Unbiased mind – an absurdity" (*CN*,I,59).

Thus, we defend that when Coleridge started studying the works of Kant and other German thinkers, he did so through the matrix provided by his previous readings, most especially the works of some of the Cambridge Platonists of the seventeenth century. A few scholars, such as Howard (1978) and Schrickx (1966), have made similar claims.

Nevertheless, these are not well documented studies. Howard, for instance, includes as a possible influence upon Coleridge all the members of the Cambridge School as well as their respective works, without having enough evidence to prove whether Coleridge had read them or not. This generalisation may lead to inaccuracies and misinterpretations.

It is at this point that the necessity arises for a philological study from which one may derive which of these philosopher's works Coleridge had actually read and when he had done so. Thus, this is not primarily an interpretative study on influence but a philological study on "reading".

Coleridge's edited notebooks, marginalia, shorter works and letters are a sure source of information. Many studies on Coleridge, some considered masterpieces on Coleridge scholarship, were written before the publication, in the last decades, of Coleridge's notebooks, collected letters and shorter works and fragments. Subsequently, one must revise what is generally accepted about Coleridge's thinking. One should reconsider Coleridge's indebtedness for it may be somewhat different from what scholars have usually accepted.

In this paper we will mainly focus on Coleridge's reading of Ralph Cudworth's *The True Intellectual System of the Universe* (1678), considered the masterpiece of the Cambridge Platonic school. The analysis of Coleridge's notebooks, letters, lectures and poems will allow us to have a clearer view of the extent of Cudworth's influence on the Romantic writer.

2. Bristol 1795-1796. Ideological Background

Throughout his life, Coleridge's attraction moved from materialism to idealism, but his main purpose was always to attempt a reconciliation between both, that is, to create a "philosophy of reconciliation" (*CN*,II,2541). It is our contention that to this end the Cambridge Platonists were of great importance to him. They helped him to find a possible balance between pure materialism and idealism.

There are two moments in Coleridge's career where he rejected pure materialist positions more energetically, despite having previously accepted them. Curiously enough, these two moments coincided with his reading of the works of the main leaders of the Cambridge Platonist school in 1795 and 1801.

In the years 1795-6 Coleridge became acquainted with the thinking of Ralph Cudworth, and in the year 1801 he studied the complete works of Henry More, another representative figure of this Platonic school, over a time span of a year and a half. Here we will focus on the first one, on his reading of Cudworth's work.

In 1795 Coleridge went back to Bristol in order to continue with the pantisocratic project, planned together with his friend Southey, and to reluctantly marry Southey's sister in law, Sara Fricker, to whom he was engaged.

At that time he was related to Godwin, Thelwall and Holcroft, who were radical in political matters, and who affirmed to be atheist. Nevertheless, Coleridge could not admit to being considered an atheist. And, on Tuesday 19 May, Coleridge began his "Six Lectures on Revealed Religion" at the Assembly Coffeehouse on Bristol Quay, sponsored by Joseph Cottle, John Prior Estlin and the wealthy Morgan family. The tone of these lectures is one of a vigorous defence and counterattack against atheism.

It seems that he looked for help in Cudworth for his first "Lecture on Revealed Religion". His attraction to the Platonist tradition of thought led him to his discovery of the Cambridge Platonists[1]. The main

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[1] Charles Lamb, in «Christ's Hospital Five-and-Thirty Years Ago» (quoted in Holmes 1999:32), recalls Coleridge's early study of some of the Neoplatonic philosophers when both he and Coleridge attended Christ's Hospital school from 1782 to 1791. Besides, in Biographia Literaria, Coleridge him-

components of this group of Anglican philosophers were Benjamin Whichcote (1609-1683), the founder of the school; John Smith (1618-1652); Henry More (1614-1687); Ralph Cudworth (1617-1688) and Nathanael Culverwel (1618?-1650/1). The leading figures of this school were Cudworth, whose main work was *The True Intellectual System of the Universe*, and More, his most significant work being *Enchiridion ethicum*.[2]

This group of philosophers emerged in the mid-seventeenth century in the university that gave them their name. With the aid of the Platonic tradition, they reacted against the materialist philosophy of the time, especially against Hobbes, as well as against Puritan theology. These Cambridge thinkers assumed the necessity of a merely defensive posture with respect to the prevailing forces of the age that had provoked both the restriction of man's reason to an almost passive posture in the world and the negation of the existence of God. In this intellectual isolation they felt that a rational defence of religion was necessary.

Coleridge's main aim was, at that moment, clearly close to the goal the Cambridge Platonists had longed for. Therefore, it is not difficult to understand why he turned to Cudworth in search of help. The complete title of Cudworth's masterpiece is: *The True Intellectual System of the Universe: Wherein all the Reason and Philosophy of Atheism is Confuted, and its Impossibility Demonstrated.*

This work constitutes a refutation of atheism and a defence of the existence of the soul. Against atomistic accounts of nature and Thomas Hobbes' revival of materialism, Cudworth claims that he can prove the existence of a "plastic nature" to account for phenomena.

According to the Bristol Library Registers, Coleridge borrowed Cudworth's work twice from this library.[3] The first time from 15 May to 1 June 1795; the second from 9 November to 13 December 1796.

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self comments on his «early study of Plato and Plotinus, with the commentaries and the THEOLOGIA PLATONICA, of the Illustrious Florentine, of Proclus, and Gemistus Pleth» (*BL*, I, Ix 144). His interest in the Platonic tradition was further strengthened in Cambridge from 1791 onwards.

    [2] In order to get more information about the Cambridge Platonists see Campagnac (1901), Powicke, F. (1926), Patrides (1969), Rogers et al. (1990) and Romerales (1997). Campagnac, Powicke and Patrides provide the reader with long and useful introductions as well as some extracts from the works of the Cambridge philosophers.

    [3] The Bristol Library borrowings of Southey and Coleridge were edited by George Whalley (1949) according to what was documented in the library register.

3. Coleridge's First Reading of Cudworth's Work: 15 May – 1 June 1795

The first time the Romantic poet borrowed *The True Intellectual System*, he kept it for fifteen days. One may imagine that he could not read the whole book this time mainly due to its length. The folio edition of the *True Intellectual System* is approximately 900 pages long and divided into three books, each of which are divided into several chapters, that at the same time fall into many different sections.

Together with this book Coleridge borrowed the following two volumes:

- A double volume (borrowed from 18 May to 11 June) that contained:

  - Balguy, John. *Divine Benevolence Asserted and Vindicated from the Objections of Ancient and Modern Sceptics,* 1781.
  - Sturges, J. *Considerations of the Present State of the Church Establishment* &c., 1779.

- There is also an entry in the library register dated 18 May in the name of Southey but the handwriting belongs to Coleridge:

  - Maclaurin, Colin. *An Account of Sir Isaac Newton's Philosophical Discoveries, &c.*, 1748. Coleridge returned it on 1st of June.

Evidence shows that he borrowed these books to get ideas for his "Lectures on Revealed Religion". Coleridge paraphrased some passages from both Balguy and Maclaurin in his first "Lecture".

The recent publication of "Remarks… on Atheism" in a volume that contains Coleridge's shorter works and fragments allows us to see the parts which he paid attention to during this first borrowing.

"Remarks on Atheism" is a draft of his "First Lecture on Revealed Religion" in which Coleridge noted down, from the 15th to the 19th May, some of the arguments against atheism that Cudworth states in his essay. This draft begins with the following note by Coleridge: "Remarks &c. on Atheism, some original, but most from Cudworth, Bayle, Brucker &c.". However, most of them actually belong to Cudworth's *The True Intellectual System*.

In this document there are up to twelve passages paraphrased from the *True Intellectual System*. These paraphrased passages correspond

to the first book out of the three that constitute Cudworth's enormous work. In order of appearance, the first two of these twelve passages correspond to chapter 1 of *The True Intellectual System*, the following eight correspond to chapter two. These are followed by a passage corresponding to chapter 3 and the last one corresponds to chapter 4. According to this draft, within these chapters read from Cudworth's work, Coleridge had devoted his time to studying only some sections:

- Book 1. Chapter 1: sections 13, 5.
- Book 1. Chapter 2: sections 10, 5, 19, 16, 8, 20, 22.
- Book 1. Chapter 3: section 7.
- Book 1. Chapter 4: section 14.

An analysis of these sections shows that Coleridge paid attention to those parts in which different atheist arguments were first described to be further rejected.

Thus, in chapter one of *The True Intellectual System*, Coleridge focused on sections thirteen and five. Section thirteen is used by Coleridge to support his own ideas on Plato's refutation of atheism in his *Laws*. He uses Cudworth's quotation from Plato. Section five contains Cudworth's account of "Atomical Physiology". The contents of chapter 2 are, in Cudworth's words:

> As to the second chapter (…) here we took the liberty to reveal the arcane mysteries of atheism, and to discover all its pretended grounds of reason, that we could find any where suggested in writings, (…) these being afterwards all baffled and confuted. *(Cudworth 1995:xl)*

This is the chapter on which Coleridge focused the most for his study. Cudworth says of this section: "In this Chapter are contained all the grounds of reason for the atheistic hypothesis" (100). Here Coleridge found different atheist theories to be refuted that he noted down and used for his Lecture. The following are the ideas he took from this chapter:

> a. "The first species of atheists consists of those who affirming that all things are material allow to the atoms of matter nothing but magnitude, figu or substance, figure, situation, and moveability – and make sensation & thought results and accidents of such atoms in a peculiar state of Organization." *Taken from bk1 ch2 sec10.*
>
> b. "1st. They avail themselves of the Incomprehensibility of Deity". Taken from bk1 ch2 sec5: "The grounds of reason alleged for the

atheistical hypothesis are chiefly these that follow. First, That we have no idea of God, and therefore can have no evidence of him … That notion or conception of a Deity that is commonly entertained, is nothing but a bundle of incomprehensibles, unconceivables, and impossibles."

c. "Several bold but slight queries of Atheists, why the world was not made sooner? And what God did before? Why it was made at all, since it was so long unmade? And, how the architect of the world could rear up so huge a fabric?" *Taken from bk 1 ch.2 sec 19.*

d. "That things could not be made by a God, because they are so faulty and ill made." *Taken from bk 1 ch.2 sec 16.*

e. "the atheist's pretence… to suppose an incorporeal mind to be the original of all things is but to make a mere accident and abstract notion to be the first cause of all." *Taken from bk 1 ch.2 sec 8.*

f. "the Atheist's pretence, that it is the great interest of mankind, that there should be no God … to free men form the continual fear of a Deity and punishment after death, imbittering all the pleasures of life." *From bk 1 ch.2 sec 20.*

g. "the Atheist's conclusion… that all things sprung originally from nature and chance, without any Mind or God, that is, proceeded from the necessity of material motions, undirected for ends". *From bk 1 ch.2 sec 22.*

In chapter three, Cudworth describes his idea of "plastic nature" in order to refute some atheistic theories: "in the close of this third chapter, we insist largely upon an artificial, regular, and plastic nature, devoid of express knowledge and understanding, as subordinate to the Deity; chiefly in way of confutation of those Cosmo-plastic and Hylozoic atheisms" (Cudworth, 1995:xli), and demonstrates the existence "of incorporeal substance" (Cudworth, 1995:xlvi).

In chapter three he describes "plastic nature" as follows:

There must be also a general plastic nature in the macrocosm, the whole corporeal universe, that which makes all things thus to conspire every where, and agree together into one harmony (…) by which the heavens and the whole world are thus artificially ordered and disposed" *(Cudworth 1995:260-262)*

From this chapter, Coleridge takes notes from section number seven, where Cudworth offers the following statement: "there can be no such incorporeal Deity, because there is no other substance but body".

In chapter four Cudworth gives the reader some more clues about what he considers the system of the universe to look like. Coleridge only paraphrases part of section fourteen in the draft "Remarks on Atheism". He wishes to reject the following atheist statement: "that nothing can move itself, with an atheistic corollary from thence, that no thinking being could be a first cause, no cogitation arising of itself without a cause."

4. Second Borrowing: 9 November- 13 December 1796

Coleridge may have been thinking about Cudworth's work since he borrowed it again from the Bristol library the following year. This time it is not so clear that he borrowed it for a specific purpose as he had done the first time.

Nevertheless, his *Collected Letters* show that during the winter of 1796 he had embarked on a philosophical correspondence with John Thelwall. In these letters they largely discuss matters of religion, politics, and the nature of poetry. We have already mentioned the fact that Coleridge's "Lectures on Revealed Religion" constituted his attempt to separate himself ideologically from, among others, the atheist Thelwall. Therefore, it is not unreasonable to think that he may again have used Cudworth's *True Intellectual System* for intellectual support.

He borrowed it for a month and four days, and at that same time he also borrowed volumes one and two of Monstrelet's *Chroniques de France, d'Anglaterre, de Bourgogne, et autres pays circovoisins, commençant 1400 et finissant 1467*. 3 volumes. Paris 1518. Again, one may presume that he may not have had enough time to read Cudworth's huge book in depth.

We also know that he was prevented from reading during the first weeks of November as he was struck by an excruciating neuralgia on the right-hand side of his face. He suffered enormously and for a week he dosed himself on a great quantity of opium that provoked a profound delirium (Holmes 1999:129).

As a source of information of what he read for sure during this second borrowing we have the notes he introduced in his notebooks as well as some concepts included in his letters and poems, which shed light on his particular interests.

The passages he entered in his notebooks during this second borrowing belong to different sections to the ones he used for his first

"Lecture on Religion". Their contents show his attraction for those parts of the *True Intellectual System* where Cudworth defends an immaterial existence. Some of these notes are quotations from Plato, Aristotle and Plotinus that Cudworth uses to support and illustrate some points of his discussion.

Notes number 200, 201, 203, 204, 208, 246 and 247 in the first volume of the *Collected Notebooks* are quotations taken from Cudworth's work. According to these notes, Coleridge devoted most of his time to the first chapter, as all the notes in his notebook belong to chapter number one.

In note number 200 Coleridge introduces an excerpt that Cudworth takes from Plato to defend the doctrine of the pre-existence of our soul in section 31.

Note number 201 says: "Matter is incorporeal". These are Plotino's words quoted by Cudworth in section 40, where he tries to demonstrate the possibility of an incorporeal substance.

Notes number 203 and 204, include references to some parts of Aristotle's *Metaphysics* and Plato's *Republica* that Cudworth includes in the first chapter.

Number 208 is a quotation in Greek from Aristotle's *Metaphysics* on the existence of an intellectual first cause.

Finally, notes 246 and 247 are quotations in Greek. They belong to Plato on Homer's *Iliad*.

According to this philological analysis, we could say that one can only be sure that Coleridge only reread chapter one of the first volume of *The True Intellectual System*. Nevertheless, in some of his letters to Thelwall and in some of his poems written at that time, we can see how he introduces the phrases "plastic nature" or "intellectual nature" so frequently mentioned by Cudworth in chapter three of this first volume. Examples of this are the excerpt of the following letter cited and some relevant lines from one of his most famous poems "The Eolian Harp".

In a letter written to Thelwall on 31st December 1796, just fifteen days after having returned the *Intellectual System* to the Bristol library, Coleridge claims:

> Dr Beddoes, & Dr Darwin think that Life is utterly inexplicable, writing as Materialists – You, I understand, have adopted the idea

that it is the result of organized matter acted on by external Stimuli.
– As likely as any other system; but you assume the thing to be
proved- the 'capability of being stimulated into sensation' as a
property of organized matter- now 'the Capab.' &c is my definition
of animal Life – Monro believes in a **plastic immaterial Nature** –
all-pervading-

And what if all of animated Nature
Be but organic harps diversely fram'd
That tremble into thought as o'er them sweeps
Plastic & vast &c –
(by the bye – that is my favorite of my poems- do you like it?)…
                            (Coleridge 1978:50-51. My own emphasis*)*

These lines belong to the first version in print of "The Eolian Harp":

Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of all? (ll. 36-40. My own emphasis)

In the rest of his conversation poems we can find some examples of
Coleridge's use of Cudworth's concept of an all-pervading plastic nature
that gives life and shape to all phenomena in the universe. This concept,
though it appears sporadically throughout chapters one and two of *The
True Intellectual System* as an argument against atheism, it is specifically
described in section thirty-seven of chapter three entitled "A Digression
Concerning the Plastic Life of Nature". This fact leads us to think that
Coleridge may have read more of chapter three than it seems.

5. Conclusions

According to the philological evidence here discussed, Coleridge's
knowledge of Cudworth's *The True Intellectual System* was only partial
and limited to Cudworth's arguments against atheism and his concept
of "Plastic Life of Nature". On the whole, the Romantic poet had access
to this book in his hands for only a month and a half, though he could
not read a word of it for approximately ten days in November 1796
because he was seriously ill.

Apart from the fact that he only possessed this enormous volume
for a short time, he devoted most of it to reading mainly the first and the
second chapter of the first book, which were very useful for his projected
lectures on religion. He also paid attention to some parts of chapters
three and four, especially to Cudworth's description of the "plastic life of

nature", a concept that Coleridge will widely introduce in his "Conversation Poems".

This information makes us question the real extent of Coleridge direct knowledge of this Cambridge Platonist. Coleridge's indebtedness to Cudworth's *The True Intellectual System* seems to be restricted to only a few parts of it. As a consequence, a serious revision of the traditional claims about Cudworth's influence on Coleridge must be undertaken.

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'MY BRAIN I'LL PROVE THE FEMALE OF MY SOUL': KING = QUEEN IN *RICHARD II*

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> Doubly divorc'd! Bad men, you violate
> A two-fold marriage—'twixt my crown and me,
> And then betwixt me and my married wife.
> (*Richard II,* V, i, 71-3)[1]

Shakespeare's *Richard II*, like the body of the king itself, projects images of duality and doubleness and these have spilled over, it would seem, into critical discussions of the play's protagonist. Indeed, scholarly opinion concerning Richard II is surprisingly polarised and difficult to reconcile. On the one hand, what might be termed the Hostile School of thought regard the character as a study in "royal imbecillity" (1774:5), "morally offensive" (1998:273) and "mean and profligate" (1998:290). Harold Bloom's summary of him is also largely negative, for he sees Shakespeare's king as "not pious but a kind of Christ-parody" (1988:4) and confidently claims that

> There is a general agreement that Shakespeare represents Richard II as a kind of spoiled adolescent (in our terms, not Shakespeare's, since adolescence is a later invention sometimes ascribed to Rousseau). I suspect it might be better to term Shakespeare's Richard II an almost perfect solipsist, He is certainly, as everyone sees, an astonishing poet and a very bad king. *(1988:1)*

Such declarations are of course challenged by more positive readings of the character, readings which are so at variance with those of the

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[1] Peter Ure, ed. *King Richard II*. The Arden Shakespeare (London: Routledge, 1956; 1991). All future references to the play are taken from this edition.

Hostile School that Richard II would seem to be his own Other. The critic and essayist Sir Water Raleigh, for example, writes of Richard's "moving and subtle poetry" (1998:434) and Walter Pater's famous analysis of the character in *Appreciations: With and Essay on Style* (1889) is also largely favourable. Pater concentrates on the play's lyricism and makes the idea of Richard as the poet-king his own:

> One gracious prerogative, certainly, Shakespeare's English kings possess: they are a very eloquent company, and Richard is the most sweet-tongued of them all…What a garden of words! With him, blank verse, infinitel y grace- ful, deliberate, musical in inflexion, becomes indeed a true "verse royal," that rhyming lapse, which to the Shakespearian ear, at least in youth, came as the last touch of refinement on it, being here doubly appropriate. His eloquence blends with that fatal beauty, of which he was so frankly aware, so amiable to his friends, to his wife, of the effects of which on the people his enemies were so much afraid, on which Shakespeare himself dwells so attentively as the "royal blood" comes and goes in the face with his rapid changes of temper. *(1931:202)*

Sooner or later, however, many critics and supporters alike of Richard II tackle the issue of his alleged effeminate/feminine behaviour. Henry Nelson Coleridge's revised version of 1836 of his uncle S.T. Coleridge's Shakespearian criticism, for example, makes much of this: "It is clear that Shakespeare never meant to represent Richard as a vulgar debauchee, but a man with a wantonness of spirit in external show, a feminine *friendism*, an intensity of woman-like love of those immediately about him, and a mistaking of the delight of being loved by him for a love of him" (1998:132). Another nineteenth-century exploration of this subject comes, perhaps not surprisingly, from Oscar Wilde. Wilde, forever ahead of his time, offers in his essay "Shakespeare and Stage Costume" (1885) what amounts to a New Historicist reading of the king's effeminacy and views it specifically in relation to aesthetics and historical attitudes towards dress:

> …Costume is a growth, an evolution, and a most important, perhaps the most important, sign of the manners, customs, and mode of life of each century. The Puritan dislike of colour, adornment, and grace in apparel was part of the great revolt of the middle classes against Beauty in the seventeenth century. An historian who disregarded it would give us a most inaccurate picture of the time, and a dramatist who did not avail himself of it would miss a most vital element in

> producing a realistic effect. The ef-feminacy of dress that
> characterised the reign of Richard the Second was a constant theme
> of contemporary authors. Shakespeare, writing two hundred years
> after, makes the King's fondness for gay apparel and foreign fashions
> a point in the play, from John of Gaunt's reproaches down to Richard's
> own speech in the third act on his deposition from the throne…
> *(1998:279-80)*

Like those of Coleridge and Wilde in the nineteenth century, two twentieth-century discussions of Richard's "woman-like" behaviour stand out; those of Harry Berger, Jr. and Graham Holderness. Both Berger and Holderness, interestingly enough, focus on the king's linguistic strategies and gender them as largely feminine. Berger, for example, argues that much of "the tonal and figural mode" of certain of Richard's speeches emphasise a "feminine vulnerability, softness, and weakness" (1989:80)[2]. Holderness, in turn, comments on the speech-acts which Richard employs in his dealings with Bolingbroke and Mowbray and concludes that Richard responds to his cousins' "military manliness" with an "apparent reliance on debate as a means of conflict resolution" which "places, from the knightly point-of-view, a question mark over his own masculinity" (2000:177). More compelling still, at least from the perspective of this paper, is the connection that Holderness establishes, albeit fleetingly, when he speaks of Richard's "affinity with that feminine dimension of language and metaphor inhabited by his queen" (2000:192). The stage would seem to be perfectly set here for a fruitful discussion of the symbiotic relationship between Queen Isabel and her husband in Shakespeare's drama. Instead, Holderness pre-empts his own argument by commenting that Isabel is "a woman who has no formal role to play in the play's central events…" (2000:191). Nothing, however, could be further from the truth as I hope to illustrate here.

It has long been noted that the character of Isabel in *Richard II* bears very little resemblance to the real, historical queen. The truth of the situation is that in March of 1396, two years after the death of his beloved first wife, Anne of Bohemia, King Richard was "married by proxy to the seven-year-old daughter of Charles VI of France" (1959:147). In reality, then, Richard's second wife was a mere child of ten or eleven

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[2] See especially III, ii, 4-26.

when her husband was deposed.[3] Yet, as we shall see, Shakespeare makes much of Isabel's maturity and "womanly behaviour" (1991:xxxii) throughout the course of the play and several critics have attempted to provide reasons for his so doing. Margaret Shewring, for example, rather convincingly argues that the dramatist's characterisation of the queen should be viewed in light of early modern performance practices:

> Above all Shakespeare has, it seems, conflated Richard's two queens—Anne of Bohemia and Isabella of France—into the person of Isabella in the play. Another printed source, the first edition of Samuel Daniel's *The First Fowre Bookes of the Civile Wars Between the Two Houses Of Lancaster and York* (1595 version), may have suggested the basis for such a 'composite' persona for the queen. But Shakespeare develops the idea more fully, presumably with performance in mind…(The emotional maturity suggested by the writing here [in V,I of *Richard II*] may also have been a conscious attempt on Shakespeare's part to add weight to lines to be spoken by a boy player – suggesting adult womanhood rather than emphasising the performer's youth.) *(1996:8)*

Michael Manheim, on the other hand, believes that it is essential to see Shakespeare's Isabel not so much as a character in her own right but as a device, a conduit for the audience's compassion if you will, through which Richard himself is made more sympathetic:

> In *Richard II,* the shift in our sympathies is brought about with the least damage to the king's essential character, an achievement in some measure attributable to Shakespeare's treatment of the queen…[she] acts as a catalyst whereby our sympathies towards Richard change…[and] she does so alive and part of the action until the last scene… [and scene II, ii] simplymakes us consider him [i.e. Richard] from the viewpoint of someone who honestly loves and needs him. Childless, the queen has only Richard, and his absence can breed only sadness, not children. *(1973:58-9)*

It *is* true that Isabel's catalytic function is difficult to ignore. Though she appears initially in II, i she speaks but one line. In the following scene, however, the queen takes centre stage as she enters with Bushy

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[3] Whilst the historical Richard II might not have recognised his second wife as she appears in Shakespeare's play, Bolingbroke would have had even more cause for complaint. Though the future Henry IV was married to Mary Bouhn in 1380 and she bore him seven children before her death in 1394, Shakespeare makes no mention of any of this.

and Bagot, two of the king's favourites. Bushy opens II, ii with a direct address to Isabel, "Madam, your Majesty is too much sad", and with this remark introduces the main theme of the scene – the queen's sadness and sorrow. This is made obvious in her response to Bushy's observation that "You promis'd, when you parted with the king,/To lay aside life-harming heaviness" (Ll. 2-3):

> To please the king I did – to please myself I cannot do it; yet I know
> no cause Why I should welcome such a guest as grief, Save bidding
> farewell to so sweet a guest As my sweet Richard. Yet again methinks
> Some unborn sorrow ripe in Fortune's womb Is coming towards me,
> and my inward soul With nothing trembles; at some thing it grieves,
> More than with parting from my lord the king. *(Ll. 5-13)*

As Manheim suggests, this is a blatant example of Shakespeare using the queen to "shift…our sympathies" towards "sweet Richard". Things are more complicated than that, however, for by focussing on her grief and the reflections of her "inward soul" (an image so important that she conjures it up again in line 32 of this scene) the queen is mirroring her husband. Richard too becomes a creature of sorrow as the play progresses and he, like Isabel in the speech above, is defined by an extreme interiority and self-reflexivity. The idea of Isabel as a mirror may be extended a little more if we consider that she has feigned happiness upon her parting with the king to please him. When he looks at her he therefore does not see the truth, but a flattering and emotionally false (if beguiling) image of reality. The same is of course also true of the glass that Richard calls for in IV, i:

> Give me that glass, and therin will I read. No deeper wrinkles yet?
> Hath sorrow struck So many blows upon this face of mine, And made
> no deeper wounds? O flatt'ring glass, Like to my followers in
> prosperity, Thou dost beguile me. *(Ll. 276-281)*

Throwing her hat into the critical ring, Juliet Dusinberre has said of Isabel's behaviour that "The first to divine events, women are the last to know them. Richard II's queen feels only an undefined grief… (1975; 1996: 281). I would argue that this again shows her situation mirroring that of her husband, for Richard is also one of the "last to know" the truth of the events that are unfolding around him. He is in complete ignorance, for example, of the fact that Bolingbroke and his supporters "Are making hither with all due expedience,/And shortly mean to touch our northern shore" (II,i, 287-88), nor does he have the slightest idea

that his favourites have "at Bristow lost their heads" (III, ii, 142). Indeed, Richard is extremely (and ironically) wide of the mark in his assessment of what has happened to them:

> Where is the Earl of Wiltshire? Where is Bagot?
> What is become of Bushy? where is Greene?
> That they have let the dangerous enemy
> Measure our confines with such peaceful steps?
> If we prevail, their heads shall pay for it:
> I warrant they have made peace with Bolingbroke.
> *(III, ii, 122-27)*

Leaving to one side Isabel's second major appearance for a moment, the last time that we see the queen in the play is in V, i when she takes her final leave of Richard. Curiously feminising her husband in her allusion to him as "My fair rose" (l. 8), she momentarily adopts an attitude of masculine strength when she berates the king for succumbing to despair:

> What, is my Richard both in shape and mind
> Transform'd and weak'ned? Hath Bolingbroke depos'd
> Thine intellect? hath he been in thy heart?
> The lion dying thrusteth forth his paw
> And wounds the earth, if nothing else, with rage
> To be o'erpow'r'd, and wilt thou, pupil-like,
> Take the correction mildly, kiss the rod,
> And fawn on rage with base humility,
> Which art a lion and the king of beasts?
> *(Ll. 26-34)*

Her emotions are soon, however, brought into alignment with Richard's and she becomes the Queen of Sorrows once more. As the scene advances it is made clear to the audience just how closely the existential realities of husband and wife mirror one another. They are, after all, married and therefore perceived to be one flesh. Once parted from her husband, her "other half", what role is then left for Isabel to play? Richard sorrowfully commissions her as his unofficial court poet, historian, myth-maker and chronicler of his fate:

> Tell thou lamentable tale of me,
> And send the hearers weeping to their beds;
> For why, the senseless brands will sympathize
> The heavy accent of thy moving tongue,
> And in compassion weep the fire out,

> And some will mourn in ashes, some coal-black,
> For the deposing of a rightful king.
> *(Ll. 44-50)*

Thus, in both her first and last appearances in *Richard II* the queen has not only acted as a catalyst of pathos to sway the audience's emotions but has also been, in effect, operating as her husband's mirror image.

But what of Isabel's scene in the Duke of York's garden in III, iv? How is she functioning here? It would seem, first of all, that she continues to reflect her husband's behaviour, but in this instance the behaviour is patently *unsympathetic*. The imperious tone she adopts when speaking to the Gardner after she has overheard him discussing the king's deposition cannot, I would argue, be dismissed with the excuse that "Her fury with him is the offshoot of a helplessness so palpable that men do not trouble to inform her of events which radically affect her life" (1975;1996: 281). Her haughtiness does not appear to be a reaction to her state of "helplessness", however, for Isabel assumes the same disdainful and contrary tone towards her two Ladies at the very beginning of the scene; before, in other words, news of Richard's downfall has been confirmed:

> Queen. What sport shall we devise here in this garden,
>   To drive away the heavy thought of care?
> Lady.   Madam, we'll play at bowls.
> Queen. 'Twill make me think the world is full of rubs
>   And that my fortune rubs against the bias.
> Lady.   Madam, we'll dance.
> Queen. My legs can keep no measure in delight,
>   When my poor heart no measure keeps in grief;
>   Therefore no dancing, girl – some other sport.
>   *(Ll. 1-9)*

The queen's dismissive use of "girl" in line nine above is from the same lexical stable as her references to the Gardner, i.e. "thou little better thing than earth" (l. 78) and "thou wretch" (l. 80). In the world of the play, the king loses the support of his people partly due to his lack of the common touch and Richard observes early on that what he lacks, Bolingbroke appears to have in abundance:

> He is our cousin, cousin, but 'tis doubt,
> When time shall call him home from banishment,
> Whether our kinsman come to see his friends.
> Ourself and Bushy

> Observ'd his courtship to the common people,
> How he did seem to dive into their hearts
> With humble and familiar courtesy;
> What reverence he did throw away on slaves,
> Wooing poor craftsmen with the craft of smiles
> And patient underbearing of his fortune,
> As 'twere to banish their affects with him,
> Off goes his bonnet to an oyster-wench;
> A brace of draymen bid God speed him well,
> And had the tribute of his supple knee,
> With "Thanks, my countrymen, my loving friends"—
> As were our England in reversion his,
> And he our subjects' next degree in hope.
> *(I, iv. 20-36)*

Richard's word choice is significant here; most particularly his use of "slave" (l. 27) to describe the common people. Isabel's haughty language in the garden scene, then, would seem to be a ventriloquising of Richard's own as evidenced in his speech above. So, in III, iv the queen is again mirroring her husband but not, ultimately, in such a way as to get the audience on side.

Beverly E. Warner has argued that

> …The gravest anachronism [in *Richard II*] is that of making Queen Isabel a woman of mature years. She was in reality but eleven years old, and Richard's marriage with her (1396) and the alliance with France so secured, was one of the incidental reasons of popular dissatisfaction which came to a head in his deposition. Isabel is the only female character of any importance in the play, and if her age was advanced a few years, so that her relations with the king should add a touch of pathos to the story, it must be admitted… that the effort was a failure. *(1998: 337)*

It is perhaps true to say that Shakespeare's attempt to use Isabel as a vehicle for generating pathos "was a failure" to some degree. It did not work, as I have tried to demonstrate, in the garden scene but it was largely successful in II, ii and V, i. Issue might also be taken with Warner's remark that "Isabel is the only female character of any importance in the play", for Richard II has another love, allegorised as female, and that is England. Unlike the queen, however, the country does not remain faithful to the king. Isabel recognises this when she says "Here let us rest, if this rebellious earth/Have any resting for her true king's queen" (V, i, 5-6).

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ADDRESSING QUEER/GLBT[1] ISSUES IN THE EFL CLASSROOM WITHIN THE SPANISH EDUCATIONAL CONTEXT

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Abstract

This paper reflects on the issues raised when we aim at addressing queer issues in EFL contexts. It explores the benefits of Queer Theory for educational settings as opposed to the Gay & Lesbian framework for identities; the central role of teachers when implementing these educational practices; how coursebooks deal with queer or GLBT issues and the treatment given to them; and the didactic use of Young Adult Novels for planning FL lessons based on queer otherness. The general objective of the article consists of fighting heterosexism and homophobia through education in English Language and Literature; as well as developing gay-friendly pedagogies to satisfy the questions posed by same-sex orientation otherness and the way it is perceived and answered by people. Besides this, we satisfy the demands of the Spanish Educational Law regarding cross-curricular instruction and education in terms of Foreign Language teaching and learning.

1. Introduction

We can read in *The New Shorter OED that gay is,* besides other meanings, "2. Given to pleasure; freq. euphem., dissolute, immoral. b Leading an immoral life; spec. engaging in prostitution. slang." The

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[1] The acronym 'GLBT' is a politically correct, non-biased term referring to "Gay, Lesbian, Bisexual and Transgendered" people. We are going to use GLBT/ Queer throughout the whole paper to avoid discriminatory or exclusive language.

definition for *lesbian* is not such a biased one: "1. Of a woman: homo-sexual. Also, of, pertaining to, or characterized by female homosexuality." When it comes to the term queer we have: "A. adj. 1 Strange, odd, eccentric; of questionable character, suspicious. 2a Bad, worthless. 3 Out of sorts; giddy, faint. Ill. Freq. in 'feel queer'. 4 Esp. of a man: homosexual. Slang. derog." These meanings reflect how social attitudes shape our conception of GLBT people, which is usually negative.

Fortunately, this situation is changing nowadays thanks to the great role of mass media through the introduction of images, speeches, songs and the culture of GLBT people into every single corner of the world. The growing exposure of GLBT people is an expression of freedom of speech and sexuality reflecting that GLBT people are relevant and that they are fighting for their rights. But this has been reflected neither in the educational system nor in everyday educational practices. Here we have an instance of submerged discrimination because we understand that *omission* is equal to discrimination.

Gay students have a more difficult adolescence than straight students because they feel even more confined by the pressure to conform, and believe that an essential part of them is being dismissed, despised or deleted from school life (Khayatt, 1994). As Uribe (1994:112) points out, gay students "are perhaps the most underserved students in the entire educational system… discrimination often interferes with their personal and academic development." For this reason, fighting homophobia is beneficial for both GLBT and straight people. When it comes to straight students, they could be negatively affected because they may grow with the feeling of hate and narrow-mindedness towards homosexuals. As Grayson (1987) states, homophobia makes heterosexual boys conceive narrow limits of gender or sex roles. This situation may lead them to discriminate girls when it comes to sports or other facets of life for the fear of being considered gay.

2. Objectives

With this paper we aim to achieve the following objectives: 1) To promote intercultural understanding in our ELT students through the presentation of GLBT issues in the classroom; 2) to fight heterosexism in EFL coursebooks; 3) to fight homophobic attitudes and behaviour in

the EFL classroom and in society in general; 4) to foster positive attitudes towards GLBT culture and against GLBT labelling; and, 5) to gain a better understanding of how people's own preconceptions and notions of sexuality and gender have been shaped by their culture.

3. Theoretical framework

First of all, the theoretical underpinnings of gay-friendly educational practices are to be considered. In the last decade, there has been a growing interest from the TESOL field (see Carscadden, Nelson, & Snelbecker, 1995; Kappra, 1998/1999; Nelson, 1991, 1992a, 1992b; Neff, 1992; Summerhawk, 1998) in the introduction of GLBT issues in the practice of foreign languages. Most of the efforts focus on the development of gay-friendly pedagogies, materials and teaching practices in order to create more meaningful environments for those who:

- identify themselves as lesbian, bisexual, or gay;
- interact with gay people at work, at school, at home, or on the street;
- encounter lesbian or gay issues simply by watching television or readin a magazine (Nelson, 1999:372).

Hinson (1996) states that every time we come to approach GLBT issues, we fall into the problem of *hipersexualization*, which is discriminatory in itself. This may be the key problem for which many teachers of the field show a reluctance to introduce GLBT topics in the classroom. We should make clear that the term GLBT does not necessarily refer to sexual intercourse. Heterosexual sexuality reflects quite a different reality in the classroom (Harris, 1990). We find several aspects in coursebooks about heterosexual marriages, births, weddings, or friends: these are all concerced with areas of sexuality and not with sexual intercourse. The same treatment should be given to GLBT issues within the educational context because homosexuality is not a synonym for sodomy, prostitution, or any other biased terms.

Literature reviews offer us two basic ways of addressing GLBT issues in educational contexts. This may be done by following a Gay and Lesbian theoretical framework (pedagogies of inclusion) or the Queer Theory (pedagogies of inquiry) dealing with postructuralist views on sexual identities.

So far, the 'gay and lesbian' theoretical framework is mainly concerned with the introduction of "authentic images of gays and lesbians" (Britzman, 1995:158) in curricular materials. Nelson (1999) questions this approach to classroom practice saying that although it is well intentioned, there are many uncovered gaps. In the form of questions, she underlines several objections:

- How is "a lesbian" to be represented in curricula or materials?
- Which characters or characteristics will be included, which excluded?
- If these representations come only from the target culture, are they sufficiently inclusive?
- Will teachers, teacher educators, and material developers have the knowledge to be able to include sexual minorities?
- Will students consider such inclusions relevant to their own lives and to their needs as language learners?
- After inclusive references are made, what happens next?
- Who decides? (Nelson, 1999:376-377).

Through this approach, one perceives that the inclusion of gay and lesbian issues in the classroom is made in a patchwork fashion. Facts concerning gay and lesbian people are, thus, considered as funny and interesting anecdotes to silence real problems.

Nelson (1999:373) prefers the Queer Theory, opposing the Gay and Lesbian identity framework and draws on poststructuralist theories of identity to form the theoretical framework as the basis for classroom practice:

> Queer theory shifts the focus from gaining civil rights to analysing discursive and cultural practices, from affirming minority sexual identities to problematising all sexual identities.

The first steps in Queer Theory can be traced back to the 90's when Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity was published*. Queer Theory considers gender as being variable and changeable according to things we say and do and not in terms of inborn identity. Thus, there is a strong opposition to labelling and a strong celebration of differences.

Nelson proposes that it is Queer Theory which might settle the bases for classroom practice:

- acknowledging that the domain of sexual identity may be important to a range of people for a range of reasons;
- examining not only subordinate sexual identities but also the dominant one(s);
- looking at divergent ways of producing and "reading" sexual identities in various cultural contexts and discourses;
- identifying prevailing, competing, and changing cultural norms that pertain to sexual identities;
- exploring problematic and positive aspects of this identity domain;
- considering sexual identity in relation to other acts of identity and vice versa. (1999:377).

By means of Queer Theory, educators are provided with a more flexible theoretical framework for addressing GLBT issues in the intercultural contexts of ELT. Moreover, "on a practical level, inquiry may be more doable than inclusion because teachers are expected not to have all the answers but rather to frame questions, facilitate investigators, and explore what is not known" (Nelson, 1999:377).

According to Butler (1990), following queer theories, sexual identities are what people do and not what they are; and discourse is on the basis of 'doing'. Another important fact to be considerd is that the definition of 'straight'- 'gay' varies according to different cultural contexts (Livia & Hall, 1997). The power/dominant relation 'straight/gay' shapes the ways of thinking and living of 'homosexuals' in their cultural contexts.

In a nutshell, by looking at the way identities are constructed, we can demystify the preconceptions around them. Thus, EFL and culture are seen as heterogeneous and changing, and sexual identities are seen from an intercultural perspective widening ethnocentric perspectives. Furthermore, what can be considered more beneficial from an educational point of view is that this serves to "remind learners and teachers that identities are, after all, not truths, facts, or things but theoretical constructs 'that arise at specific times, in specific places, to do specific work'" (Poynton, 1997:17; in Nelson, 1999:379).

Although the postulates of Queer Theory may seem very challenging, we agree with Burke (2000) that there is not yet strong evidence of their benefits and doability in an EFL context. More field

research is to be carried out in that area. My experience suggests that there is the blending of both theories following an 'informed ecclectial fashion'.

> Judith Butler's followers ignore real-life oppression and instead support their optimistic worldview by gazing at gender-blending movies and photography. Discrimination at home and at work, for everyday gay people, are forgotten about in this approach. *(Burke, 2000:2)*

4. The teacher's role

Teachers are encouraged to deal with diversity in the classroom but we suspect that reality is far different from the postulates of Educational Laws. This situation is mainly due to the lack of (in)formation about addressing these issues in the EFL classroom and not a conscious homophobic position. There is the general belief among teachers that talking about sexuality is talking about sexual intercourse. As suggested by Smith (1996), sexuality is a complex term which involves issues of being and identity and not simply sex.

Summerhawk (1998) talks about some strategies which may help teachers to present GLBT issues in classroom development without having to be a shocking shift from normal practices. These are: a) integration of these issues into a continuing discussion on Human Rights; b) the use of literary characters from films or books to inspire discussion; c) the use of elements of film reviews to raise consciousness; d) the use of summaries of newspaper articles; e) the introduction of speakers to address realities of gay life. I myself add another: f) trying to minimise discomfort and provide an atmosphere where these issues can be discussed honestly with respect for our values.

Obviously, it is acknowledged that teachers lack specific training to address these requisites. Universities should train future teachers in education for tolerance and so forth. When it comes to GLBT issues, academic staff need basic information about gender, homosexuality, needs of GLBT students and society, strategies to prevent violence, psychological bases for possible crises, and appropriate strategies to fight homophobia.

5. Coursebooks

There is no doubt that coursebooks are dominated by heterosexism when it comes to the treatment of sexual orientation. It is not understood why GLBT people do not appear in the great array of texts which constitute a coursebook. Just by looking at them, one can appreciate that they include people from other cultures, from other races, issues concerning the changing roles of women in society, topics concerning multiple values of society, but, unfortunately, one cannot find a single image or even the words 'gay' or 'lesbian'. It is of primary importance to rescue gays and lesbians from the closet in the ELT field.

Taking into account that students are sensitive to the images they see portrayed in textbooks and other classroom materials, the subtle inclusion of gay and lesbian characters in examples, handouts or textbooks, will allow gay and lesbian students to feel that their teachers will be supportive and helpful if they wish to discuss issues related to their sexual orientation (Kappra, 1998/1999).

To fulfill this purpose, teachers could reveal in their speeches about GLBT students that teachers recognize their existence and accept their existence as a way to achieve tolerance among students. Summerhawk (1998:1; citing Ward & Van Scoyoc, 1996) states that the omission of GLBT in materials is due to the reluctance of ESL/EFL writers and to the censorship imposed by publishers:

> […] an overwhelming number of teachers (51 yes to 5 no) thought
> that gays should be included in ESL materials. But in response to
> queries to textbook writers about their including gays in their texts,
> less than half said they did. Moreover, four authors reported being
> asked by the publishers to leave gay and lesbians out of the materials.

On the basis of this omission, Burke (2000) points out the existing addiction to grammar by the marketing of English. Grammar always sells and is a secure resource for teachers. But we are forgetting about communication, cognition and affection. As Grady (1997:9) says: "the textbook represents all types of issues and all types of discourse as not requiring much thought or action beyond the decision as to the appropriate grammatical structure - everything is reducible to form."

We should also take into account that in Spain we are obliged by law (previously LOGSE, now LOCE) to educate in values throughout

the curriculum. Teaching values in the EFL classroom is not an easy task, but we need more research in that respect and more practice on the part of teachers. Burke (2000) points out that the cross-curricular focus means that, so long as you make passing reference in the Teachers' book to the temas transversals [cross-curricular instruction], everyone is happy.

6. Activities

Regarding the fact that publishers are not in favour of introducing GLBT topics in coursebooks, it is the teacher's role to design his/her own resources. The best way to do so in my own opinion is to use literature together with other aesthetic uses of language. For that purpose, we suggest some Young Adult Stories for students aged 12 and up:

Marion Dean Bauer edits *Am I Blue? Coming out from the Silence,* an excellent collection of stories featuring gay characters, by prominent and popular young adult writers. Athletic Shorts by Chris Crutcher is a collection of stories about athletic boys facing challenges in their lives, including A Brief *Moment in the Life of Angus Bethune,* about a boy with two sets of gay parents and *In the Time I Get* in which Louie, the main character of Crutcher's Running Loose becomes friendly with a gay man dying of AIDS.

Outspoken by Michael Thomas Ford presents a collection of interviews with gay people from an interesting mix of careers, including Mark Leduc, an Olympic medalist in boxing, Rabbi Lisa Edwards and Dan Butler, one of the stars of the TV show "Frasier." This is all lively and informative reading which encouragingly defies stereotypes.

We find a complex and powerful story in *Face the Dragon* by Joyce Sweeney. It is about Eric's increasingly competitive feelings towards his best friend Paul which threaten their friendship. Paul's confession that he is gay seems to be the nail in the coffin. But when Paul is verbally attacked by a malicious teacher, Eric realizes that his friend needs him and forces himself to face his own fears to help him. This story could be very useful to act as a basis for discussion about discrimination in educational contexts.

Jacqueline Woodson has written an insightful and moving story in *From the Notebooks of Melanin Sun.* In this economically written but

multi-layered novel, a smart, sensitive black teenager must face his own prejudices when his mother reveals that not only is she gay, but that she is also in love with a white woman.

After reading the text and solving doubts about vocabulary and grammar, we could pose a series of questions which may arise in the EFL classroom for discussion from a 'Queer Theory' perspective (Littlejohn, 1992; in Nelson, 1999:378):

- In this country, what do people do or say (or not do or say) if they want to be seen as gay (lesbian) (straight)?
- How is this different in another country? How is it similar?
- Why do people sometimes want to be seen as straight (bisexual) (lesbian)?
- Why do they sometimes not want to?
- Why do people sometimes want to be able to identify others as straight (gay) (bisexual)?
- When is it important to know this about someone?
- When is it not important at all?
- Is it easy to identify someone as gay (straight) (lesbian)?
- Does it make a difference if the person is old or young, a man or a woman, someone you know or someone you only observe?
- What other things can make it easier or more difficult?
- Are there people who think their sexual identity is more (less) important than another part of their identity? Explain.
- In this country (in this city) (on this campus), which sexual identities seem natural or acceptable? Which do not? How can you tell?
- After people move to this country, do they change how they think about sexual identities? If so, how? If not, why not?

We suggest other possible activities to do 'before', 'while' and 'after' reading the different short stories which enable us to address GLTB issues from a constructivist point of view:

- Notions about family: the purpose of a family; what constitutes a family; what we need to make a family; do law and society accept these families? Why? Why not? (Raising consciousness on the variety of human relations).
- A good idea would be to invite a lesbian, a gay, or a bisexual to our class. If they are near the age of our students, there will be

more empathy among them to address the things they all talk about outside the classroom. They can make a presentation and allow time for questions at the end of the talk. It is a good opportunity to confront their prejudices.

- A role-play game: "Different for a day". During a class-period, a group of students will adopt the role of a gay, lesbian, bisexual or transgendered person. The rest of the class will express homophobic and discriminatory attitudes towards them, making them feel inferior and bullied (always within the limits of rationality!). The following day, a debate could be held where these questions may serve as 'discussion activators': How do you feel about being different from everyone else?; How do you feel about having people look at you differently?; How did it feel not being able to do anything about the situation?; How do we exclude members of society?; Do you exclude others?, etc.

7. Conclusion

The *Constitución Española* (1978) states that "todos los españoles son iguales ante la ley y no pueden ser discriminados por razón de raza, sexo, religión, opinión o cualquier otra condición social o personal"[2]. Following this principle, we reach the conclusion that education should pay more attention to those aspects related to otherness and its implications for both personal and social development.

The author of this article wishes to make a call for teachers to begin to talk about 'sexual orientation' in the classroom as a means of fighting intolerant attitudes towards GLBT people existing in society. It is not only the responsibility of the teacher to do so; the main part must be played first by government policies on education and secondly, by powerful and dominant publishers.

Both the Gay & Lesbian framework for identities and the Queer Theory provide us with useful theoretical and practical tools to carry out informed practice within the field of foreign languages education.

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[2] Translation into English: "Spaniards are equal in law, and cannot be discriminated against in terms of race, sex, religion, opinion or any other social or personal condition".

Literature is among the best materials to address queer issues because it is very motivating and it belongs to our students' everyday life. The use of fictional characters becomes very constructive for students because they represent symbolic systems they can perfectly understand.

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INTERTEXTUALITY, (AUTO)BIOGRAPHY AND DETECTIVE NOVEL AS STRUCTURAL ELEMENTS IN PAUL AUSTER'S *CITY OF GLASS*[1]

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Abstract

The historical and literary texts, events and personages that crowd the pages of Auster's City of Glass *serve to reflect on the issues that usually concern the postmodernist writer. The novel is thus intertextual and metafictional, but it is also partly autobiographical. Auster, in his attempt to blur the distinction between life and fiction, invests his characters with autobiographical traits. And he finds the subversion of the traditional detective novel the most suitable vehicle for the expression of his concerns. But what actually distinguishes Auster's fiction is that intertexts and autobiographical elements are not used as mere literary devices, but converted into central constructional principles within the structure of the new text.*

The purpose of this paper is thus to analyze the structural and narratological role of some relevant intertexts, historical events, autobiographical details and traditional elements of detective fiction in Auster's City of Glass, *a novel that falls under the scope of postmodernist metadetection.*

1. Introduction

The concept of historiographic metafiction, a term coined by Linda Hutcheon (1996:5) to refer to «those well known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to

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[1] A preliminary version of this paper was read at the III Congreso Internacional de Filoloxía Inglesa da Universidade da Coruña.

historical events and personages», suits Paul Auster's *The New York Trilogy* perfectly. It is historiographic because events, personages, characters and texts both from history and literature crowd the pages of the three novels which make up the *Trilogy* in a «perennial process of self-intertextualization» (Plett, 1991:19). This process of textual de-codification and re-codification of the past and present modifies the perception of what up to now we have called reality. It is also metafictional because *The New York Trilogy* gradually becomes a work of literary theory, a text about texts and textuality, which not only thematizes other texts status but its own, and makes of intertextuality the centre of this metafictional process. According to Linda Hutcheon (1996:xii), historiographic metafiction:

> …usually deals with issues such as those of narrative form, of intertextuality, of the role of language, of the relation between historical fact and experiential event, and, in general, of the epistemological and ontological consequences of the act of rendering problematic that which once was taken for granted by historiography.

Effectively, in *City of Glass*, the first of the novel of the *Trilogy*, we can find reflections on most of the themes that usually concern the postmodern writer, reflections propitiated by the subversive re-codification of carefully chosen intertexts. The intertextual allusions, quotations and metafictional comments on real historical texts intermingle with comments on spurious historical texts and fictional dissertations in the parodic way typical of postmodernism, and allow Auster to produce «a discourse of realistic fiction which de-codifies reality to re-codify it fictionally» (Vallés Calatrava, 1993:341) (my translation). This maze of intertextual references plays an essential role in the reflection on the nature of language and its relation to space and identity which constitutes the central theme in *City of Glass*.

Evidently historiographic and metafictional, *City of Glass*, like most of Auster's works, also has an autobiographical component. The main character in *City of Glass* is a writer called Daniel Quinn, who hides behind the pseudonym of William Wilson.[2] Quinn writes detective fiction books whose protagonist is Max Work. The biographical information the narrator gives about Quinn matches Auster almost perfectly. Age,

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[2] Evidently, the pseudonym is an intertextual allusion to Poe's William Wilson, a short story about doppelgängers.

occupation and pastimes are virtually identical. Auster establishes an elaborate and complex web and thrusts the reader into a maelstrom of multiple and confused identities from the outset. By doing so, what Paul Auster actually examines is not only the changing identity of the main characters in his novel, but also his own changing identity, bringing into question the boundaries between the self that exists in the world and the author, the narrator, and the character who exist in the book.

To carry out the metafictional reflection on the nature of language and identity, Auster chooses the structure of the classical detective novel, to subvert it and to convert it into a new genre which has been called metamystery, a metaphysical detective story, a postmodernist version of the detective genre and anti-detective novel. In the words of Stephano Tani, the philosophy of the classical detective novel «corresponds to the nineteenth-century rise of the scientific and optimistic attitude toward reality and human control of this reality through the development of technology» (1984:11). Postmodernist writers, on the contrary, «use the detective conventions with the precise intention of expressing the disorder and the existential void they find central to our time in a genre designed to epitomize the contrary» (34). Auster links different aspects of language «to the characters and elements of the conventional detective story» (Holzapfel, 1996:42) but, as the plot advances, the traditional structure of elements of the classic detective novel becomes a meaningless mechanism that only serves him to bring into question «that which once was taken for granted». Auster succeeds in deceiving his readers, who really think they are reading a classic detective story to realize finally that, contrary to what they are accostumed, there is not final solution nor closure. The lack of a final solution breaks the circular structure of traditional detective fiction, and the novel acquires a new and different form where intertexts and autobiography play an essential role.

2. The structural role of intertexts

Logocentrism is the crime Auster investigates (Russell, 1990:71).

This paper does not seek to carry out an exhaustive analysis of the character and role of the numerous intertexts nor of the autobiographical hints that can be traced in *City of Glass*, but to select some of these in

order to offer an outline of the mechanisms that allow Paul Auster to convert them into structural elements of his novel

In *City of Glass*, real historical intertexts and fictional intertexts written by the characters created by Auster merge to enable a metatextual reflection on the true nature of language. The accounts of the first European explorers of America, the *Bible* and Milton's *Paradise Lost* mix with *The New Babel*, a fictional pamphlet attributed to a certain Henry Dark, and also with the fictional doctoral dissertation written by Peter Stillman, the culprit whose «crime» constitutes the core of the investigation carried out in the novel. In his youth Peter Stillman wrote a doctoral dissertation entitled *The Garden and the Tower: Early Visions of the New World*. In the first part of the dissertation, «The Myth of Paradise», Stillman relates the discovery of the New World to utopian thought, America to Paradise, and innocence to the perfectibility of human condition. Out of the readings of the accounts of the early explorers, from Columbus to Raleigh, Stillman concludes that

> From the very beginning the discovery of the New World was the quickening impulse of utopian thought, the spark that gave hope to the perfectibility of human life -from Thomas More's book of 1516 to Gerónimo de Mendieta's prophecy, some years later, that America would become an ideal theocratic state, a veritable City of God *(Auster, 1992:42)*

In the second part, «The Myth of Babel», Stillman relates the human condition to language, heavily grounding his theories on Milton's *Paradise Lost*. According to him in all of Milton's works, and specially in *Paradise Lost*, «each key word has two meanings -one before the fall and one after the fall.» (Auster, 1992:43), reproducing what happened in the Garden of Eden

> Adam's one task in the Garden had been to invent language, to give each creature and thing its name. In that state of innocence, his tongue had gone straight to the quick of the world. His words had not been merely appended to the things he saw, they had revealed their essences, had literally brought them to life. A thing and its name were interchangeable. After the fall, this was no longer true. Names became detached from things; words devolved into a collection of arbitrary signs; language had been severed from God. The story of the Garden, therefore, not only records the fall of man, but the fall of language. *(Auster, 1992:43)*

However, Stillman, maintains that the story of the Garden is not the only account of the fall of language. The episode of the Tower of Babel is but an expanded recapitulation of what happened in the Garden, to make clearer its significance for all mankind. To Stillman, the story of the Tower «is the very last incident of prehistory in the Bible», and «stands as the last image before the true beginning of the world» (Auster, 1992:43). He thus opposes Paradise to World, and relates each of them to a form of language. The perfect correspondence between signifier and signified constitutes the paradise, while the chaotic world we live in is the result of the evolution of language into a collection of arbitrary signs. However, Stillman believes that it is possible to reverse the situation, to recover the language of Paradise, by undoing the fall of language. Stillman founds his theory in *The New Babel*, a pamphlet written by Henry Dark, supposedly Milton's secretary. In *The New Babel*, «written in bold, Miltonic prose», Dark presents the case «for the building of Paradise in America» (Auster, 1992:46), and bestows upon language an inordinate importance in the construction of this new paradise, the theocratic state Mendieta had spoken of. Dark theorizes that

> If the fall of man also entailed the fall of language, was it not logical to assume that it would be possible to undo the fall, to reverse its effects by undoing the fall of language, by striving to recreate the language that was spoken in Eden? If man could learn to speak this original language of innocence, did it not follow that he would thereby recover a state of innocence within himself? *(Auster, 1992:47)*

This idea, re-enounced in personal terms, involves the possibility of undoing one's own history, in other words, the own identity, and consequently one's own biography. Moving from the past of the historical intertexts, out of which Dark and Stillman draw their theories, to the present time of the story Auster is relating, we discover that somehow, Quinn, the protagonist of the novel, assumes this idea, even before reading Stillman's doctoral dissertation. Quinn, «who had once been married, had once been a father» and whose wife and son were now dead, wants to forget his past, to empty himself. When he receives a phone call confusing him with one Paul Auster, the detective of the Auster Agency, he sees the opportunity of undoing his identity. If he changes his name, the word which gives him his identity, and becomes Auster, his past may disappear:

> Auster was no more than a name to him, a husk without content. To be Auster meant being a man with no interior, a man with no thoughts. And if there were no thoughts available to him, his own inner life had been made inaccessible, then there was no place to retreat to. *(Auster, 1992:61)*

Free from the burden of his past, Quinn concentrates on the interpretation of Stillman's wanderings through the city. Quinn, like Dark and Stillman, has a logocentric concept of the world and a prelapsarian concept of language. Like Dark, Quinn tries to establish an inextricable link between space, identity, and language. If he observes Stillman's wanderings through the space of New York, and then writes down in his red notebook what he sees, he will be able to grasp the full significance of his movements. However, after some weeks following Stillman, Quinn «is deeply disillusioned». The close observation, the accurate scrutiny of details do not have the expected result. He had taken for granted that human behaviour can be understood and had forgotten that space, identity and language do not emerge from perfect correspondences, but from confrontation. Space is mapped by the confrontation between *here* and *there*; identity is built up by the confrontation between the *self* and the *other*, and language is but the confrontation between *signified* and *signifier*.

When, after some months following Stillman, the latter disappears, Quinn returns home, to find that someone else is living there. He has acquired a new identity in his confrontation with Stillman, the *other*, and consequently his *here*, his previous identifying space, has changed into *there* and does not serve him any more. Then he goes to Stillman's apartment, an empty white space, and tries to fill it up with words, words he writes in what is left of his red notebook. For several days, Quinn writes about Stillman, but he soon discovers that he has no interest in Stillman nor even in himself. He begins to write «about the stars, the earth, his hopes for mankind. He felt that his words were a part of the world at large» (Auster, 1992:130). Finally he discovers that he is not but a linguistic construct, a character made of words. The last sentence of the red notebook sets an unanswered question: «what will happen when there are no more pages in the red notebook» (Auster, 1992:131). When the last word has been written, Quinn disappears, and the narrator tells us that

> At this point the story grows obscure. The information has run out, and the events that follow this last sentence will never be known. It would be foolish even to hazard a guess. (Auster, 1992:131)

As usual in Auster's fiction, the intertextual references not only establish relationships with other authors' texts. More or less explicitly, many of his novels revert the reader to his previous works. At least in three of the essays collected in *The Art of Hunger* (1997*)*, Auster anticipates concerns and questions which will appear in *City of Glass*. Stillman's and Quinn's fictional endeavours to grasp the true nature of language reproduce a reflection on the vital trajectory of some of the writers to whom Auster devoted the essays included in *The Art of Hunger* (1997). «Dada Bones» analyzes the poetry of Hugo Ball, a participant in early Dadaism. Auster finds in Ball's subversive poems without words, «almost a mystical desire to recover what he felt to be a prelapsarian speech (…) a way of capturing the magical essences of words» (Auster, 1997:58). Ball's ideas seem to coincide with Stillman's. He, like Stillman, believes in a kind of prelapsarian language and thinks that it is possible to recover it after chaos: «a new edifice can be built up on a changed basis of belief» (Auster, 1997:57). In «The Art of Hunger», Auster carries out a reflection on the compulsion which pushes Hamsun's hero in *Hunger*. The relationship between the protagonist of *Hunger* and Quinn is evident. He invests Daniel Quinn with some of the characteristics he highlighted in the protagonist of *Hunger*. Like Hamsun's hero,[3] Quinn tries to decipher reality and only arrives to a «neverland of fragments, a place of wordless things and thingless words» (Auster, 1992:72). However, Quinn, like his predecessor, is unable to control the inner compulsion which dominates him. He needs to write, even knowing that in the process the writer «loses everything -even himself. Reaches the bottom of a Godless hell, and identity disappears» (Auster, 1997:14). In «New York Babel», whose mere title send us directly to *City of Glass*, Auster tells us the story of the American writer Louis Wolfson. Like Stillman, Wolfson, who defines himself as «the schizophrenic student of languages», wanders through the streets of New York drawing the labyrinth of his own obsessions. Like Quinn, Wolfson tries to excruciate each detail, looking

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[3] In «The Art of Hunger», Auster writes referring to Hamsun's hero: «He peers into the darkness hunger has created for him, and what he finds is a void of language. Reality has become a confusion of thingless names and nameless things for him» (TAOH: 15).

for precision and objectivity, only to expose «the true absurdity of his situation» (Auster, 1997:30).

I agree with Pfister (1991:214) that one of the distinctive characteristics of postmodernism is not the increase of the amount of intertextual references but the role they perform in the new text, the fact that the intertexts become «central constructional principles», with the same status as the original pieces which build it up. Effectively, at the *story* level,[4] some of the historical and fictional intertexts which appear in *City of Glass* become events, *kernels*, that open the first alternatives, which set in motion the story we are told.

Stillman could have stopped at the theoretical level of his doctoral dissertation, but he decides to prove his theories empirically, and obviously enough this decision is what makes the action advance, a *kernel*. In order to prove Dark's theories, Stillman encloses his little son of two in a room, with the windows covered up and without any human contact. Isolated from the contamination of a world that has collapsed into chaos, he believes the child should recover the language of innocence, man's true natural language. He keeps the child there for nine years until a fortuitous fire reveals the whole affair. Stillman is brought to trial and sent to prison. When the story of *City of Glass* begins, Stillman is ready to be discharged, and the possibility that he tries to harm his son again is the crime Quinn, the protagonist of the novel, has to «investigate». The mistaken call Quinn receives is evidently a *kernel*, too: Quinn can either clear the confusion or pretend to be the detective Paul Auster. The telephone call event is linked to the previous *kernel* through the principle of causality. Stillman's decision to prove his theories result in a crime, and that is the reason why the still unknown person is calling Quinn. But Quinn's decision to accept the role of a detective has nothing to do in fact with Stillman's crime nor with the current situation of his son. This decision is made by Quinn in an attempt to solve his own personal situation, and is grounded on his belief in the possibility of undoing his identity by changing his name. Therefore, it could be said that Quinn's decision is also linked to the intertexts dealing with the nature of language through a principle of causality.

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[4] The narratological terminology used is that of Rimmon-Kenan's (1993).

It can be plausibly concluded that in *City of Glass* the historical, fictional and personal intertexts related to language do not play the role of mere intertextual allusions or quotations, which can be dropped without affecting the meaning of the hypertext severely. In the new text, they not only become an essential part of the personal experiences of the characters created by Auster, some of them also perform an important role within the narratological structure of the novel.

3. The structural role of autobiography

The self that exists in the world —the self whose name appears on the covers of books— is finally not the same self who writes the book (Auster, 1997:308)

We have already pointed out Auster's tendency to re-enounce in his fiction concerns and opinions already expressed in his essays, interviews and articles. In this regard, the relationship between *The New York Trilogy* and *The Invention of Solitude* proves to be especially intense. In *The Invention of Solitude,* a book placed somewhere between autobiography, fiction and literary theory, we can trace the seeds of the themes and techniques Auster would use in the three novels which make up the *Trilogy*. Auster himself has openly admitted that «the *Trilogy* grows directly out of *The Invention of Solitude*» (Auster, 1997:278). In the *Trilogy* the narrative space is dominated by intertextual references and becomes «an atemporal locus where present, past and even future cohabit» (Suárez Lafuente, 1998:197), a place where fiction cannot be severed from history, where pure fiction is no longer possible since its space has been contaminated by history in the same way that history has been permeated by fiction. In Auster's fiction, this implies not only the abolition of the romantic distinctions between art and life, between fiction and history, but also the abolition of the distinction between the own living and writing of the author: «I wanted to break down for myself the boundary between living and writing as much as I could» (Auster, 1997:277), Auster has said with respect to «The Book of Memory». This expressed wish has led Auster in *City of Glass*, his first purely fictional work to break the limits between autobiography, his personal history, and novel, and consequently between author, narrator and character, supposing in the end «a dismissal of the teleological view of artistic creation» (Szegedy-Maszá, 1987:42).

Quinn's struggle with words in the novel parallels Auster's during the time he was writing *The Invention of Solitude*. In the first part of this work, «Portrait of an Invisible Man», Auster, after the unexpected death of his father, tries to write about him only to realize «how problematic it is to presume to know anything about anyone else» (Auster 1997: 276), even if the piece of writing is filled with specific details. Throughout the first part of the novel, Quinn tries to fill his red notebook with specific details which allow him to understand who Stillman is and the reasons which compel him to wander along the streets of New York only to realize in the end that he does not know anything. In the second part of *The Invention of Solitude*, «The Book of Memory», Auster writes about himself. In this introspective process, Auster discovers that «at the moment when your are most truly alone, when you truly enter a state of solitude, that is the moment when you are not alone anymore, when you start to feel your connection with others». (Auster, 1997:277). Quinn follows a very similar process. It is when he finally moves to the Stillmans' empty apartment, in this absolute solitude that he begins to forget about himself and to feel part of «the world at large».

As Russell suggests, Quinn, also called Auster, is not a linguistic construct built in nothingness but «a mere linguistic construct of the author himself» (1990:13). However, it may be necessary to point out, paraphrasing Owen (in Hutcheon, 1996:59-60), that when the postmodernist writer speaks of himself it is no longer to proclaim his autonomy, his self-sufficiency; it is rather to narrate his own contingency. Auster's references to himself cannot be taken as a sign of authorial coquetry, he rather tries to bridge creative solitude by establishing relationships with his characters, and through them with other writings, foregrounding «intertextuality as a determinant of existence and experience» (Bernstein, 1998:135), and ultimately to pose the question of identity and its relation to language, and artistic creation. As Marc Chènetier points out:

> …the «Paul Austers» that intervene here and there are only brutal manifestations of the arbitrary nature of names (…) turned gangrenous by the uncertainties of identity (…) Autobiographical winks are banalized in order to dissimulate another cluster of worthy similarities, namely, those that have to do with the work itself, its interrogations, the writing activity, the portrait of Paul Auster as creator. *(1996:36)*

Auster's intention of blurring the boundaries between author and character by blurring the distance between Quinn and himself becomes immediately visible to the reader. As we have already mentioned, the protagonist of *City of Glass* is a writer that earns his living writing detective novels under the pseudonym of William Wilson. But this has not always been so. The narrator tells us that

> In the past, Quinn had been more ambitious. As a young man he had published several books of poetry, had written plays, critical essays, and had worked on a number of long translations. But quite abruptly, he had given up all that (…) He had continued to write because it was the only thing he felt he could do. Mystery novels seemed a reasonable solution. *(Auster, 1992:4)*

As he explains in his autobiography *Hand to Mouth* (1997b), before publishing *City of Glass*, his first novel, Auster himself had written five books of poetry, some plays, and a large amount of essays, and was one of the most celebrated translators of French poetry. Urged by financial troubles, Auster, when he was thirty-five, Quinn's exact age in the book, wrote a detective novel entitled *Squeeze Play*, published in 1982 under the pseudonym of Paul Benjamin. In *City of Glass*, the title of the only named book by Quinn, written under the pseudonym of William Wilson, is *Suicide Squeeze*.

The relationship established by means of the biographical coincidences between Auster and Quinn is further complicated when the writer becomes not a detective whatsoever but the detective Paul Auster. For a time Quinn plays the role of Auster, but his transformation continues when the «real» Paul Auster is introduced. Having lost the trace of Stillman, Quinn tries to get help from the «real Auster», and goes to his apartment. There he is confronted with a carbon copy of an author called Paul Auster, who, at first sight, has nothing to do with a detective. The coincidences between the «real Auster» in the novel and the real Auster in the world do not stop at name and profession. Daniel and Siri are actually the names of Auster's son and wife. Moreover, the name of the former coincides with the name of the protagonist, and the description of the latter harmonizes trait by trait with Siri Hustvedt, «the tall, thin blonde, radiant beauty» of Norwegian origin, to whom Auster is actually married.

Auster, the writer in the novel, writes an essay on Cervantes's *Don Quixote*, whose initials Quinn significantly shares. Auster's essay

suggests that *Don Quixote* has several authors, and his speculation about the authorship of *Don Quixote* clearly has its reflection on the model of authorship enacted in *City of Glass*. As we all know, Cervantes, within the text itself, denies being the author of *Don Quixote*, he claims to be only the editor of a manuscript he found at a market in Toledo, written in Arabic by Cid Hamete Benegeli and translated into Spanish by Samson Carrasco. But in the essay he writes, Auster twists this idea. In fact, he maintains, it was Don Quixote himself who orchestrated everything. He wanted to have his life and adventures recorded, so he chose Sancho Panza as the witness who would tell the barber and the priest about them. They would ask Samson[5] Carrasco to translate the story into Arabic. Then Don Quixote, disguised as a Moor, would bring the manuscript to the market in Toledo, knowing that there he would meet Cervantes, and that he would need to hire him to translate the manuscript again into Spanish.

Paralleling the situation in *City of Glass*, Auster eventually seems to be only the editor of the manuscript found at Stillman's apartment after Quinn's disappearance. The apparently omniscient narrator who has been telling the story changes suddenly into a character in the final pages of the novel. He confesses that he has received the manuscript Quinn left in the Stillmans' apartment from Auster. The anonymous narrator has limited himself to «translate» the manuscript as accurately as possible: «I have followed the red notebook as closely as I could (…) and have refrained from any interpretation» (Auster, 1992:132). However, whether the manuscript found has been written by Quinn or not we do not know for sure. We have to trust Auster's word.

Apart from serving Auster as a mirror to carry out his metatextual reflection on identity and authorship, the intertextual reference to Cervantes's *Don Quixote* also plays a significant role at the narratological level of text. According to Rimmon-Kenan (1993:33), «as abstraction from the text, character names often serve as 'labels' for a trait or cluster of traits of non-fictional human beings». Effectively, as we have already seen, in *City of Glass* the name of the character Paul Auster labels a cluster of autobiographical traits evoking the non-fictional human being

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[5] In the original version of Cervantes' work, the bachelor from Salamanca appears as Simon Carrasco (99)

called Paul Auster, and thus becomes a means of characterization. But we cannot lose sight of the fact that the initials of the protagonist's name of *City of Glass*, **D**aniel **Q**uinn, coincide with those of Cervantes's seminal character. Obviously enough, this coincidence is not fortuitous, the initials «label» a cluster of common traits, too. But instead of a label for a trait or cluster of *traits of non-fictional human beings*, Quinn's initials bring to mind a character as fictional as himself: Don Quixote. At this point, we should remember the noticeable autobiographical coincidences between the real Paul Auster and Daniel Quinn. By means of these autobiographical hints shared by Auster and Quinn, Paul Auster, the real human being, is also linked to Don Quixote through Daniel Quinn, two fictional characters. If according to mimetic theories characters are equated with real people, in semiotic theories they dissolve into textuality. Auster, who is evidently closer to semiotic theories, converts the intertextual reference into a «label» for the cluster of traits that equates a fictional character to another fictional character and eventually dissolves into textuality via the autobiographical elements. In this way, the intertextual reference to Cervantes's Don Quixote, the **D** and **Q** initials, becomes not only a device of characterization but also a means of blurring the boundaries between the actual life and writing of the author.

Out of the coincidence of traits that the name bestows upon Quinn, and indirectly upon Auster, we could even predict that, like in the case of Don Quixote, their adventures will end in failure. Alonso Quijano was very fond of chivalric romances, and at a point he decided to become one of the heroes of this type of romances and to engage in extraordinary adventures. Daniel Quinn incited by the phone call, also decides to become himself the detective of the stories he writes. But, like Don Quixote, Quinn knows nothing about the reality of the task in which he is about to engage:

> Like most people, Quinn knew almost nothing about crime, He had never murdered anyone, had never stolen anything, and he did not know anyone who had. He had never been inside a police station, had never met a private detective, had never spoken to a criminal. Whatever he knew about these things, he had learned from books, films and newspapers. *(Auster, 1992:7)*

If with regard to *Don Quixote*, we know that in fact there was no chivalric romance, nor giants, nor armies, nor true ladies, but mills, flocks

of sheep and ordinary maids, we will discover that in *City of Glass* there is no culprit, nor crime, nor solution, at least in the traditional sense.

4. Auster's postmodernist version of the detective genre

Effectively, *City of Glass* is not at all a detective novel in the traditional sense. Yet, Auster succeeds in deceiving the reader for a long time. In the first pages of the novel there is a direct reference to the standard formula of traditional detective fiction. Quinn, through the voice of the narrator, praises the perfection of its circular structure, the capability of the detective to make sense of the events, to discover the clues which will lead him to the final solution. At the end of detective novels goodness and order are always restored. And that is what the reader expects from the novel s/he has begun to read. However, in *City of Glass*, Auster uses certain elements of the traditional detective novel to get to "another place":

> In the same way Cervantes used chivalric romances as the starting point for Don Quixote, or the way that Beckett used the standard vaudeville routine as the framework for Waiting for Godot, I tried to use certain genre conventions to get to another place, another place altogether. *(Auster, 1997:279)*

This «other place» Auster wants to reach is obviously uncertainty. The definite solution that constitutes the core of detective fiction is gone. Faced with the impossibility of resolving the crime he investigates, the detective confronts an inquiry concerning his own uncertain existence.

At the beginning of the novel, Quinn, bewildered by his inner conflicts, deeply envies the rationality which presides the structure of detective novels and the role of the detective. Moved by his wish for order Quinn wishes to identify himself with the detective, and after analyzing the role of the detective and the role of the writer in the mystery novels, he concludes that «the detective and the writer are interchangeable». The mistaken call confusing him with a detective called Paul Auster will allow him to prove his theory to be true.

The inclusion of authorial intrusions is not always obvious, and the reader is forced to become, like Anna Blume,[6] a scavenger because in

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[6] Anna Blume is the protagonist of In the Country of Last Things, another novel by Auster dealing with the problem of language and identity, that was published in 1987, immediately after The New York Trilogy.

City of Glass «the slightest, most trivial thing can bear a connection to the outcome of the story» (Auster, 1992:8). Like «in the good mystery», in Auster's novels «there is nothing wasted, no sentence, no word that is not significant» (Auster, 1992:8). Quinn's identification with the detective had already been advanced. We have been told that by the time the story starts, Quinn has just finished one of these novels where Max Work, the detective protagonist, has solved «an elaborate series of crimes». Quinn is said to be «feeling somewhat exhausted by his efforts». The ambiguity of this «his» which could refer to either Quinn or Work, either the creator or the creation, contributes to blur Quinn's and Work's identities, and consequently also blurs those of Auster, the author, and Quinn, his creation, reinforcing the links established by the common biographical details. But above all, the ambiguity of the word «his» blurs the distance between writer and detective.

For a time, Quinn tries to adopt the role of detective and chooses to follow Dupin's (Poe's detective) methods. Quinn attempts to identify with the culprit's intellect, only to find out that in real life these methods do no work. As Sorapure (1996:73) suggests, instead he realizes «the inadequacy and inaccuracy of the genre's presuppositions», and this inadequacy and inaccuracy may constitute the «other place» Auster wanted to reach by breaking the conventions of the genre whose elements he is using. In Tani's (1984:76) definition, anti-detective stories present a new fictional frame in which:

> reality is so tentacular and full of clues that the detective risks his sanity as he tries to find a solution. In a very Poesque way, the confrontation is no longer between a detective's mind and a murderer, but between the detective and reality, or between the detective's mind and his sense of identity, which is falling apart, between the detective and the «murderer» in his own self.

Effectively, in Auster's detective fiction the process of detection turns into a quest for identity. We agree with Tani (1984) that anti-detective novels call into question the rational notion of a stable self, be it the detective or the author. In *City of Glass*, the unstable self of both detective and author is mirrored in the «triad of selves» into which their identity is split. In fact, in classic detective fiction the perfectibility of the detective, his absolute capability to interpret the reality surrounding him, is but a reflection of the true mastery of the author. In anti-detective novels, on the contrary, the belief in a omniscient authority is erased,

and the perspective becomes that of the detective immersed in the world of the text rather than the author's position beyond or above all (Sorapure, 1996:82). Auster has summarized this idea perfectly in a few words: «the Auster on the cover and the Auster in the story are not the same person. They're the same and yet not the same» (Auster, 1997:309).

5. Conclusion

Throughout this paper the relationship between identity and language that Auster establishes in *City of Glass* has been pointed out. It is thus logical that the elements of the traditional detective novel are not only linked to identity and authorship, as in the case of Cervantes' intertext justifying the presence of Cervantes' work as intertex, but also to language, evoking that of Milton, Dark and Stillman. According to Hühn (1987) two stories are told in the classical detective novel: the story of the crime, whose author is the culprit, and the story of the investigation, whose author is the detective. The culprit leaves clues for the detective who reads, who decodes them, and writes the second story, which provides the final solution. In classical detective novels, «the struggle for meaning is always resolved in favour of the detective who is able to read and to interpret all signs correctly, thus solving the case» (Hühn, 1987:458). In *City of Glass*, the detective —Quinn— loses the struggle for meaning since the clues the culprit leaves are words, and for the detective to decode them it would be necessary to remove the gap between signifier and signified, «a task that is not feasible».

The conventions of the traditional detective novel require the existence of a crime that sets the subsequent investigation in motion. The «crime» Stillman, the culprit, commits is provoked by his belief in logocentrism. Quinn, the detective cannot solve the crime since he is in fact a writer, and the only means he has to apprehend and express what he sees in the course of his investigation is a language which, as we have learnt from Stillman, is not sufficient. Quinn's situation in *City of Glass* reproduces Auster's, as has already been pointed out, when he tries to discover who his father was, and lost in a sea of words he tries to discover the perspective of his own identity. The novel thus can finally be understood as Auster's rejection of logocentrism. Language is actually a fragmented set of symbols that only allows the apprehension of a fragmented reality which prevents not only the circular closure of a no-

vel, but the stability of the author's identity. The story in *City of Glass* continuously frustrates the efforts of its author-character to achieve an author's perspective. The reader cannot locate the real Paul Auster behind the scenes of the novel. And in the end, the reader is not sure about the actual role of the author. Is he the master manipulator of the plot, or is he just a minor character? Indeed, Auster does not give an answer. As he himself has said elsewhere, the most important thing is not to give answers but to pose questions.

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REPRESENTATIONS OF THE ENGLISH-SPEAKING WORLD IN ELT TEXTBOOKS IN SPAIN: THE MOVE TOWARDS THE INTERCULTURAL APPROACH?

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Abstract

Foreign language learning has acquired a new educational facet with the emergence of an intercultural dimension, being conferred an unprecedented importance as a vehicle for opening horizons, encouraging tolerance and international understanding.

One of the ways in which foreign language teaching has benefited from this conception is through the realization that the instruction of a language needs to be conjugated with the contextualization of that language, in other words, language in context or language-and-culture teaching.

This article reveals parts of the results of a study carried out in Spain in which EFL secondary school textbooks were analysed in terms of their cultural load. The issues concerning the English-speaking world which are most commonly incorporated into EFL textbooks are discussed and made extensive to FL textbooks in the western world, both as a way of helping teachers become familiar with their teaching tools and as a way of helping them reflect upon the appropriateness of this content for the promotion of intercultural citizens.

Introduction

In a world in which international and intercultural contact is increasingly frequent, teachers and researchers are becoming aware that if real education is to be achieved, foreign language teaching has to go beyond the limits of purely instrumental instruction, surpassing the

instruction of linguistic and communicative competence towards the development of intercultural competence.

Intercultural competence is defined by Guilherme (2000:297-300) as the "ability to interact effectively with people from cultures that we recognise as different from our own"; "intercultural communication" is equated with "effective interaction" in the sense of "accomplishing a negotiation between people based on both culture-specific and culture-general features, that is on the whole respectful of and favourable to each".

Even though achieving real intercultural competence requires a whole personal shift at the affective level and the mastery of new and complex skills, it is generally assumed that cognition plays an all-important role in the process. As stated by Guilherme, both culture-general and culture-specific features come into play. This is a controversial issue in itself, since numerous researchers are of the opinion that EFL should not concentrate on culture-specific factors due to the status of English as an international language or as a *lingua franca*; English can and is used by and with non-native speakers of English and in "neutral" environments, those where culture-specific elements are irrelevant. What is more, ELT can be carried out in a "neutral" way; for instance, in some Arab countries, where the unique context is the Arab world, no reference is made to English-speaking nations or even to western societies (Byram, Symposium on Intercultural Competence and Education for Citizenship, University of Durham, March 2003).

On the other hand, we assume that irrespective of the speakers or situation, foreign language teaching cannot be undertaken without establishing close links with culture and society. Any community which uses language as a privileged code for communicating, understanding and speaking about reality has in this process moulded it so as to make it a culturally loaded system of signs. As Valdes (1986:1) asserts, artificial languages such as Esperanto are doomed to failure because they are "empty" codes devoid of any meaning, languages in which nobody is able to think or, even worse, feel.

This article is to contemplate culture-specific aspects. We all agree that, apart from English-speaking people, the foreign language learner will probably encounter people from diverse countries and backgrounds. Acknowledging that pupils will need to put into practice their culture-

general knowledge and skills does not exclude the possibility of dealing with "culture-specific" issues. On the contrary, students' knowledge of the world is expanded in different subjects, in their everyday contact with other people and through the mass media. Why shouldn't the EFL teacher conjugate language with culture teaching? If properly done, examining English-speaking countries is an excellent way of presenting otherness, which will undoubtedly help meet some of the most demanding goals of the intercultural approach.

Textbooks as vehicles for culture teaching

It is generally stated that textbooks have become the main learning tool in the foreign language class and, therefore, the most relevant material in which the foreign language and its context are presented. Brosh (1997:311) summarises the instructional role of textbooks and emphasises their importance as a source of cultural information by affirming that "language classroom observation indicates that content and direction of lesson, and in particular cultural content, are strongly influenced by the language textbook available to both teachers and students".

Damen (1987:264) establishes a three-fold classification of textbooks: traditional (the most widely-spread in the past and whose aim was to develop students' linguistic skills,), books focusing on communicative competence and, finally, a group of more recent and innovative books which keep the balance between language and culture.

Since most books have traditionally focused on developing linguistic and communicative skills, their cultural content in terms of intercultural competence leaves a lot to be desired. In this sense, Starkey (1991:214) deplores consumerism and the materialist orientation of most textbooks and he attributes this state of the art to the fact that most of them have been designed for prospective tourists. Sercu (2000) similarly states that one of the cultural topics most frequently addressed in the foreign language textbooks currently used in Belgium are "tourist attractions".

The view of the foreign community that has, hence, been offered has generally been biased and bedazzling (*merry-old-England*, as some put it). As a result, most textbook writers have been more concerned with presenting the typical and stereotyped picture of the foreign country

than with depicting a real image of it. The recurring presence of stereotypes has been pointed out by numerous theoreticians and practitioners as one of the main deficiencies in most foreign language learning material.

Risager (1991:182), however, presents somewhat more positive data. In her analysis of Scandinavian and European EFL textbooks, she stresses that the cultural content of textbooks has recently been widened and improved through the addition of new sociocultural issues and a greater degree of diversity in their treatment, even though there still appears to be a large number of gaps in the presentation of the foreign cultural component.

In sum, either due to a tourist, stereotyped or restricted perspective of the foreign community/ies, EFL textbooks have not, for a long time, managed to reflect social reality: "Judged by criteria of balance and realism, the textbook image is superficial and biased. It does not provide the basis for developing the insight and positive attitudes which the teachers talk about" (Byram, 1990:85).

The study in context

This paper focuses on Bachillerato ELT textbooks. Bachillerato is a non-compulsory level in Spain, a two-year pre-university cycle entered by 17-18 year-old students.

The Curriculum in Spain specifies that foreign languages at this level should promote communicative skills, linguistic reflection and sociocultural aspects. Accordingly, in the Curriculum the sociocultural component has been given a definitive and explicit relevance. This Curriculum states that the sociocultural elements to be studied are those that "appear in a contextualised way in the texts, those that are derived from direct contact between learners and the people that adequately transmit social and cultural referents both on the oral and written register" (*Decreto 208/2002 de 23 de julio por el que se modifica el Decreto 126/1994, de 7 de junio, por el que se establecen las enseñanzas correspondientes al Bachillerato en Andalucía*:16.337). The intercultural approach seems to underlie the Curriculum, since it affirms that foreign language instruction should promote "respectful attitudes toward other cultures and its speakers" and contribute to valuing the "increasing

importance of the use of other languages in order to facilitate international relations" (16.341).

One of the ways of favouring this personal openness is through reflection on culture-specific matters. Among the general sociocultural issues to be considered in Bachillerato, the Curriculum explicitly mentions "relevant historical, geographic, ethnic, etc. facts", "stereotypes and significant values", information concerning "history, geography and civilization of the countries where the foreign language is spoken which help to explain features of its current culture" and "literature" (16.341). More particular sociocultural circumstances of the foreign culture are likewise provided, such as "customs and everyday life", "contrast between students' own and foreign cultural aspects concerning everyday life", "identification of the most significant features of the main regional varieties of the foreign language", "identification of cultural and behavioural differences between groups of speakers in the same linguistic community", and "reflection upon similarities and differences between cultures" (16.341-16.344).

It is assumed that because this educative law has been in force for a few years (even though it was slightly modified in 2002), the spirit of the intercultural approach should be present in the foreign language class by now. This study aimed to find out to what extent intercultural elements–by means of culture-specific areas– had entered the pre-university foreign language class in Spain through one of its most determining factors, namely, textbooks. With this purpose, a large number of publishing houses operating in Spain were contacted and those who market EFL textbooks for Bachillerato were informed of the research that was going to be carried out. The textbooks at the disposal of the public at the time were included in the survey (see Appendix I). For those cases in which a publishing house offered more than one collection, the most recent one was selected. All of the collections examined are still being sold by the publishing houses, even though in some cases a new collection has been added.

In Spain, most textbooks focus on developing students' linguistic and communicative competence, culture being in the background. This is corroborated in recent studies (Sercu et *al.* forthcoming), which reveal that when selecting a textbook, Spanish teachers scarcely give prominence to the cultural content, making first and foremost use of

other criteria. Indeed, out of eleven criteria listed, Spanish EFL teachers only placed "cultural' information" in seventh place, preferring aspects such as the book's motivational value, its level and the age of the prospective public or the additional material accompanying it. What is more, previous studies carried out in Spain at pre-university level (Martínez García, 1996) suggest that textbooks are heavily loaded with stereotyped views.

This paper provides an account of some of the most revealing aspects concerning the cultural content in EFL textbooks as part of a larger study on the treatment of sociocultural issues in textbooks (author, year) from a four-fold perspective: cultural goals, cultural content, methodology and assessment of the cultural dimension. Complementary studies carried out in Spain (Sercu *et al.*, forthcoming) look into the other dimensions: that of the teachers and/or students. The main aim here consists of discovering the type of cultural material dealt with in EFL textbooks in Spain, that is to say, the representation of the foreign community/ies and the way in which this representation favours the promotion of intercultural competence. The data presented is valuable for ELT practitioners because, far from being only applicable to the Spanish context, they can, on the whole, be valid in most western countries due to the fact that the vast majority of the textbooks marketed in Spain are produced by international publishing houses (such as Oxford University Press) and are sold (sometimes with slight modifications) elsewhere.

The cultural content in EFL textbooks: defining features of the English-speaking world

Sociological topics of the English-speaking world most commonly incorporated into this type of instructional material are shown below in decreasing order of importance, the first three being by far more frequent than the remaining ones:

1. The professional sphere: work
2. The personal domain: family and/or friendship
3. Travelling; places in the world
4. Intercultural comparison and contrast
5. Music

6. The English language; its history and/or world-wide status
7. Mass media; cinema and publicity

Work, the professional sphere in its different dimensions, seems to become one of the matters most constantly discussed in EFL textbooks. From a purely instrumental or utilitarian perspective, this issue is included in certain manuals to endow students with the linguistic forms and functions they may need in order to find a job in an English-speaking community. Another way of presenting the topic is through analysing different occupations and the people who carry them out, which may give way to its consideration in a much more sociological sense. Indeed, defining elements of English-speaking countries like the United Kingdom or the United States, such as underage employment (mostly teenage employment) and the social controversies this causes, occupy a relevant position. A similarly noteworthy aspect is the link established in some books between the labour market and gender through the cases of some youngsters who have a job normally attributed to the other sex. As a consequence, the most remarkable contribution of these textbooks in this respect has to do with the markedly sociological hue underlying the treatment of the professional realm.

Family and friendship, two issues that sometimes appear together, similarly occupy a position in the foreground of these sociocultural matters, although both are confined to the same two countries: the United States and the United Kingdom. Friendship, a much more sporadic issue, is tackled in terms of its culture-bound meaning and its relevance for youngsters. The family unit, on the other hand, can be contemplated in the form of an anecdotal account through the description of one family member on the part of the other, or, more interestingly, from a global and sociological perspective. Different manuals present family matters in connection with the culturally determined factors that are likely to cause conflicts between teenagers and their parents or the type and degree of family cohesion. Social trends that determine the current state of affairs in many (British) families, where young people stay at their parents' home until they are well into their thirties, contribute to the sociocultural shade the topic is given.

Extensively dealt with in a large number of manuals, travelling and the reference to diverse places in the world reflect an extremely alluring and positive image of the community in question, obviously with the

idea of the potential tourist in mind. On many occasions this content is used as a background for the practice of lexico-grammatical structures and the functional elements that are required to be a successful English-speaking tourist. Nevertheless, tourism is given a more personal and somewhat original touch with circumstances such as eventful trips, travel as a source of culture shock or as a source of historical and geographical learning. A particularly outstanding viewpoint is introduced by travellers who have, in the long run, settled in a foreign community and who describe it after a period of enriching first-hand experience; the tactful and informed character of these texts makes them an excellent tool for intercultural comparison and contrast. It is with this emerging outlook that the deepest and most fruitful elements of the experience of travelling emerge as a way of bridging differences between cultures.

More infrequently than the three previous issues, intercultural comparisons and contrasts are a means of presenting the foreign culture from the viewpoint of non-native people, which adds a new dimension to the prevailing native standpoint of these textbooks. Britain is, for instance, presented by people from all over the world who compare their culture with the British one and who present the latter in the light of shocking or difficult-to-understand issues. One of the most frequent and interesting approaches, if the public to whom the textbooks is addressed is brought to the foreground, turns out to be Spanish perspectives on the English-speaking world. What is considered to be especially outstanding is the presentation of two English-speaking communities (the United Kingdom and the United States) by using cross-cultural images and opinions people of one hold of the other respectively, which helps reveal their heterogeneity.

The treatment of music, modern music with only one exception, certainly appears to be limited, since more than fifty per cent of the texts are reduced to the Beatles, evidently conceived as the landmark of the British musical scene. Habitually, the topic is presented through the description of a certain band on the basis of the biography of one of its components, although more culturally significant and less anecdotal issues do sometimes appear. An interesting tendency is discovered in the bond established between music and its particular sociohistorical context, such as the analysis of the Beatles' social influence in the framework of the sixties in the United Kingdom or the causes that, in contrast with the past, have made pop music lose its impact. This seems

to suggest that music as a cultural issue begins to be deprived of its frivolous and eccentric nuance in the interest of a clear sociocultural perspective.

The history and/or world-wide status of English, though more sporadically, is also analysed in depth. Indeed, the justification of the inclusion of the Foreign Language in the Bachillerato Curriculum hinges on criteria such as the advantages derived from mastering this world-wide language. This idea is to be seen in the treatment of the matter in diverse books, where there is a clear focus on the status of English as an international language of communication. One of the ways of referring to this issue is through linguistic considerations such as, for instance, the most relevant varieties of English (British and American English) in terms of spelling, pronunciation or the lexicon and the problems of miscommunication that may arise when speakers from different varieties are involved. Sometimes, in the case of Cockney as a low-status variety, for instance, it is not only the linguistic and geographical, but also the social facet that is examined. Language and history are clearly entwined and illustrative samples are found in different manuals, such as the focus on the facts that have contributed to making English a world-wide language or the special status it has in some countries, such as in Scandinavia, which have native languages with a restricted number of speakers but which are highly competitive because, among other reasons, they have adopted English as a means of communication in different social spheres. The diachronic perspective likewise favours the scrutiny of the origin and evolution of the English language. Special attention is paid to its German and Latin ancestry, creating a necessary bond between English and other languages from the Germanic and Latin branch, which helps students such as Spaniards see English from a closer and more related perspective; this historical overview is culminated in the debate concerning the future of English, which points to the possibility of a certain "Latinization" or split in diverse languages. In sum, the liaison between language and sociocultural phenomena is here at its best.

Topics related to music, the mass media, cinema and publicity find room in textbooks, even though it is their audiovisual counterpart that is accentuated. The press and the radio are less than infrequently represented. Television becomes, consequently, the major theme in its different dimensions and here the range of English-speaking countries is extended to Canada as well. Television is portrayed in its significance

in people's daily lives, the disorders it may cause in the audience, the television preferences of the audience and the source of the popularity of certain programmes. Cinema, on the other hand, has a residual value, although it is contemplated from both the traditional and the new virtual market.

Apart from the seven main topics commented on above, the next list summarises (again in decreasing order) further cultural aspects in ELT textbooks which are not discussed in detail because they merely enter this instructional material sporadically:

1. Housing	8. Institutions
2. Social protest	9. Festivals and celebrations
3. Fashion	10. The environment
4. Lifestyle and routines	11. Gender roles
5. Love and human relationships	12. First impressions
6. Food and drink	13. Religious beliefs
7. Culture shock	14. Leisure

Within the wide array of these sociocultural matters, there appear well-known issues (food and drink, habits and routines, fashion, lifestyles, leisure, housing), topics traditionally associated with culture teaching (institutions, festivals and celebrations), aspects pertaining to the personal realm (love, religious beliefs), evidently sociological factors (social protest, environment, gender roles) and themes highly relevant for intercultural communication (culture shock and first impressions).

Some of the most important contributions of each issue are briefly reviewed. The study of housing reveals social phenomena such as homeless people; social protest is at its best in the fight against black domination carried out by Nelson Mandela in South Africa or Martin Luther King in the United States; the analysis of fashion is mostly limited to jeans and a particular brand of them, Levis Strauss, even though the social implications of what being fashionable means are also contemplated; lifestyles and routines are considered in a partial and divided way (going out, for instance), which implies that everyday life in English-speaking communities is barely present; particularly revealing in the treatment of love and human relationships is the inclusion of texts with couples belonging to different social environments (such as Catholic and Protestant in Ireland or Asian immigrants in the United Kingdom) and the conflicts this situation gives rise to; food and drink

are seen from a new light in, for instance, the stress laid on international cuisine as a part of British cuisine nowadays or health in connection with food and specific cultures; culture shock when entering a foreign culture commonly implies a first moment of astonishment and constant contrast and comparison between Great Britain and, for instance, Spain; the institutions examined can be restricted to health, education and law and order as regards law and order, a particularly interesting example is the presentation of crimes, their legal treatment and social consequences, especially crimes related to teenagers and youngsters, such as violence); festivals and celebrations only appear in a fragmented way in samples such as New Year; natural disasters like tornados in the USA represent the most outstanding topic in the treatment of the environment; gender roles are analysed in connection with the job carried out by people who are doing jobs usually associated with the opposite sex; first impressions when plunging into an English-speaking country are perfectly depicted by a Spanish student of English who visits England for the first time; contrary religious beliefs are examined in connection with Newton and Woody Allen, who embody religiousness and agnosticism respectively; leisure appears in aspects such as watching television, going out with friends, travelling, etc.

To sum up, a great variety and heterogeneity of cultural topics seem to be present in Bachillerato ELT textbooks, although it is necessary to underline that these data correspond to the whole group of the textbooks examined, which logically implies that the inclusion of one or the other issue and its more or less in-depth treatment varies considerably among the different individual books.

Discussion

The presence of the sociocultural issues reported gives way to a specific type of cultural learning and reflection. The inclusion of topics such as the professional sphere seems to be linked to prospective students' age and interests, to their coming-of-age, as well as to the tendency, already observed by Risager (1991), of emphasising the professional side of people vs. their more personal one. The personal domain, commonly ignored before (Risager, 1991), is beginning to play an important role in textbooks as the second most popular topic, including family and friendship.

The tourist hue pointed out by Starkey (1991) and Sercu (2000) appears to underlie the design of most manuals. The use of specific linguistic structures and vocabulary and the prominence of positive images of the foreign country in question continue to be present in ELT textbooks. However, this study reveals that a new enriching dimension emerges by turning the travelling experience not into a business-like exchange, but into a privileged circumstance for getting to know other cultural systems, establishing intercultural contacts with their people and promoting intercultural understanding. Similar advantages are derived from issues such as comparisons between countries and showing non-native perspectives in the presentation of the English-speaking world, mainly because the particular community's values and norms are viewed relatively, as culturally determined and not universal factors and because stereotypes and prejudices can be analysed in an appropriate framework.

The relevance of matters such as music, mass media or the cinema have to be connected with students' everyday life in the western world and with motivation since they are sure to arouse students' interest. Nonetheless, some of these issues, such as cinema, are not exploited in full; a more illustrative viewpoint would have been, for instance, the analysis of American-produced films, their popularity in most western countries and the "export" of cultural patterns ("Halloween", for instance) that are beginning to permeate other nations such as Spain.

It is worth emphasising the appropriateness of the combination of both a diachronic (German and Latin ancestry, for instance) and a synchronic (English as a world-language or varieties of English) approach in the study of the English language itself. No doubt, this favours students' understanding of the relationship between language and culture, language and particular societies, and language and people.

From the intercultural perspective, two of the minor cultural topics stand out, as suggested above. First impressions, on the one hand, should possibly have a greater degree of presence in textbooks because Robinson (1985:62-67) states that they are everlasting, difficult to modify and can be extremely dangerous in intercultural understanding if highly negative perceptions of otherness result from the outset. However, the analysis of first impressions when entering a foreign community cannot be reduced to a few moments of surprise that emerge from constant comparison and contrast, since this would only encourage ethnocentric views; a

detailed analysis of the phenomena is required in order to reveal the following stages which pave the way to understanding and broadening one's mind. Culture shock, on the other hand, facilitates students' development of a certain awareness of cultural relativity by emphasising the surprising nature of numerous cultural factors in any society from the outsider's point of view.

The incorporation of a valuable sociological perspective in the treatment of both major and minor cultural issues is one of the main findings of this study. As far as the latter are concerned, several matters seem to be especially relevant for intercultural communication and understanding. Among them, it is worth pointing out the complexities of human and love relationships when people come from different social, cultural, economic or national environments. No doubt, appealing to students' sensitivity in a dramatic love story of a young Irish Catholic and Protestant couple will give them food for thought and become, hence, an excellent framework for discussing prejudices and intercultural misunderstanding.

Conclusion

One of the aspects this study corroborates is that, whereas in the past the main English-speaking country was the United Kingdom and, particularly, England, modern textbooks have widened their scope, the United States currently being as popular as the United Kingdom. However, even though further nations of the English sphere such as South Africa or Canada are beginning to be incorporated, the representations of the English-speaking world seem to be restricted to the United Kingdom and the United States as their greatest exponents.

A further aspect confirmed if the sociocultural topics and their background are examined (for instance, teenage employment, teenage friendship, modern music, etc.) is that EFL textbooks are attuned to their potential public, which implies that the selection of the cultural content likewise rests on circumstances such as students' age and interests.

Additionally, the cultural content discovered in EFL textbooks seems to have surpassed the constraints of the Landeskunde of "C Culture" tradition in order to incorporate a less learned but more down-to-earth

approach. It seems that this new type of material presents the advantage of no longer insisting on stereotyped visions of the community in question, presenting a more realistic view of the foreign culture.

Interesting findings are revealed when the foregoing cultural content in ELT Bachillerato textbooks and Byram *et al*.'s minimum cultural content for the promotion of cultural understanding (1994:51-52) are compared. These scholars propose nine blocks of contents: social identity and social groups, social interaction, beliefs and behaviour, sociopolitical institutions, socialization and life cycle, national history, national geography, national cultural heritage, stereotypes and national identity. Similarly, Kramsch defines the sociocultural context of language study in terms of 3 layers of culture: the social (synchronic) layer, the historical (diachronic) layer and the layer of imagination (Kramsch, 1998:6-8), for instance, literature. One can deduce that the sociocultural content of Bachillerato ELT textbooks turns out to be somewhat along the lines of intercultural pedagogy, even though textbooks tend to devote relatively little attention to, for example, history, similarly stressed by Sercu (2000).

However, the main problem the teacher encounters is that one specific textbook only contains a very restricted number of units (8-10 generally), an important number of which do not focus specifically on the English-speaking sphere, the rest leaving room for only the consideration of some sociocultural issues of the foreign community. Likewise, there seems to be a lack of consensus as to the core of cultural matters to be dealt with (vs. the linguistic component, perfectly settled and sequenced), the best way to introduce them and the degree of detail needed in their analysis.

To conclude, we are still far away from witnessing books that strike a balance between language and culture, even though the sociocultural content of current ELT textbooks seems to have been able to overcome some of the limitations of textbooks in the past. Accordingly, Bachillerato ELT textbooks, and, by extension, most textbooks in western countries, seem to be slowly moving in the direction of the intercultural approach as far as the specific cultural content of the English-speaking sphere is concerned. Nevertheless, a truly intercultural approach –which implies the incorporation of units with a constant link between students' culture and the foreign one/s or units aiming at developing students' intercultural knowledge, attitudes and skills— seems to be still absent from the global design of current EFL textbooks at pre-university level in Spain.

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APPENDIX I

Textbooks grouped according to their publishing houses.

PUBLISHING HOUSE	TEXTBOOK
Cambridge University Press:	*Language in Use Pre-Intermediate* (1991), A. Doff & C. Jones. *Language in Use Intermediate* (1994), A. Doff & C. Jones.
Oxford University Press:	*Pre-Select* (1998), D. Bolton & T. Falla. *Select* (1997), D. Bolton & L. Tattersall.
Richmond Publishing:	*Solutions for Bachillerato 1* (1998), M. McHugh. *Solutions for Bachillerato 2* (1998), M. McHugh.
Longman /Alhambra-Longman:	*Key Strategies* (1999), J. Lawley & R. Fernández Carmona. *Exam Strategies* (1998), J. Lawley & R. Fernández Carmona.
Burlington Books:	*Results in 1º Bachillerato* (1999), A. Williams & E. Terán Herranz. *Results in 2º Bachillerato* (1999), A. Williams & E. Terán Herranz.
Heinemann ELT:	*Vision 1* (1999), P. Cuder Domínguez, R. Rodríguez Tuñas & C. Granger. *Vision 2* (1999), P. Cuder Domínguez, R. Rodríguez Tuñas & C. Granger.
Harrap-Grupo Anaya:	*Front Line 1* (1999), L. Peterson.

ALFRED LORD TENNYSON: A POETIC ANALYSIS

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Abstract

The aim of this paper is to grapple with a detailed analysis of selected poems of Alfred Lord Tennyson, who, in spite of the fact that his reputation fell considerably after his death in October1892, enjoyed a steady comeback in the twentieth century. This comeback necessitates, especially in this new millennium, a fresh look at the poetry of this one-time poetry giant, who, to the amazement of many, started writing poetry at the age of eight. This analysis, via an intrinsic view of subject, structure, imagery and literary as well as musical/sound devices, will highlight the issues of memory, freedom, tyranny, frustration, modernism, abandonment, death, atheism, radicalism and the power of money, which Tennyson works into the fabric of his poetry.

Tennyson's suffered reputation notwithstanding, his poems, "Ode to Memory," "The Lotus-Eaters," "Of Old Sat Freedom," "Ulysses," "Locksley Hall," "Locksley Hall Sixty Years After," "Mariana," "The Lady of Shallot," and "Tithonus" demonstrate, in a compelling manner, that he excelled in weaving matter and manner in his poetry. As a "chief master of aesthetes" (Aldington, 1950:34), especially in that manner and style that seem exclusive to him, he addresses some issues that were crucial in the nineteenth century and to which our present day world still holds fast.

Tennyson's "Ode to Memory," an address or apostrophe to Memory, in which the speaker invites or charges his own human faculty to be active in recalling the past in order to "glorify," "strengthen" and "enlighten" his obscure present, associates memory with "dew" and

"dawn," thus suggesting that it brings freshness and light. This metaphorical association of memory with "dew" and "dawn" in the first stanza runs through the whole poem.

The speaker, aware of the fact that memory is capable of recalling both the gloomy and happy experiences of the past, invites his faculty to come exclusively with sweet experiences, successes and rare "brilliance" to refresh the mind and lighten the burden and darkness of the present. In an extended simile, the speaker compares the kind of freshness or benefit he wants memory to bring to a maid whose "brow" has been rendered silvery-white by "dew-impearled winds," and whose "floating locks" of hair bloom like green shoots. Essentially, the speaker is calling on Memory to rejuvenate him, bring back his youthful bliss and freshness.

The speaker calls on memory to come to him not shrouded in "night," but with "flowers," "sweet dreams," hope and "the million stars" which fill "the deep mind of dauntless infancy," a period when one is optimistic of the future, careless of "life's distress," full of spirit and nearer to "heaven's spheres. Memory is invited to inspire the speaker with thoughts of the mild or Arcadian aspects of nature: woods, trees ("elms" and "poplars"), brooks and sheep. These images suggest innocence and purity, which again recall infancy.

The idea that Memory is capable of bringing to the mind those youthful days when life was new and peaceful is again taken up in the fifth stanza. Here, he pictures memory as a "great Artist," forever retiring to "youthful fancy" for inspiration, forever pleased with its first or youthful artistic creations, in spite of other and fairer works wrought as an adult. Once more, reference is made to those mild and peaceful aspects of nature that inspired the first artistic creation of the youth: "high field," "bushless pike," "sand-built ridge," hills, "lowly cottage," rose gardens, plots of lilies and lavender. Essentially, the speaker wants memory to render his mind "many-sided" so that he can "converse," commune with all forms of life, all experiences, whether past or present. Living with Memory as a friend, is better than being a king, represented in the poem by the metonymy, "throne," "sceptre" and "crown." This is so because Memory is a divine faculty that enables us to recall the "fire" or warmth of the past in order to strengthen and enlighten the present.

As the discussion above shows, Memory, a human faculty, is used figuratively: it is a metonymy for the conscious individual, especially

the artist, who is aware of the need to draw inspiration from the past in order to glorify the present. The poem, therefore, could be described as an extended metonymy in which a human faculty is made to act like a full-fledged human being. Such elevation of the human faculty is congruent, akin to Tennyson's perception of knowledge. He "never disparages knowledge. Rather, he desires its advance" (Hair, 1985:185-203).

The poem contains five stanzas, unequal in terms of the number of lines and line-length. The rhyme-scheme is abbaccc. There is an imperfect rhyme in the last three lines – imperfect because the corresponding vowel sound "e" is not followed by any corresponding consonantal sound. The irregular meter and rhyme reflect the anxious mind of the speaker who wishes to be strengthened and inspired by memory.

Apart from end-rhymes, the poem contains other sound devices. There is, for example, the internal rhyme in "white/light"; the refrain which occurs at the end of stanzas one, three and five; and the repetition of the words: "come," "camest," "dew," "dawn," "orient," "thou," "thy," "sure" and "memory." The refrain and repetition of certain words not only enhance the sound effect of the poem, but also serve as emphasis on the ideas suggested by the repeated lines and words.

The following groups of words in the poem are alliterative: "from/fountains," "dewy/dawn," "which/wintertide," "black/brilliance," "morning/mist," "sure/she," "many/myriad," "dark/dewy," "dowries/doth," "festal/flowers," "sweetest/sunlight," "wide/wild/waste," "weary/wind," "many-sided/mind." Examples of consonance are, "oriente/state," "blooms/shoots," "peerless/flowers," "than/unbroken," "life's distress," "heaven's/spheres," "shows/vines," "elms/poplars," "earthen/urn," "great/artist." The words "shall/star," are assonantal. These musical devices certainly foster the musical quality of the poem and are consistent with the poet's desire to connect memory to the past and to the present.

The poet uses archaic and compound words in order to give a sense of grandness and dignity to what he is describing, namely "Memory." These forms include: "Thou," "Thy," "Thine," "comest," "wert," "bearest," "doth" and "dost" for archaic words, and for compound words we have: "thick-fleeced," "dew-impearled," "half-attained," "spirit-thrilling," "matin-song," "frame-work," "sand-built," "subtle-thoughted" and "myriad-

minded." The use of archaic words shows the relevance of the past to the present. In consonance with memory, which brings the past to the present, suggesting that we cannot run away from our past, Tennyson's use of archaic words implies a recall of the past, which might be obsolete, yet still significant, as a successful future is built on the present and the past, or on the recognition and avoidance of failures of the past and the present. He, however, takes us to a different subject in "The Lotus-Eaters."

"The Lotus-Eaters," unlike "Ode to Memory," is based on a short episode from Homer's *The Odyssey* (Book IX, lines 82-97) in which the weary Greek warriors of the Trojan War, after eating the lotus fruit, are tempted by the desire to abandon their long voyage homeward to the island of Ithaca. As the Mariners in Tennyson's poem say, it is sweet "to dream of Fatherland,/Of child, and wife, and slave," yet, it is wearisome to get back home by sea, thus, "We will return no more;/…Our island home/Is far beyond the wave; we will no longer roam," (lines 39-45).

Tennyson expands Homer's brief account by adding a 'Choric Song' in which he elaborates on the reluctance of the mariners to return home, on their weariness and the desire for rest and death. They argue that "All things have rest", so there is no reason why man, "the roof and crown of things" should "toil alone." They tell themselves that all things end in death, thus it is better to rest or die, than to toil. "We have had enough of action, and of motion," they say. Yes, the memory of their families is dear and sweet, yet, they argue, after "ten years' war in Troy," things have certainly changed: their sons have inherited them, and their looks are now strange. There is no point, then, in returning to Ithaca to cause confusion. They would live and rest in Lotus-land, "Careless of mankind" and of family; they would submit themselves to the influence of melancholy, sleep and "dreamful ease," for "slumber is more sweet than toil." Ironically, "they embrace death but reject the action and conflict which lead to growth, the necessary complement of death" (Linda, 1979:300-308).

Some of the images in the poem are used figuratively, while some appeal directly to the senses. The senses involved are the visual, auditory and tactile senses. The "Mounting Wave" gives a vivid description of the movement of the waters of the sea to which the mariners are tired. The moon is personified as being "full-faced." The dizzy effect of the lotus

plant on the inhabitants of the land of that name is conveyed by the image, "mild-eyed melancholy lotus-eaters." The plant itself is said to be an "enchanted stem/Laden with flower and fruit." Having eaten the fruit, the mariners feel sleepy, and hear "music in [their] ears," sweet music that falls softer "than petals from blown roses on the grass,/Or night-dews on still waters between walls/Of shadowy granite." In another simile, the music, perhaps heavenly in nature, is said to be "gentlier" on the spirit than "tired eyelids upon tired eyes." The double similes here are meant to show the lulling or hushing effect of this heavenly music on the mariners. The "half-dropt eyelid" with which they watch the bright river flowing from "the purple hill," and the "dewy echoes calling" which they hear further conveys, in vivid terms, the lulling effect of the plant on the mariners. The plant itself is said to bloom "below the barren peak" and "by every winding creek," suggesting that it is abundant and found everywhere. The image, "the roof and crown of things" is a metaphor for man who, in spite of his privileged position among other creatures, constantly toils instead of resting like other things: "All things have rest," the mariners assert. The somehow alternate rhyme scheme – abab, bcbcc – conveys a sense of work and rest which is one of the central concerns of the poem.

The poem abounds in musical devices. Some alliterative words include: "smoke/slender/stream," "stood/sunset," "lingered/low," "flower/fruit," and "mild-minded melancholy." A few consonantal sounds selected at random are: "round/languid," "like/smoke," "lights/shadows," "charmed/lingered," "down/upon," among others. For assonantal sounds we have: "land/far," "set/slender," and "deep-asleep/seemed." For emphasis, a number of key words, phrases and sentences are repeated, including: "weary," "music," "lotos," "lotos-land," "toil," "only to hear," "Let us alone," "All things have rest," "die," "rest," "death," "dream." These devices render the poem melodious, thus appealing to the auditory sense and bring a transient relief to the weary mariners. As typical of Tennyson, he leads us to a different idea in "Of Old Sat Freedom."

In "Of Old Sat Freedom," Tennyson raises the idea of "freedom," personified as "mother of majestic works." Her abode is said to be the "heights," as opposed to lowlands, suggesting that it is an elevated state concerned with grand issues, far-removed from the ordinary. Her might, for example, is evidenced in the fact that the "thunders" break at "her feet" and above her the "starry lights" shake-in fear.

In the course of time, however, freedom stepped down from the heights "to mingle with the human race," revealing to man "the fullness of her face" or ennobling values and qualities. It is important to note that freedom is associated with God, prophets and kings. She is said to grasp "the triple forks," suggesting the Holy Trinity, and to have an "altar" and her "isle." In fact, the "isle-altar" is in England and is perceived as the Seat of Freedom. She is also said to be stern ("Grave"), a quality that has enabled her to produce "majestic works." Two other qualities associated with Freedom are wisdom and truth, the latter being the highest of all values. The poem concludes with the prayer that the "fair form" of Freedom may inspire and enlighten man's actions, and enable him to avoid falsehood.

From the above images with which Freedom is associated, Tennyson seems to suggest that Freedom is the most superior of all states to which man must invariably aspire. It is God-given, thus, no one has the right to deprive man from experiencing it. Where there is freedom, man's "days" are "bright" and his "dreams" or hopes realizable. When men are free, they tend to aspire to the greatest of "heights." The phrase "majestic works" clearly suggest this.

The poem contains six four-line stanzas, rhyming alternately, abab. The first three lines of each stanza are written in iambic tetrameter, and the fourth line in iambic tri-meter. The iambic foot, together with the dominantly end-stopped lines and the caesurae in stanzas five and six, give the poem a slow, meditative rhythm which reflects the majestic qualities with which freedom is associated.

For alliterative words, there are only two examples in the whole poem: "Then/Thro'," and "fair/form." We also have two examples of internal rhymes: "bright/light." Examples of consonances include: "place/rejoice," "self-gather'd/prophet-mind," "fragments/voice," "And/reveal'd," "fullness/face," "grasps/forks," "days/dreams," "scorn/divine." But assonantal words are much more frequent. They include: "Of/old/freedom/on," "in/did," "then/slept," "mother/of," "wisdom/of," "is/in," "dry/light," "make/days." Apart from his interest in freedom, Tennyson was also very interested in heroism.

Tennyson's "Ulysses" expresses Ulysses' strong, irresistible desire for heroism, "to strive, to seek, to find, and not to yield." Though old, his will is strong enough for him to undertake a new adventure, to

"seek a newer world," to seek knowledge "beyond the utmost bound of human thought." The poem "represents a character claiming the power once again to become the character he already truly is" (Rowlinson, 1993:230-265).

Ulysses is the Roman name for Homer's hero, Odysseus in *The Odyssey*. In Homer's poem, Odysseus and his mariners take ten years to get to Ithaca by sea after the Trojan War which also lasted for ten years. Once in Ithaca, his kingdom, Ulysses, in Tennyson's poem of that title, expresses the desire to continue to travel: "I cannot rest from travel: "I will drink/Life to the lees," he asserts. For him, to stay at home in Ithaca and govern is a dull exercise in contrast to traveling. With this burning desire for heroism, to seek until "Death closes all," he abandons the leadership of his island kingdom to his son Telemachus, rallies his mariners and sets sail. The central conflict in the poem lies in the fact that the hero is caught between staying at home to govern his people and to travel in search of adventure and knowledge.

Another idea that the poem forcefully expresses is the fact that to attain meaning in life one must constantly struggle to acquire knowledge and education. This reflects the nineteenth-century sense of man's "imperishable dignity," unrest, and "ceaseless activity." This dramatic narrative also expresses Tennyson's own sense of the need for survival. Written at a time of depression, he states the desire to go ahead and brave the struggle of life. In this sense, the poem could be said to be a metaphor for the poet's own voyage of self-discovery.

The imagery used aptly reflects the meaning of the poem, thus enhancing our understanding of the issues it raises. There is the "still heart" which is a metaphor for the sterile, inactive life of the king against which Ulysses is rebelling. Other metaphors of sterile inactivity include: "the barren crags," the "aged wife," the Ithacans, described as "a savage race/That hoard, and sleep, and feed." His sleeping race is "savage" and "rugged" because they have not been exposed to the illuminating influences of civilization to which Ulysses and his shipmates have been subjected through traveling. "Rust unburnish'd" is another metaphor for the idle life of the king which the hero rejects. "Eternal silence" equates idleness to death, certainly the death of the mind and spirit. By staying in Ithaca for "three suns" (a metaphor for three years), he has developed a "gray spirit" (a metaphor for dullness). "As so often in

Tennyson, the resolve, the will, to undertake responsible public action and effort, is linked with the need to find release from an overwhelming personal sorrow" (Robson, 1960:156). He revolts against the thought that he stored and hoarded himself for three years – "To store and hoard myself" is a metaphor for the stagnant and idle life he has lived.

In contrast to the images above which relate to inactivity, we have those which suggest an active life of adventure. When Ulysses says he would "drink life to the lees," he is, in metaphorical terms, saying that he would travel to the uttermost limits of life and avail himself even of the minutest experience, just as one would drink to the dregs. "Roaming with a hungry heart," suggests the hero's strong desire or curiosity for knowledge. The statement in which he says that he would "follow knowledge like a sinking star" is a simile which suggests that he is determined to move from one end of the globe to another, as a shooting star shoots from one end of the sky to another. The "thunder and the sunshine," which he and his shipmates "took" in their previous adventures is a metaphor for the bad and good experiences they had. In spite of this, they are determined "to sail beyond the sunset," a metaphor for their resolution to wander till death, till the end of time. After all, "catastrophic disillusionment and destruction are not the lot of the godlike hero, invoking by his stature the terrible hero laws of retribution, but of every ordinary person going about the business of common life" (Kincaid, 1975:1). With this determination, he abandons the "sceptre" (metonymy for kingship) to his son and faces the "sounding furrows" – metonymy for the waves of the sea.

The poem is written in blank verse, that is, unrhymed iambic pentameter lines, which ties in with the seriousness of the theme and subject matter. For sound devices, we have the consonance, "little/ idle," "laws/ race," rifts/Hyades," "seen/know" and "manners/climates/counsel/ governments." Randomly selected examples of assonance are: "little/ profit/king", sleep/feed", "life/times," "love/shore," "life/pitted," etcetera. Some alliterative words in the poem are: "with/wife," "hungry/heart," "drunk/delight," "suns/store," "noble/note," and "will/wash." We also notice the syllabic repetition in: "To strive, to seek, to find, and not to yield," "That hoard, and feed, and know…." These musical devices, together with the regular rhythmic pattern, render the poem melodic and therefore appealing to the auditory sense. It is, of course, the yoking of the foregoing aesthetics to an enriching subject matter that compels Angela Leighton

to asseverate that "Tennyson's place in the Victorian poetry has often been too monumental" (2002:56-75).

As prevalent in our contemporary world, Tennyson's "Locksley Hall" deals with issues such as tyrannical relations, frustrated love and the power of money. The speaker reveals that he is an orphan whose father, an officer, was killed in India in the battle of Maharaja. He then finds himself living with his uncle and guardian, the owner of Locksley Hall.

As the speaker, a young man, on a stormy morning, wanders on the sandy beach within sight of Locksley Hall, he expresses his disappointment in love. With time, he and his cousin, Amy, had fallen in love with one another, but to his dismay he loses her because of the threats of her tyrannical father and shrewish mother. He curses her for being a "Puppet to a father's threat, and servile to a shrewish tongue." They insist that she gets married to a "clown" who is rich, but is a drunk and a brute. For the young man, death would have been better for Amy than to get married to a man, who is gross or coarse in mind and morals. He fears that the man would destroy Amy's "finer fancies," and that he would disgrace and treat her just a little "better than his dog, a little better than his horse." Commending Tennyson on dealing with issues that undermine social ideals, William Gordon insists that "the well-being of society is largely dependent upon the sacredness of the family. The highest interests of the family are largely dependent upon the sanctity of the marriage bond" (1906:101). Knowing the misery that awaits Amy, the young man curses society for choosing money over natural and youthful instincts. From this discussion, we notice that the poem is partly an attack in violent abusive language, on Amy's husband who makes his wealth from fox-hunting.

In his disappointment, he wonders whether he should marry "some savage woman" and retire from civilisation whose values have deprived him of the woman he loves. The speaker's attitude of "a mere man rejected by love […] grows from a gentleman's misfortune to a mythic hero's loss of love" (Gardner, 1986:23-24). In the end, however, he deci-des optimistically, to stay where Christianity, science and civilisation flourish. As he says: "But I count the gray barbarian lower than the Christian child." After affirming his faith in civilised values, he curses and rejects Locksley Hall which embodies the past and departs. As he says let "a thunderbolt:

> Fall on Locksley Hall, with rain or hail, or fire snow;
> For the mighty wind arises, roaring seaward, and I go.

Here we realise that the poem equally voices the speaker's like and dislikes. He defines himself in intellectual terms as one who subscribes to the natural as opposed to the material, to romantic love as opposed to love based on money, to civilised and heroic values, represented by his father, as opposed to the vulgarity and savagery of his uncle's spouse and the wealthy fox hunter.

Images in the poem which refer to nature include: "curlew call," "sandy tracts," "ocean-ridges" (metonymy for waves roaring), "great Orion," "glittering plaids," "copses" ring. The speaker seems to enjoy this natural scenery about Locksley Hall. Amy's drunken husband is imaged as a vulgar, unrefined person with "eyes… heavy" who, "like a dog,… hunts in dreams." The simile here suggests that he is so pre-occupied with hunting that he may have no time for Amy who would as a result stare "at the wall" as he sleeps and dreams." Reference was earlier made to the speaker's fear that Amy's husband may treat her like "something better than his dog, a little dearer than his horse". The animal images in these similes are meant to lay emphasis on the husband's bestiality and want of civilised values. The speaker regrets that "Every door is barred with gold, / and opens but to golden keys." The "gold" image here suggests the material values, as opposed to the natural and spiritual ones, to which the likes of his uncle, his wife and son-in-law subscribe. The poem is written dominantly in trochaic octameter lines, rhyming in couplets, aa, bb, cc, dd, and so forth:

> Comrades, leave me here a little, while as yet this early morn:
> Leave me here, and when you want me sound upon bugle horn.
> "Tis, the place, and all a round it, as of old, the curlews call,
> Dreary gleams about the moorland flying over Locksley Hall.

The slow trochaic rhythm, the numerous caesurae, also called internal pauses, and the octameter lines give the poem a ponderous, emphatic and spacious tone.

The poem abounds in anaphora or syntactical repetitions at the beginning of verses: "many a night," In the spring," "when I clung," when I dipt," "love took up," "many a morning," "many an evening," "O my cousin," O my Amy," "O the dreary, dreary moorland," "O barren, barren shore," "cursed be." Aside from appealing to the sense of hearing, these repetitions reflect strong feelings and lay emphasis on key ideas.

Examples of consonantal sounds include: "distance / tracts," "these / thing," "mad /should" and "this / his." For alliteration there are: "swam / silver," "fire /flies," "tales / Time," "many / morning," "love / level," "fines / fancies" and "gold / gild." Examples of assonantal sounds are: "night / ivied / I," "night /rising," "Fancy / lightly," "shall / pass," "i / my" and "light / like."

"Locksley Hall Sixty Years After" is a follow-up or extension of "Locksley Hall." The speaker, now an old man, informs us that Amy had died in childbirth, along with her child:

> All in white Italian marble, looking still as if she smiled,
> Lies my Amy dead in childbirth, dead the mother, dead the child.

We are also told that Amy's husband died later and the Hall was inherited by the speaker's grandson. The husband, however, had remained a widow and proved to be an excellent squire throughout the following sixty years:

> Strove for sixty widow'd years to help his homelier brother men,
> Served the poor, and built the cottage, raised the school,
> And drain'd the fen.

In view of this, the speaker withdraws his past hatred for the squire. Indeed, he now comes "to love him," for he was a "worthier soul" than himself; a "sound honest, rustic squire, / kindly landlord, boon companion…." As an old man of eighty, he has now changed utterly:" the fires… follies, furies, curses, passionate tears" of youth have now given way to wisdom and soberness.

Aside from continuing the story of Locksley Hall, the poem, in fact, seems to be concerned more with the speaker's angry condemnation of the spirit of the modern age which is characterised by "chaos," the absence of love and the spirit of the universal brotherhood of all creatures. Peasants, for example, "maim the helpless horse" and "burn the kindlier brutes alive." For him, as for St. Francis of Assisi, it is wrong to destroy beast and plants because they are our "Sisters, brother… whose pains are hardly less than ours."

Industrialism and technological innovations have brought fascinating changes, and are thus a clear indication that society is progressing. Unfortunately, the by-products of these changes, slums in cities, "wars and carnage," the greatness of the newly rich, seem to show

that man is moving backward, rather than forward. Cities have become infernos of human degradation where incest, "crime and hunger," prostitution and disease are rampant.

Atheism and blind radicalism are also commonplace: the "mighty" are overthrown, yet "no meek ones" are "set in their place." All this points to the fact that the "cosmos" is in "chaos;" that "reversion" to bestiality and a new Dark Age, rather than "evolution" to a higher good, seems to be the order of the day. In contrast to human society, marked by "chaos," the "suns," in an orderly manner, "roll… along their fiery way," while "their… planets" whirl around them. Man, therefore, has a lesson to learn from the orderly and peaceful movement of the heavenly bodies.

In addition to this, man has to draw inspiration from the idyllic or simple loveliness and serenity of Pastoral England, now being destroyed by science and industrialism. The speaker describes "plowmen, shepherds" as "sons of God, and kings of men in utter nobleness of mind, / truthful, trustful." He invites man to aspire to these pastoral qualities.

In fact, the speaker is advocating a "warless world," free from enmity, rivalry and evil of any kind, a world characterised by the spirit of brotherhood, in which the flora and fauna are guided by the spirit of "all for each and each for all." Man, he says, is "mightier" than other creatures, and is the "shadow" of God and this must, therefore, be reflected in his actions and deeds.

The poem contains images which are aptly used, that is, to the issues raised. There is the vivid picture of Amy, now dead, which looks "still' in "white Italian marble." The speaker now eighty refers to himself as an "old white-headed dreamer." "Fires of youth…passionate tears" are used as metaphors for his past, violent critical attitude and excitement as a young man. "Envy" is personified as "laughing" and wearing the mask of "love" which is also personified. There is the suggestion here of modern man's hypocrisy and double standards. Man hides his intentions under the cloak of apparent goodwill. The hypocrisy of modern man is also seen in the fact that he "plucks the mighty from their seats," but does not replace them with "meek ones." In addition, he pillories "wisdom in (his) markets." While "pluck" here is a metonymy for the act of overthrowing rulers by violent means, "the mighty" is a metonymy for rulers. We normally pluck feathers off a hen, birds, etc, or pluck flowers and fruits, not rulers. "Wisdom" is personified in the above extract as

pilloried or ridiculed. We normally ridicule or pillory human beings, not wisdom, an abstract noun or concept.

Modern man's radicalism and regression to a new dark age is seen in his tendency to destroy "the state, the church and throne," institutions which stand for the lands, order and faith. The idea of regression is also taken up in "Feed the budding rose of boyhood with drainage of your sewer." "Feed" is a metaphor for education; "budding" constitutes a metaphor for the fresh minds of young men; "drainage of the sewer," is a metaphor for dirt and evil. These images suggest the kind of education the youths receive in an evil society. The speaker uses a number of pertinent animal metaphors to describe modern man's bestiality and degradation: he is a "tiger" to be trained; a "serpent" whose poison must be destroyed; a "grim ravine" to be transformed into a garden, a "blazing desert" to be cultivated. "London" and "Paris" are both personified as "roaring" and "raving" respectively. Both terms normally refer to the deep, loud sound one makes when in pain. In a subtle sense, the terms suggest the eternal quarrels between nations. Finally, man is imaged as God's "shadow," capable of reaching out for "the boundless Heavens." The double metaphors for man here suggest his superior or privileged position in the great chain of being or simply, in the order of creation, as well as his ability to understand the working of the universe in a way that other creatures cannot. Unfortunately, man's tendency to destroy the church is probably because "the affirmation of God as infinite being necessarily implies the devaluation of finite being and, in particular, the dehumanisation of man" (Masterson, 1971:1).

As with "Locksley Hall," this poem is written in iambic catalytic octometer lines, rhyming in couplets. For sonal devices, we have the alliterations in "barbarian / burials," "slave / slew," "staled /shrunk," "helpless / horse," "menace / madness" and "truthful / trustful." We have assonant words such as "hope / on," "so / close" and "of / boyhood. Consonance include: "sisters / brothers," "fires / floods / follies / furies / curses / tears," "races / kings," "chaos / cosmos." Internal rhymes abound in this poem: "weakest / strongest," "loved / failed," "winter / fairer," "essayist / atheist / novelist / realist," "Reticence / Reverence." In addition, the repetition of certain syntactical or syllabic structures also enhances the musical quality of the poem: "Gone the fires," "Gone like fires," "Gone the tyrant," "Gone the comrades," "Gone with whose," "Gone the sailor," "Truth, for Truth is Truth," "Good, for Good is Good," "Ever, ever, and for

ever," "Chaos, cosmos! Cosmos, chaos," "All the full-brain," "All the millions," "All diseases," "Forward, backward, backward forward." As said elsewhere, these syntactic repetitions are rhetorical devices meant to emphasise strong feelings and key ideas in the poem, even if the poem deals with the horror of abandonment and isolation as Tennyson expresses in "Mariana."

In "Mariana," Tennyson upholds a strong sense of the horror of abandonment and isolation. The "moated grange" or farm-house, not the lady, is the main concern in the poem. Sadness, loneliness, hopelessness, day-dreaming, perplexity and general gloom are among some of the speaker's day-to-day experiences.

Mariana, the speaker in the poem, is saddened, fearful, and wishes to be released from this state of things by death. She can no longer bear the ruin and decay which surround the lonely grange: there are, for example, the mossy flower-plots, "rusted nails", "broken sheds," an uplifted latch, old, worn-out thatches, and the stones falling from the walls. Both the day and the night are "dreary" because they do not bring any hope or change. The crowing of the cock at night, the lowing of the oxen and the light of dawn bring no "hope of change," no hope that the "He" (mentioned in the refrain, who kept her empathy and took care of the grange) would come.

In this state of isolation and mental torture, the slightest sound she hears stirs her imagination. Thus, as the doors of the grange or "dreamy house" creak on their hinges, the blue fly sings in the pane and the rat shrieks or peers about from its hiding place, she dreams of or imagines the "old faces," "old footsteps" and "old voices" of the former inhabitants of the isolated house. "Mariana's experience of any given present moment is deeply colored by a painful and almost unbearable past […] but it is never colored, as our normal and healthy present-time experience is, by an anticipated future" (Boyd and Williams, 1983:575-593). The twittering of sparrows, the ticking of the clock, and the shuffling of poplars in the wind all perplex her. She is particularly gloomy, horrified and perplexed by the approach of dusk or nightfall. Given this state of horror and abandonment of mental disturbance, she seeks escape through death:

> …I am aweary, aweary,
> I would that I were dead!

From the images of decay mentioned above, direct sensory appeal is the basis of all, if not most of the images in the poem. Furthermore, the senses of sight and hearing are appealed to in all cases. To effect this appeal to the visual and auditory senses, the poet uses words which denote colour, visible objects, light and darkness, birds and animals, and motion. The decorative nature of Tennyson's language is shown in his constant use of adjectives or descriptive words: "blackest moss," "thickly crusted," "rusted nails," "broken shed," "moated grange," "sweet heaven," "glooming flats," are some of many examples of the flowery use of language in the poem. Two examples of personification are found in the "broken sheds" which are said to be "sad," and the "morn" described as "gray-eyed."

From this discussion of the imagery in 'Mariana', we see Tennyson's capacity for linking scenery to states of mind, that is, creating scenery in keeping with the state of human feeling. The images in the poem, for example, suggest ruin, decay and abandonment and this is reflected in the speaker's sense of horror and disturbed state of mind and feeling.

The poem is patterned in seven stanzas of twelve lines each. Structurally, the first eight lines detail the state of ruin and decay of the grange, while the last four lines, which constitute the refrain, state the speaker's desire to escape from this gloom through death. The poem is predominantly written in iambic tetrameter. Like the rhythm, the rhyme-scheme is also fairly regular: abab, cddc, efef. The slow iambic rhythm and the regular rhyme pattern suit the serious, mournful, and melancholic state of things being described.

Apart from the rhyme-scheme, the words "creak'd," "crow," "clinking," "chirrup" and "tickling" are onomatopoeic because they suggest the sound made by the doors upon their hinges, the cock, the latch, the swallow and clock respectively. Examples of alliteration are, "sad/strange," "weaded/worn," "dews/dried," "would/were," "casement/curtain," "sleep/seemed," "winds/woke," "day/dreary," "sluice/slept," "marish/mosses," "saw/sway," "wild/winds," "mouldering/wainscot," "slow/sound," "wooing/wind." For consonance we have, "nails/knots," "tears/dews," "sluice/waters," "when/moon," "doors/hinges," "faces/doors," "footsteps/floors." Examples of assonance include "moss/plots," "cold/woke," "most/loathed." For repetition, there is the refrain in the last four lines of each stanza; words repeated for emphasis include "tears," "dews," "dead," "aweary" and "cold."

These various sound devices appeal to the senses of sight and hearing and enhance the musical quality of the poem, even as "we witness the forlorn woman's sorrow, frustration, and hopelessness at several distinct times of the day" (Boyd and Williams, 1983:575-593).

Like "Mariana," "The Lady of Shallot" deals with isolation, abandonment and death. It is a fable about the lonely "fairy" lady of Shallot, who is condemned to look at the world only through a mirror that hangs before her all year round, and to weave "magic" sights from her mirror into a "magic" tapestry.

However, she eventually gets bored of her limited sights of the world; she grows weary of mirror-images: "I am half sick of shadows," she complains. Her attention is drawn by the brilliant figure of Sir Lancelot, one of King Arthur's bravest knights, who "flashed into her crystal mirror." She leaves the mirror and the tapestry to look at him directly. These objects break and she suffers the "curse." She is doomed because she is attracted by something beyond her limited world of mirror images. She surrenders herself to the swollen river surrounding the island and to the stormy night and is carried in a boat down to Camelot, the site of King Arthur's legendary kingdom, singing mournfully into death.

The poem is an allegory on, or extended metaphor for the need to submit ourselves to our station or calling in life and leave all other things concerning our life to fate. We have no choice but to be faithful to our calling whatever it is, for any attempt to turn our backs to this calling may lead, as seen in the case of the Lady of Shallot, to a tragic end.

The images in the poem appeal directly to the senses, especially the sense of sight, hearing and touch. Some of them include: "river," "fields of barley and of rye," "many-towered Camelot," "lilies," white "willows" and "aspens," "flowers," "barges," reapers reaping and piling sheaves of barley, the lady of Shallot looking at her mirror day and night, and weaving tapestry at her loom and the "stormy east-wind." To make this appeal to the senses possible, the poet has used words which denote sound, colour, motion, visible objects, light and darkness.

"The Lady of Shallot" is a narrative poem consisting of nineteen stanzas of nine lines each. With the exception of the last line in each stanza which serves as a refrain, four lines together rhyme identically thus: aaaa, bbbb. The dominant rhythm is iambic tetrameter in all but the last verse of each stanza which is an iambic tri-meter. Musical devices

in the poem include the refrain, the repetition of words, phrases and sentences, such as: "Camelot," "barley," "lilies," "weaves," "reapers," "reaping," "four gray walls," "four gray towers," "she left the web, she left the loom." Words which alliterate include: "willows/whiten," "mirror's magic," "blazon'd/baldoic," "rode/rung," "broad/brow," "woods/waning," and "leaves/light." Consonantal words are: "willows/aspens," "walls/towers," "space/flowers," "cloaks/girls," "long-hair'd/clad," and "sparkled/field." Some assonantal words include, "either/side," "down/towe'd," "reaper/weary," "not/what," "bound/about." These musical devices appeal to the auditory sense, giving the reader pleasure as he/she reads. Perceiving life as a double-edged sword, Tennyson points both to the pains in death and the burden of existence.

In "Tithonus," he dwells on the burden of existence and the appeal of death as he tells the sad story of Tithonus who, as a youth, prayed to Eas, the goddess of dawn, to make him immortal, thinking that his youthfulness would also remain permanent. In the poem, he is now disgusted with life and is asking the goddess to bring about his death so that he will thus be released from the pangs of old age: "Release me and restore me to the ground."

Unfortunately for him, "the gods themselves cannot recall their gifts." Tithonus thus finds himself in a difficult situation: he can neither be released from the pains of old age through death, nor can he enjoy eternal youth or the blissful state of the Gods. Subsequently, in his pains, he calls immortality "cruel," and is jealous of aspects of creation, such as the "woods," "vapours," "man," "swan," which live and die.

The lesson we learn from the poem, therefore, is that to be happy man must limit himself to his own sphere of knowledge and existence. Any attempt to reach out for a station or position of existence other than the one to which man is assigned by God breeds suffering and misery. As Tithonus himself says:

> Why should a man desire in any way
> To vary from the kindly race of men,
> Or pass beyond the goal of ordinance
> Where all should pause, as most meet for all?

The imagery in the poem contrasts his helpless state to those aspects of creation which wither and die. Images of death, a state to which he aspires include: the "woods" which "decay and fall;" "vapours" personified

as weeping their "burden to the ground;" "man" who "tills" the field and lies "beneath;" and the "swan" which dies after "many a summer."

Tithonus claims that God granted his request "with a smile/like wealthy men," who give generously. Here, we have the use of simile and anthropomorphism. The term "smile" and the fact that God gives generously "like wealthy men" clearly suggest Tennyson's attribution of human qualities to God. "Hours" (metonymy for Time) are personified as having "wills." Tithonus complains that he is beaten down "and marred and wasted," a suggestion that he is helpless and tortured by age.

Tithonus deals with a serious subject and is therefore also written in blank verse. But for few anapaestic substitutions in the poem, we have the iambic rhythm throughout the poem. In poetry, as in music, the substitution in places of the dominant metrical pattern with another metre, is deliberately done by the versifier or poet to create variety, to avoid monotony or a sing-song effect.

As is common with Tennyson, the poem is rich in sound or musical devices. The following words are repeated in the poem in order to lay emphasis on key ideas and to give pleasure to the auditory sense: "woods," "decay," "shadow," "immortal," "gift," "God," "change." The words "after/ summer" form an internal rhyme. For consonantal words we have: "comes / tills / lies," "ever- silent / East," "glorious / choice," "great / heart," "shines / those," and "tremulous / eyes / tears." A few assonantal words randomly selected include; "field / beneath," "line / only / immortal," "other / none / god," "once / more / old," "eyes / bright," and "glow / slowly." Some alliterative words are: "far / fold," "his / heart," "worked / wills," "silver / star," and "yearning / yoke." The words "presence / petals" are both alliterative and consonantal.

In view of the details taken up in this analytical study, one is tempted to infer that Tennyson, his suffered reputation not withstanding, remains one of the icons for poetry. To Angela Leighton, "Tennyson, consciously or unconsciously, offers the nineteenth century one of its most memorable, sensuous, aestheticist voices" (2002:34). The foregoing analysis shows how Tennyson explores timeless and universal issues such as freedom, heroism, tyranny, frustration, modernism, death, atheism, radicalism, failed or troubled memory, and the power of money in his poetry. Given the topical and cosmic nature of the issues raised in his poetry, and his stylistic ingenuity in yoking manner and matter together, the cobwebs

of irrelevance would not settle on Tennyson's poetry for a long time. Therefore, Tennyson, despite his crumbled reputation after his death, remains a poet that has left indelible prints of success on the poetic genre, and his poetry and style are tailored for issues to which the world still holds fast.

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ECOS DE FUENTEOVEJUNA EN *HUMAN CANNON* DE EDWARD BOND

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Abstract

Human Cannon *has been compared by many critics to Lope de Vega's play* Fuenteovejuna. *This article presents a study of the influences that Bond's play receives from Lope de Vega in elements such as the historical argument, the music, the collective character as well as similar ideas about concepts of drama and didactic purpose. This analysis concludes with the comparative study of two scenes of* Human Cannon *with* Fuenteovejuna, *which reflects that the authors depict different rebellions in both plays.*

Después de la publicación en 1978 de *The Bundle*, Edward Bond escribió una serie de obras llamadas *answer play* con una intención bien marcada: la acción y la resolución de los problemas sociales como elemento principal de su argumento. *Human Cannon* comparte con esas obras la misma intención, como explica el propio Bond:

> Now I've become more conscious of the strength of human beings to provide answers. The answers aren't always light, easy, or even straightforward, but the purpose- a socialist society- is clear *(citado en Coult, 1977:25).*

Human Cannon también podríamos clasificarla como una *learning play*, según señala Spencer (1992:220): «[the play] combines a naturalistic concern for psychologically developed characters acting within a detailed social environment with the intention and effect of a parable or 'learning play'». Sin embargo, no debemos olvidar que *Human Cannon* es también una *history play*, al igual que *Fuenteovejuna* de Lope de Vega, en el sentido de que ambas obras rememoran los acontecimientos de un momento

histórico y porque «Bond's play works against sentimental, romantic, or mythologizing attitudes towards its central character» (Spencer, 1992:220). Esto nos lleva a considerar que el primer nexo de unión entre ambas obras reside en la presentación de un argumento histórico. judges. *Human Cannon* presenta una yuxtaposición de períodos históricos en los que enlaza la Guerra de la Independencia a través del personaje de Agustina y la Guerra Civil Española como localización histórica de la obra. En el caso de *Fuenteovejuna*, Lope presenta un drama histórico ya que relata unos hechos que acaecieron también en la realidad durante el reinado de los Reyes Católicos en la segunda mitad del siglo XV. Para ser un drama histórico, según Bingham (1981: 335), el dramaturgo debe establecer una analogía entre el momento-espacio histórico que se representa en el escenario y el del espectador: «Lope dramatiza el desarrollo de la conciencia que tiene el pueblo de su papel como actor en un momento clave de la historia de su país: la unificación de la península bajo Fernando e Isabel». Aunque algunos críticos como Diez Borque (1976) consideran el drama histórico de Lope como una evasión, es cierto que Lope recrea en su obra el ambiente feudal que se vivía en la época.

No obstante, a pesar de narrar hechos históricos, una característica de ambas obras consiste en no ofrecer una exacta sucesión cronológica de los acontecimientos. En el caso de Lope, estos cortes temporales se deben a las fuentes usadas para este tipo de texto, como el romancero popular y las crónicas en las que los acontecimientos eran elegidos arbitrariamente. Por otra parte, Bond elige cuidadosamente los hechos históricos que quiere destacar siguiendo la concepción brechtiana de ruptura con la lógica de acción dramática.

Esta inexactitud cronológica lopesca nos habla de la intención del autor en crear unos antecedentes ficticios que justificaran la comprensión de la rebelión ya que Lope de Vega crea de forma original, sin atender a las fuentes consultadas, la primera parte de la trama en la que se desarrollan los sucesos anteriores a la sublevación. Cañas (1998:53) señala que con esta presentación lógica del levantamiento «se logra que el espectador observe con claridad que un hecho tan grave como era una sublevación no es producto del azar o del capricho de unos individuos, sino consecuencia lógica de todo un proceso». Podemos decir, pues, que Lope establece un desarrollo de la acción similar a la propuesta de causa-efecto en *Human Cannon,* en la que Bond utiliza las primeras esce-

nas de su obra para dar a conocer la situación de injusticia en la que se encontraba el pueblo de Estarobon antes de la sublevación.

Algunos elementos, como la música, también acercan a las dos obras. En esta comedia, las canciones se utilizan para introducir un clímax lírico o como presagio de posteriores acontecimientos; éste es el caso de la canción *Al val de Fuenteovejuna*. Sin embargo, otra es la función de los fragmentos líricos en la obra de Bond ya que los coros de *Human Cannon* presentan quejas al sistema injusto en el que viven los personajes y se convierten en un medio de anticipación de la acción. Por tanto, no hay espacio para las canciones como expresión de felicidad al modo del Siglo de Oro, sino que muestran la crueldad del fascismo y la desesperación del pueblo.

Una de las principales conexiones entre ambas obras se centra en el tratamiento de los personajes, que buscan su unificación con un único objetivo colectivo: el pueblo. Bond (1992) ha rechazado constantemente el análisis psicológico de los personajes en sus obras. Para él, el personaje debe convertirse en transmisor de la historia y de una conciencia política. Y lo explica de esta manera, afirmando que el autor se vuelve portavoz de su personaje en una retrospectiva histórica:

> He [the character] then talks not as he is but as he would be after we have been there. His age stays the same but he speaks with historical hindsight, with greater political consciousness and stronger political presence than he yet has. [...] It would be nearer the truth to say that the author becomes the spokesman of his character... *(1992:139-140)*

En *Fuenteovejuna*, los personajes no presentan esta conciencia política pero aparecen desdibujados como seres concretos dejando paso a la importancia de su mensaje:

> No le interesan sino como medio de desarrollar una acción, repleta de momentos tensos, apta para satisfacer los gustos del espectador y transmitir un determinado mensaje [...] No intenta hacer un análisis psicológico profundo de los mismos. *(Cañas, 1998:60)*

De este modo, en ambas obras toma una relevancia fundamental la figura del pueblo y la formación de una conciencia colectiva capaz de derrocar al poder tiránico: en el caso de *Fuenteovejuna*, la figura del corrupto Comendador y en el caso de *Human Cannon*, el sistema fascista. El personaje colectivo en *Fuenteovejuna* supone un atrevi-

miento por parte de Lope respecto al espectador del siglo XVII, como señala Bingham (1981:336), reconociendo una serie de derechos también en el vulgo: «En una época en que la monarquía y la nobleza decidían el destino del país, *Fuenteovejuna* serviría para hacerles recordar a los monarcas y nobles que no eran éstos los únicos que formaban España».

Sin embargo, es importante destacar que a pesar del objetivo colectivo, los personajes no pierden su individualidad. En *Fuenteovejuna,* Lope tipifica a sus personajes resaltando sus caracteres, siendo capaz el espectador de identificarlos por el entramado de relaciones sociales en el que se desarrollan. Así, la figura de los monarcas destaca por su rectitud, el Comendador por su tiranía y el pueblo por su honradez y bondad. A pesar de estos arquetipos, estudios como el realizado por Matas (1981) defienden la maestría de Lope en la creación de personajes que van más allá de representaciones planas de valores morales, sobre todo en la figura del Comendador en el que ve la caída del héroe trágico. Bond, en una entrevista con Philip Roberts (véase Berenguer, 1984:77), defiende el respeto por la individualidad dentro de la estructura social y esto se refleja en *Human Cannon,* como en el resto de sus obras: «No podemos reducir nuestros personajes a un contexto puramente social y convertirlos en marionetas».

En cuanto a la función de los personajes, Cañas (1998:41) ve en la figura del gracioso en Lope de Vega un antecedente del narrador de Brecht. Mengo, el gracioso de *Fuenteovejuna*, además de provocar escenas cómicas, relata sucesos no escenificados en la obra. En *Human Cannon*, esta función de narrador no la representa la figura del gracioso, pues no existe tal figura en el teatro bondiano sino que cualquier personaje de la obra realiza esta función de relatar sucesos no visualizados en escena por el espectador. Tina, por ejemplo, en unas cuantas líneas nos cuenta la tragedia de la Guerra Civil Española:

> TINA. For three years the people's militia slowly retreated before
> Hitler Mussolini and Franco
> In December nineteen thirty- eight Barcelona fell
> Soon Madrid would fall
> And on the first of April nineteen thirty-nine the Republic
> would fall. *(Human Cannon, 1996:56)*

En cuanto a las concepciones teóricas sobre el teatro, Lope de Vega y Bond también muestran una serie de coincidencias. Bond, en la citada

entrevista con Roberts, reconoce la deuda del teatro épico con el teatro clásico:

> […] el teatro épico sí tiene características que ya existían en el teatro griego, en el teatro renacentista y en el teatro de Calderón… Pues todos ellos son teatros épicos, ya que analizan problemas públicos, acontecimientos privados, como todo teatro épico, pero sólo para poder llegar a crear una forma que exprese un nuevo tipo de conciencia, el propio de su tiempo. *(véase Berenguer, 1984:76-77)*

El primer nexo de unión entre ambos autores en cuanto a su concepción teórica se refiere nos conduce a su preocupación por escribir una metodología teatral diferente y la intención de crear un género nuevo. Lope realizó estudios teóricos como el *Arte nuevo de hacer comedias en este tiempo* (1609), en el que desarrolla todos los aspectos formales de su comedia nueva: el concepto de la tragicomedia, las unidades dramáticas y el lenguaje castizo entre otros elementos. A este tratado le han dedicado atención muchos críticos porque sus detractores consideraron la obra como un texto incoherente y difícil de comprender. El objeto de la polémica de la época se centraba en los elementos innovadores del *Arte Nuevo* lopesco: la mezcla social que propone su comedia nueva y el planteamiento de obra en tres actos frente a la norma clásica que exigía la construcción dramática en cinco actos. Por otro lado, Bond escribe *The Activists Papers* (1980), para desarrollar su concepto de teatro épico desde una perspectiva formal e ideológica, y que fue ampliamente criticado por las mismas razones de dificultad que los críticos del Siglo de Oro argumentaban contra Lope. Probablemente la dificultad teórica de ambos autores consiste en querer explicar un concepto de teatro novedoso, excesivamente rompedor para su tiempo y para la comprensión del resto de críticos que no habían llegado aún a este estadio de evolución del arte.

Cañas (1998:31) cuenta que a Lope de Vega se le criticó, sobre todo, por su ruptura con la preceptiva clásica: «Criticaron especialmente el no mantenimiento de las unidades en los textos y el propio concepto de tragicomedia, que juzgaban un híbrido difícil de entender». En esta misma línea, a Bond también se le ha atacado por una falta de *orden* en sus obras que facilite la comprensión del espectador y por aunar tragedia y farsa en muchos momentos de sus obras. De hecho, *Human Cannon* presenta un buen ejemplo de esta comicidad dentro del drama cuando el soldado Juan aparece corriendo con los pantalones bajados tras haber

disparado Agustina su cañón en la escena quinta. Spencer (1992:220) atribuyó a *Human Cannon* un sentido de tragicomedia por esta escena ya que «its "strategic" use of comic techniques make it closer in spirit to comedy than tragedy, despite its brutal (and historically accurate) end».

Otra de las conexiones teóricas entre ambos autores se fundamenta en el didacticismo que buscan sus obras. La obra teatral se convierte así en elemento transmisor de enseñanzas y lecciones sobre la vida real, aunque en sentidos diferentes para Lope y Bond. Cañas (1998:37) entiende que el didacticismo de Lope «enseña al espectador ejemplos de comportamiento de todo tipo, con el fin de animarle a que los imite y ayudarle a que contribuya con ello a su perfeccionamiento individual». Sin embargo, Bond (1996:129) pretende crear una conciencia social que obligue al espectador a promover la acción para el cambio: «So theatre can co-operate with all those who are in any way involved in rationally changing society and evolving a new consciousness. It may initiate the change in some people». En este sentido didáctico, el personaje de Agustina en *Human Cannon* propone la enseñanza necesaria de una rebelión frente a las enseñanzas falsas, impuestas por un sistema injusto:

> AGUSTINA. When you rob us you teach us to sabotage
> When you exploit us you teach us to strike
> When you make laws you teach us to break them
> ———————-
> When you use weapons against us you teach us to arm
> When Fascists imprison a country they teach it to be free!
> (*Human Cannon*, 1996:115)

La función didáctica en ambos autores es diferente ya que no persiguen los mismos objetivos. Lope siempre defendió el sistema político dominante en su tiempo. Por consiguiente, los Reyes Católicos están representados en la comedia como emblema de un justo concepto del Estado, como fuertes defensores de una España que pretende afirmarse contra las potencias extranjeras, y como fundadores de la gran España imperial de la época de Lope. Por otra parte, el poeta se movía en el ámbito de un patrimonio ideológico común compartido con el resto del pueblo que asistía a la representación de la obra por lo que Cañas (1998:71) entiende que el mensaje fundamental de esta obra supone la visión teocéntrica de la monarquía. En este respecto, Bingham (1981: 336) observa que las escenas en que aparecen los reyes son emblemáticas y

estáticas intentando mostrar que la realeza se ocupaba en mayor medida de sus expediciones militares. Aún más clara resulta la postura de Neuschäfer que defiende que *Fuenteovejuna* no nace del deseo de hacer propaganda a favor de la monarquía absoluta sino de la necesidad de establecer contacto con el vulgo:

> Los Reyes Católicos no son funcionalmente activos: su presencia en la comedia sólo sirve para dar cierto viso de legitimidad al levantamiento de los fuenteovejunenses. El significado de la obra se centra en mostrar cómo independientemente de la escala social a la que se pertenece, se pueden alcanzar la libertad y la dignidad. De ahí su universalidad. *(Kirschner, 1989: 95-96)*

Las interpretaciones de Fuenteovejuna, como estamos comprobando, han suscitado reacciones contrarias a lo largo de los años desde la visión absolutista hasta la progresista. En esta última línea de investigación, Kirschner (1989:81) cita las interpretaciones marxistas de Wolfe (1933) y de Boyadzhiev (1938) que vieron en la obra de Lope «un incidente en la larga etapa prerrevolucionaria de la lucha de clases y, por tanto, una comedia que puede usarse positivamente dentro del marco del teatro progresista». Más recientemente, dentro de la nueva crítica de los años sesenta, otras voces como la de Salomon (1965) también se alzaron para defender que la comedia contiene «antifeudalismo en el seno del feudalismo» (citado en Kirschner, 1989:92) y las bases de una sociedad más igualitaria. Es en este sentido de lucha por la libertad del pueblo que presenta *Fuenteovejuna* donde encontramos las raíces de *Human Cannon*. Aunque, frente a la ambigüedad política que plantea la obra de Lope, Bond ataca con crudeza el sistema político de su época presentando la rebelión socialista como única alternativa a la barbarie.

Uno de los elementos fundamentales de la didáctica de Bond consiste en la presentación de la violencia en escena. En *Human Cannon* la violencia responde a la necesidad de mostrar al espectador la realidad más cruel del fascismo en la Guerra Civil Española. Su búsqueda de testigos activos entre el público le obliga a mostrar imágenes duras como la ejecución de Nando en la escena décima en una sesión de entrenamiento de un soldado fascista. Por otro lado, Lope evita la representación de la violencia en *Fuenteovejuna* por medio de voces *en off,* como en la muerte del Comendador o las torturas a las que el pueblo se ve sometido. De hecho, el episodio de las torturas se disuelve en una tonalidad cómica con la actitud irónica del gracioso Mengo. De esta manera, se

evita la puesta en escena de episodios desagradables a los que este público no estaba acostumbrado.

Estas similitudes que hemos analizado entre ambos autores se concretan en los dos juicios de *Human Cannon,* que constituyen las escenas con reminiscencias más claras de la obra de Lope de Vega. El primer juicio lo lleva a cabo el pueblo contra el sacerdote, acusado de la muerte de Manuel Barrio. Este habitante del pueblo de Estarobon se ahorcó al ver su cosecha aniquilada por el propietario Don Roberto, quien había construido un muro para robarle el suministro de agua. Este juicio defiende la revolución como ejemplo de justicia: «A revolutionary court's the only one that can give justice, the rest just tuck the rich up in bed» (*Human Cannon,* 41), ofreciendo una visión que nunca podría haber defendido la obra de Lope.

Bond utiliza el ejemplo de un campesino y su desesperación para que veamos la situación de pobreza y esclavitud que origina la sublevación del pueblo, del mismo modo que Lope utiliza las vejaciones del Comendador al pueblo como justificación de su rebelión. En el juicio, Agustina sale elegida como defensora del sacerdote y lanza una diatriba contra la pasividad del pueblo ante la injusticia de Manuel. Observamos, pues, en Agustina una conciencia de lucha colectiva frente al pueblo que se preocupa por sus luchas individuales. De este modo, critica la indiferencia del pueblo que ha silenciado su voz en las calles:

> AGUSTINA. No because some of you would have said what about my mortgage?
> VILLAGER 1. We're worse off than Manuel! We've got children to feed.
> VILLAGER 4. We need new tools. A new roof.
> AGUSTINA. [...] - and finally realised how much you had to do! But you did nothing. A priest's power depends on persuasion but your power is your strength when you act...But you could have spoken on the streets...But you did nothing. You're worse than the priest, you're as bad as the Marquis. *(Human Cannon, 1996:47)*

Con este discurso, Agustina pretende crear una conciencia de clase oprimida por el sistema capitalista y obligar al pueblo a sublevarse frente a la injusticia. Bond ya había utilizado el recurso de presentar a todo un conjunto luchando por una causa en la escena tercera de *The Fool* «which constitutes an important development in the author's epic technique»

(Klein, 1989:86). Esta conciencia de pueblo unido frente a un poder tiránico es el que establece el nexo de unión con la obra de Lope.

En esta escena dramática del juicio, podemos observar en ambas obras una construcción semejante del ahorcamiento de un hombre inocente frente a la posibilidad del pueblo de evitarlo. En *Human Cannon*, Estarobon llega tarde para salvar a Manuel Barrio porque no es consciente de la fuerza del pueblo hasta después de este juicio. No así el pueblo de Fuenteovejuna en la obra de Lope de Vega, que crea su conciencia colectiva antes y es capaz de evitar que cuelguen a Frondoso. En la obra de Bond, Manuel se suicida ahorcándose de un árbol ante la pasividad de Estarobon frente a la corrupción del Marqués y en *Fuenteovejuna*, Frondoso se salva del ahorcamiento por el pueblo frente a las injusticias del Comendador:

> COMENDADOR ¡La puerta de mi casa, y siendo casa de la encomienda!
> FLORES. ¡El pueblo junto viene!
> JUAN (Dentro). ¡Rompe, derriba, hunde, quema, abrasa!
> ORTUÑO. Un popular motín mal se detiene.
> COMENDADOR. ¿El pueblo, contra mí?
> ——————————
> COMENDADOR. Desatadle. Templa, Frondoso, ese villano alcalde.
> FRONDOSO. Yo voy, señor, que amor les ha movido
> *(Fuenteovejuna, III, vv. 1857-1864).*

Otra de las similitudes entre ambas obras se centra en el papel revolucionario de la mujer dispuesta a la acción. El papel de Laurencia en el juicio de Lope de Vega es esencial para la sublevación del pueblo, al igual que el papel de Agustina en el juicio en *Human Cannon*. El discurso de Laurencia también arenga al pueblo a tomar las armas para luchar frente a la corrupción, una actitud varonil y luchadora no muy propia de las mujeres en el Siglo de Oro. Nos dice:

> ¡Dadme unas armas a mí,
> pues sois piedras, pues sois bronces, pues sois jaspes, pues sois tigres...!
> ....
> Liebres cobardes nacistes;
> bárbaros sois, no españoles.
> ¡Gallinas, vuestras mujeres
> sufrís que otros hombres gocen!
> ....

¡Vive Dios, que he de trazar
que solas mujeres cobren
la honra, destos tiranos,
la sangre, destos traidores!
(Fuenteovejuna, III, vv. 1760-1777)

La actitud de Agustina (y la de Laurencia) demuestra una valentía y fortaleza que muchos hombres de la obra no poseen. En el caso de Laurencia, resulta aún más sorprendente ya que la dureza de sus palabras sirve de estímulo definitivo para provocar y organizar la rebelión popular. Ambas censuran la pasividad de los ciudadanos ante los abusos que podían haberse evitado con la unión del pueblo. Sin embargo, no olvidemos que ambas mujeres luchan por objetivos diferentes, pues Laurencia trata de defender su honor ultrajado, además de la honra del pueblo, mientras que Agustina defiende exclusivamente la libertad frente la represión fascista. No obstante, el pueblo de Fuenteovejuna toma las armas y mata al Comendador por sus ultrajes contra los ciudadanos, pero Estarobon inicia una revolución con saqueos a la mansión del cacique Don Roberto e incendios en las iglesias. En el siglo XVII, los deshonrados habitantes de Fuenteovejuna tenían el derecho de ejecutar una venganza de sangre. En el siglo XX, la lucha no se reduce a ejecuciones individuales, ya que las agresiones proceden de todo el sistema.

La última escena de *Human Cannon* presenta un nuevo juicio contra Agustina que recrea el juicio de Fuenteovejuna. El personaje denominado como *Investigator* pretende doblegar la fortaleza de Agustina añadiendo a la acusación a muerte a otras diez mujeres de Estarobon que aparecen todas de negro, símbolo del luto por sus familiares muertos en la guerra y presagio del desenlace fatal. Quizá, el *Investigator* también consideraría más débiles a las mujeres ante la presión judicial pero la injusticia les ha proporcionado conciencia sobre la importancia de su unión: «Political theory takes precedence over humanitarian consideration […] This however leads to the women's awareness of the necessity to pool their resistance in order successfully to oppose the oppression» (Debusscher, 1987:617). La fortaleza de estas mujeres, fruto de la injusticia, frente a la injusticia les hace defender a Agustina ante las preguntas del *Investigator*. Ellas culpan a todo el pueblo de Estarobon por la colocación de la bomba en la iglesia, con claros ecos de la respuesta de Fuenteovejuna en la obra de Lope. Sin embargo, una de ellas finalmente cederá ante la presión ejercida por el poder fascista.

En el caso del juicio de Lope, el juez tortura a los habitantes del pueblo para conocer quién mató al Comendador. La actitud del pueblo es ya distinta porque ha tomado conciencia de su poder y todos asumen la culpa del asesinato del Comendador:

> ESTEBAN. ¿Quién mató al Comendador?
> MENGO. ¡Fuenteovejuna lo hizo!
> ESTEBAN. Perro, ¿si te martirizo?
> MENGO. Aunque me matéis, señor
> (*Fuenteovejuna,* III, vv. 2106-2109)

Fuenteovejuna, con este solidario gesto, obtiene el perdón del rey consiguiendo escapar de la opresión del Comendador, por lo que el auténtico mensaje que contiene la obra no es la justificación de la rebelión ya que en el Siglo de Oro no hubiera sido posible representar una revolución que rompiera con la obediencia feudal que los súbditos debían a sus señores. De ahí que la rebelión se haga en nombre del rey:

La necesidad de lavar la honra explica la sublevación, un alzamiento que se produce en nombre de los reyes (con ello se evita escenificar una revolución) contra un tirano que había hecho mal uso de los poderes delegados en él por el monarca, y contra un traidor a sus soberanos. Por ello no es extraño el desenlace de la comedia, no es raro que el pueblo sea perdonado (Cañas, 1998:67).

Fuenteovejuna utiliza la defensa del honor ultrajado como elemento justificador de una rebelión popular que rozaría el libertinaje en el siglo XVII. Mangan (1998:67) habla, sin embargo, de la inocencia de esta obra clásica trasladada al momento histórico que plantea *Human Cannon*: «It is a powerful and inspiring story, but it is hard to watch today without a sense that the play is unduly optimistic and idealistic: these townsfolk would stand little chance against a well-ordered military dictatorship». Bond parece estar de acuerdo con la necesidad de adaptar el gesto de Fuenteovejuna al momento presente y, de hecho, aunque supone un gesto solidario en *Human Cannon*, no supone la liberación de Estarobon del régimen fascista ni tampoco puede evitar la ejecución de Agustina. La obra de Bond presenta una realidad mucho más cruel que *Fuenteovejuna,* distanciándose así del aura romántica que Lope de Vega imprime a una rebelión popular. Lope de Vega maquilla su rebelión popular en pos de la monarquía, pero Bond defiende de un modo absolutamente directo la legitimidad de la revolución en busca de una sociedad más libre.

La sublevación de Fuenteovejuna rompe los tópicos del código de jerarquización social que se desarrolla en la comedia típica del Siglo de Oro ya que los moradores de la villa se toman la justicia por su mano. Sin embargo, este código también contempla la posibilidad de rupturas en la armonía del orden social cuando uno de los estamentos no cumple correctamente su función. En este caso, la tiranía del Comendador rompe la armonía del código, que debe restablecerse con la intervención de los reyes. En Lope observamos, pues, una justicia poética que consiste en «una fuerza superior que se superpone a los personajes y hace que al final de las obras cada uno reciba el premio o castigo que le ha correspondido según haya sido su actuación» (Cañas, 1998:45).

Esta visión moral del mundo, característica fundamental de la sociedad barroca, no puede aparecer en el teatro de Bond. En el mundo que recrea *Human Cannon*, injusto y amoral, no existe la posibilidad de justicia divina para juzgar a cada cual según sus acciones. Si la hubiera, quizá Agustina y Nando no serían asesinados, pero, como dice Bond (1996:133), en este momento «in our society as it is, the truth is more terrible than the caricature of it». En nuestro siglo XX, no podemos escondernos tras un final feliz de armonía social como el que presenta Lope. Por esta razón, Bond va un paso más allá en su interpretación de *Fuenteovejuna*, al mostrarnos que no existe un orden superior que solucione los problemas humanos sino que la justicia se deja en manos de los hombres que deben luchar unidos para conseguir una sociedad más igualitaria y más *racional*, como a él le gusta decir.

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INTERPRETING AND HANDLING HENRY JAMES'S
THE TURN OF THE SCREW WITH CARE

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Abstract

Delving into the multidimensional texture and labyrinthine semantics of The Turn of the Screw *"necessarily" takes the reader, not to mention the critic, to an endless struggle for the unearthing of a unique meaning. It is our intention in this article to trace the contending readings this enigmatic novella has inspired up until now, a critical debate between two positions, the apparitionist and non-apparitionist, depending on the critic's belief in the existence or hallucinatory essence of the ghosts in the story, the main emblems of controversy, and thus being able to shed some light on the foundations, motifs and speculative mechanics of each approach. Aiming not to turn the screw exhaustively to the point of breaking the spell of cryptic suspension, we will finally argue for a reading of the text which opts for a position validating both the presence of spectres as actual actants who play the role of corrupting antagonists and as figments existing only in the governess's neurotic mind. This joint interpretation aims to preserve that unresolvable ambiguity innately central and life-endowing to the organics of the work and also to the bulk of this study.*

> "It is not that language fails to express the ineffable, but that the effable is the province of that failure which is language" (Kawin, *The Mind of the Novel: Reflexive Function and the Ineffable*, 233).

1. Introduction. *The Turn of the Screw*: In Search of the Text-Type

"The Story had held us, round the fire, sufficiently breathless" (James, 1993:3).[1] James's lead in *The Turn of the Screw* clearly founds the pillars for what is to epitomize an open and writerly text, both unpredictable and deviant, a locus of unstable meaning from which the reader derives the fascination of novelty. In fact, his "novella" can be an incredibly complex and inscrutable story since various hints constitute its essence and projected dynamism, but frustrated revelations prevent its closure, illustrating the maxim which the author postulated: "in art economy is always beauty" (preface to "The Altar of the Dead and Other Tales", Volume XVII, *The Novels and Tales of Henry James*. The New York Edition; pp. XV-XXI, 1909).[2] James's meanings are too ethereal, too imprecise, to locate and too dialogical for straightforward and denotative discrimination. With a hybrid of actual and apparent mixtures, palpability and insubstantial or super-subtle tones, certainty is to be ascertained nowhere. In fact, the story is full of candles, recurring motifs which seem to act as enlightening elements only to immediately blow out and lapse into ambiguity. According to Rimmon-Kenan, this inconsistency is built around a "central informational gap" (1977:51), an absent core in the work. Significantly, the mechanics and architecture of this organic whole is so consciously devised that almost every event, every character and every acrobacy of action, can have, at least, two equally valid interpretations. As James himself pointed out in "The Art of Fiction":

> Art lives upon discussion, upon experiment, upon curiosity, upon variety of attempt, upon exchange of views and the comparison of stand points. *(1984: 36)*

The Turn of the Screw, published as a serialized novel in *Collier Weekly* in 1897, has remained a text with an unextinguishable vitality, derived from its adjusted readings rather than lasting values, throughout

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[1] Quotations from the "novella" are taken from James, H. 1993 [1898], The Turn of the Screw and The Aspern Papers. Hertfordshire: Wordsworth.

[2] Similarly, James clearly follows Edith Wharton's opinion that few details are better when devising pure and prolonged horror in literature, thus avoiding the "multiplication and variety of its horrors", which only results in an innocuous piece of writing. Wharton opined "the expected is more frightful than the foreseen" (1924:40). Joseph Ward declares:"when James converts the concrete fact of evil into a kind of impalpable essence, the effect is not to diminish its reality but to intensify it by making it mysterious –even vaguely supernatural" (1961:16).

more than one century now, and is still anchored to successive and most varied concretizations, holding us round the fire, sufficiently breathless and avid for new turns.

2. Twice "Turned" Tales: Two Readings or Instantiations of the Work

Undoubtedly, *The Turn of the Screw* lives on an interpretive aporia and the consequent proclivity on the reader's part to open its textual intricacies. We cannot help but wonder whether it is simply a ghost story, as Douglas claims, or, in inverted terms, the governess, from whom we will hear the rest of the tale, is an infatuated woman whose account shows her unreliability as narrator. The interpretation of facts in the story has centred around two main readings: on the one hand, an immediate rendering, confirming the irruption of ghosts as an evil which the governess must fight; on the other, a more sophisticated and oblique reading, which denotes that the spectres are simply assailments of a disfunctioning mind. In essence, the two instantiations constitute a binary contrast between a metaphysical and a psychoanalytical interpretation.

As for the first reading, in early and very impressionistic reactions usually emphasizing the deplorable, repulsive or sickening essence of the story, it was commonly accepted that the governess was a benevolent character, in vigorous crusade against evil ghosts, bravely facing domestic horrors, to protect Flora and Miles from demonic possession. In "*The Turn of the Screw* as a Poem*", Heilman supports this view, considering the book, which is full of Biblical, theological and literary allusions, has a sacramental nuance, as an allegory of Good and Evil (1948:178-179). Yet, to view *The Turn of the Screw* as a conventional ghost story told by someone who experienced the events is to neglect all other contextual influences. James was surely aware of Freud's emerging theories of human psychology, which easily spread in his times. Thus, opening a second interpretation, the text could be seen as a psychological parable constituting a "punctum" layer of signified in the ghost story. In fact, in 1919, the critic Henry Beers mentioned that he had always thought the governess to be mad. Though little predicament was given to his comment, Harold Goddard wrote an essay reiterating the same opinion around 1920, claiming that Flora and Miles are slightly touched by evil spirits

but not completely contaminated. Goddard's remarks about an internal and bizarre drama in the governess's mind, however, were not published until his daughter, Eleanor Goddard Wothen, found them after his death in 1957. Consequently, the first person to assert the hallucinatory theory was Edna Kenton, who published an essay in 1924, arguing the story is to be read more as a spiralling and deepening focus on the governess's mystification and turbid imagination, a self deception, rather than as a narrative dealing with the suspected ghostly molesters and the deliberately "opaque" children.[3] However, Edmund Wilson's 1934 essay "The Ambiguity of Henry James" has been the most influential of all approaches. In the trend of Freudian theory, Wilson claims that the governess's sexual repression leads her to neurotic renderings, hallucinations and interpretation of the spectres. By her constant hugging and kissing of the children and her problematizing thoughts about Miles, the governess, an inquisitor, becomes the looming and transgressive corruptor of the innocents. She urges them to accept the influence of depravity, causing Flora's alienation and Miles's death, both being "betrayed by their protectress" (Cargill, 1963:249). Sexually tendentious and a victim of insomnia, at the mercy of male charms and excitable to extremes, "easily carried away" (13) by the master, the governess is simply, according to Wilson, a construct, drawing on James's typical "frustrated Anglo-Saxon spinster" (1934:391).[4] It goes without saying that her habit of wandering around the house during her nocturnal vigils indicates her avidity to encounter something or someone.[5]

In almost all approaches after Wilson's landmark essay (the non-apparitionist approach par excellence), critics have posed the text's ambiguity as the central question of analysis, considering it essential to decide whether the governess is insane or whether there are really ghosts.

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[3] She theorizes that everyone is an "exquisite" dramatization, a devised agent in the fictional structure within her mind, "acting out her story" (1924:255), the ghosts in particular being "shades of her recurring fevers (…) pathetically trying to harmonize her own disharmonies by creating discords outside herself" (254).

[4] Stephen Spender supports Wilson by stating the novella presents a sexual imagery that "is amazingly worked out" (1935:35).

[5] The dead and the living resemble each other in the work more emphatically as the story goes on (Aswell, 1968: 51). The governess, Mrs. Grose and Miles often show white faces which are quite like the "pale face" of Quint and the "pale and dreadful countenance" of Miss Jessel, the "Gorgon faces at the window" (Elton, 1907:255). When adopting Quint's position outside the dining room she replicates the effect of the ghost shocking Mrs. Grose. Furthermore, in her mirroring assertive process, the governess collapses in the same location and haggard pose as Miss Jessel on her second visitation. This mimetism suggests that Miss Jessel is a symmetric construct of the governess's fears about herself (see Olivares Merino, 2004, for a possible view of the governess as Miss Jessel returned from the dead).

3. Terms of Ambiguity

The Turn of the Screw is a concentric narrative with the embedding of several levels of narration. This complex interplay of diegesis in the text somehow misleads the reader. A "hearsay principle" (Cook, 1995: 229) of conflicting "I"'s and ventriloquism, twice told tales, operates here, this being an example of "accumulation of strata of fictionality that causes the reader to lose sight of referentiality" (Coste, 1989:125).[6] The book is written by Henry James, but it is a first person narrative perspective that frames the ineffable tale. Within this narrative a further narrator operates, Douglas, and within, the first-person narrative of the journal level, in which we find other embedded narrative levels with characters as hypodiegetic narrators. I will proceed to distinguish three terms in the ambiguous transitivity of perception and visualization involved in the work and the role these issues play in the text: first of all, the narrator or perceiving centre of consciousness and agency of vision; secondly, the confidants or surrounding characters, and, finally, the focalized entities, the ghosts.

3.1. Narratological Fraud and Possession. The Narrator-Focalizer

Opacity at its peak is aided in the book by the conscious syntactic delusion and complex embedding already discussed. James's sentence construction, mainly periodic instances, and the ambiguity of much of the dialogue in the story, words and indefinite pronouns under the ominous rule of indeterminacy, constitute the ideal mimetic shape for a story whose essence is based upon doubts and uncertainties, calling for a careful reading which, nonetheless, fails to achieve a univocal interpretation.

Narratological issues in the work also make its ambiguity salient. Apart from the complexity of fictional levels—interlocking frames, it should be noted that focalization bears a peculiar stigma of controversy in the text. The majority of the novel, the manuscript, is said to correspond to the lines accounted by the governess and is thus written in the first

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[6] This three-narrator narrative frame is, according to Soshana Felman, the root of ambiguity in the text since "such a frame provides no basis for deciding between the conflicting perspectives of various characters within the story" (1977:120-121). This is an idea connected with dialogism, aspect we will repeatedly make reference to throughout this article.

person from her limited point of view, the perspective of a central consciousness. The opening section, the matrix narrative, told from an objective authorial perspective, sets itself apart from the main embedded narration and, far from providing the reader with background information, raises more questions than it solves.[7]

Before James's time, most fiction adopted the perspective of the author. His innovation was to consider the operative role of point of view in his work. Many of his writings include a character through whose eyes and intelligence the story is relayed to us as the unique center of perspectival orientation (a strategy of mystification and imprisonment in one's consciousness, deliberate confusion according to Booth, 1983:153). This privileged subject, both focalizer or reflector (seeing) and narrator (telling), knows and transfers (selecting the "what" as a "filtering character" and considering the "how") the inventio (the elements to communicate as well as the world system the resulting text will have to model), the persuading dispositio (artistic arrangement of the intended meaning), and the pressing elocutio (verbalization of these materials in order to obtain the linear manifestation of the text). The governess, the reflector in *The Turn of the Screw*, serves as a model for the reader's own engagement within the text. Consequently, her acts of vision constitute the markers of visualization in the narrative, a fixed and constant point of view which provides the reader with a limited knowledge and scope of perception of the flow of events, a range of judgements we are induced to trust at our own risk. Another significant aspect of James's novel is his use of the confidant. Once the reader has limited access to the protagonist's mind, the confidant actant gives the reader a chance to ascertain what the main character is thinking. In fact, we learn about the governess's hasty assumptions through her conversations with her confidant, Mrs. Grose, as well as those she holds with the children.

It is Douglas, not our own conclusions, who instills an early assumption in the reader about the governess's innocence and invests her with credibility, making her seem a reliable narrator: "She was a most charming person (...). She was the most agreeable woman I've ever known in her position; she would have been worthy of any whatever"

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[7] According to Chatman (1978:169), "This extradiegetic narrator, not in the least intrusive, would function as an editor".

(5). However, because of Douglas's emotional involvement in the metadiegesis—his devotion to the governess,[8] we must be very cautious about his assuring her naivety. No one is to be trusted in this disappearing text. Indeed, Prince states "narrative dies from sustained ignorance and indecision" (1982:149) and this is especially true in the work in question, since narratorial authority (both the parental and the surrogate one) is missing. We simply have a perceiving subject who is not at all coherent in a text which is unsteered.[9]

In the tale's labyrinth of symbolic ambiguities, the mirror scene which inaugurates the governess's staying at Bly stands out as a revealing moment. Once in her impressive room "one of the best in the house" where she notes "the long glasses in which, for the first time, I could see myself from head to foot" (12), she experiences an access to self-knowledge and narcissistic assertiveness. She negotiates her meaning as a body, as an agent, with Bly and the surrounding milieu, "a castle of romance inhabited by a rosy sprite"(15), performing the Lacanian ritual through which the child is supposed to escape fragmentation and see his essence for the first time. Even though the governess will gradually learn "to be amused, and even amusing" (22), the rewarding image in the mirror is the product of the sociosymbolic nexus within which her existence is inscribed. It is not plainly her but a circumstantial reflection then. In fact, she is a replacement of the master figure, Quint and Miss Jessel, somehow bringing schemata of authority to bear upon the processing of input at Bly. Experience is directly perceived without the mediation of language (through apparitions and hallucinations), or is perceived entirely through language through the governess's real or virtual interaction with the confidants, through her intrusive omniscient-like externalization of thoughts with no explicit correspondence to any reality in the world (Cook, 1995:190). The ghosts and delusional assumptions, her facts, created by words and existing for the sake of nomination, belong to this last type of experience. Furthermore, her projected freedom and

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[8] It is commonly held that Douglas and the governess may have had an affair and the former is still in love. According to Jane Nardin: "This vignette of frustrated love in the realistic frame narrative serves to reinforce the impact of the frustrated love theme within the gothic tale itself" (1978:133).

[9] No narrator evaluates in a verifiable way the incomplete evidence and contending perspectives within the "novella". This, for Obuchowski, is an index of decentralization for "James uses the frame to confuse further the center of authority" (1978:381)

need for expansiveness constitute "a trap—not designed but deep- to her imagination, to her delicacy, perhaps to her vanity" (22-23). Indeed, sinisterly seductive, this self-awareness induces distortion, makes the governess seem almost psychotic and fosters absolute narrative power, which, of course, is naturally corrupt. She attempts to monopolize all views and meanings, to see and keep all evil outside Bly, she makes an effort for others not to see or only see what she sees. The governess, "a vessel of spiritual purification" (Spilka, 1963:108), creates a self-contained fiction, with not a multiple but a unique focalization, that sometimes resulting in a collective one inherited from her, as some indexes of "we-narrative" indicate. A clear illustration of her insane method of abstraction and obsessive vigil, a closed system of meaning which is redundantly anaphoric and which, instead of evoking reality, evokes itself, is contained in the following lines:

> There were hours, from day to day —or at least there were moments, snatched even from clear duties— when I had to shut myself up to think (...) There was but one sane inference: someone had taken a liberty rather gross. That was what, repeatedly, I dipped into my room and locked the door to say to myself. We had been, collectively, subject to an intrusion. *(28)*

This fictional autobiography is a story of initiation, involving, if one adheres to the psychoanalytical reading, the governess's first sexual (if merely voyeuristic-experience). She faces the chance of transcending her social limitations by marrying into the "employing class" (Bell, 1991: 224) and in her avidity to restore organic and segmental solidarity, a hierarchy in the arena of nemesis, the governess does not only reinforce prior authoritative "schemata" by means of a Platonic repetition, identity and delegated authority devolving from similarity between the original authority, the uncle, and the re-enactment, but also eventually dares to defamiliarize, refresh and dethrone that authoritative schemata by an Oedipical suppression, a Nietzschean repetition towards self-assertiveness, by transcending her "de-classed" essence, identity and potential authority that devolves from difference, subversion of established authority, thus falling prey to her delusions (Pearson, 1992: 276-291). Through these channels of domination, the governess dynamically and ideologically reads and writes the story of patriarchal succession, a plague of atrocities that will lead to her final struggle with Miles and the depopulation of Bly as a cleansing method in search of her own justification and empowerment.

3.2. The Unsaid: Confidants and Narrators who Might-Have-Been

Concealed or unsent letters, much like fanciful but failed searches for freedom at and through windows, are central in the enshrined dynamics of James's work, since they are unopened revelations, epistemological abysses, like hypodiegetic levels we have no access to, thresholds into other consciousnesses and ideational devising about what is occurring. On being provided with the governess's thoughts about the ghostly threat and not having access to trace the others' reading, the work seems to lead our sympathy to her, distancing us from the other potential focalizers, the embedded entities and discourses. However, in the situation of monologism imposed by the governess, the children's letters, written as "exercises" which they know will never be sent, function as examples of the unspoken and are much at the centre of the story. The reader cannot but wonder about the alternative narrative they provide. No principle of cooperation is at play, no democratic rendering because logocentrism excludes the unfavoured readings both of Mrs. Grose and the children, who, deprived of voice like the ghosts, are interpelled and called to silence by the official language, the language which, in supreme authority, means to force a "suspension of disbelief" and does not intend to delegate power. The governess's linguistic activity tends towards stability, a consolidation of legitimized knowledge and habitualized perception. One strategy which critics could employ to overthrow monologism would be to foreground the presumably different excluded stories to contextualize them contrastively within the witness's account, since, as Derrida postulated (1981:278-9), a centre is never absolutely present outside a system of difference.[10]

Henry James exploits and capitalizes on the rhetoric of silences. One of the ways he keeps meanings prone to dynamism and problematization is by devising shadows and inducing echoes between words. There is no evidence revealing that the children see the ghosts and that they are appropriated by them but, in fact, a complete lack of

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[10] The governess wants narrative control over the story because she fears that anyone else will textualize her unfavourably. That is why she isolates Miles from Flora's version of events and hopes to maintain her narrative monopoly finally to impose her own reading, the canonized one, the story of stories and subsequently win the master. However, by intercepting the governess's letter, her definite version of the story which is to reach the uncle before Mrs. Grose and Flora see him, Miles puts himself at the narrative helm. He gains his freedom and spends the whole day out of the governess's sight, though this is a temporary situation of privilege since, by finding nothing about him, no textual prominence in the letter, he finally falls out of the text and fades away.

explicitness projects the governess's certainty. She monopolizes the debatable world at Bly through language, naming the said and the unsaid, the seen and the unseen. This allows her to confirm her assumptions, what she sees or thinks she sees (what is seen and experienced is empirically understood), hence hypothesis or speculation become fact on being simply verbalized ("the flash of this knowledge — for it was knowledge in the midst of dread— produced in me the most extraordinary effect" (30-31)), an "inferential hysteria" (Armstrong, 1987:235), a "quickened vision" (117). Her considering the children completely good or completely bad, without leaving space for intermediate naughty behaviour, is what precipitates the tragedy.

Exposed to harm, the children retreat to their encloisterment of silence, with sealed eyes that resist to see, like caged bird-like Jane Eyres, and also make use of dirty or ambiguous language, away from despotism, habitualization and legitimization by the "authorial" narrator. The ambiguity of their looks, silence and vague words, however, is obsessively combated by the governess with the aid of soliloquies, imagined dialogues, and even lies (when she refers to her verbal interaction with Miss Jessel). These mechanisms serve a general tendency to fill in omissions with recovered details following her "script". Her struggle is specially at its peak when trying to victimize and purge Miles, the inheritor (consequently hypothetic usurper), who is gradually minimized into physical and psychological precariousness. Analogously, by making Quint a text which she refuses to read and which has no effect on her (he turns his back and is lost in darkness), the governess wills him not to exist. Into the abyss of his and her silence, Quint, whose peeping threatens her control and authority at Bly, disappears and falls through a hole in the text, like the other subdued and silenced characters.

Far from accepting Banfield's opinion that "the narrator's discourse (…) is not subject to judgements of truth of falsehood, whereas the character's (…) closely related to insert text, is liable to such judgements" (1982:261-262), the suspecting and insightful reader of *The Turn of the Screw* realizes that we are always in the realm of suppositions -"They are talking of *them* —they are talking horrors! I go on, I know, as if I were crazy" (71). Not once in the entire story do the children see anything strange or frightening, "not the shadow of a shadow" (38). But this being the case, as the authoritative voice in the narration, the governess

benefits from a privilege to think of others as minds and words to model at her will or, even more, to consider that their thoughts identify with her own. We are dealing with the imposition of an autonomous text on the part of a "screening" narrator -"I was to stand before them. The more I saw, the less they would" (42). She legitimizes what she sees, what she fears and knows, the truth as she conceives it, without the active interpretive background of her readers. The governess's method towards attaining a "full vision", a totalizing gaze, analyzing within and without, her singular deductive process through a glimpsing of certainty which she uses to "complete the picture" (64), is exemplified by the following three quotations:

> "He was looking for someone else, you say— someone who was not you?"
> "He was looking for little Miles." A portentous clearness now possessed me. "That's whom he was looking for"
> "But how do you know?"
> "I know, I know, I know!" My exaltation grew. "And you know, my dear!" (39)
> "Two hours ago, in the garden"— I could scarce articulate—" Flora saw!"
> Mrs. Grose took it as she might have taken a blow in the stomach. "She has told you?" she panted.
> "Not a word —that's the horror. She kept it to herself! The child of eight, that child!" Unutterable still, for me, was the stupefaction of it. Mrs. Grose, of course, could only gape the wider. "Then how do you know?"
> "I was there— I saw with my eyes: saw that she was perfectly aware." (46)
> "Tell me how you know," my friend simply repeated.
> "Know? By seeing her! By the way she looked." (48)

This, therefore, represents a speculative rambling by a character involved in the action, epistemologically restricted to ordinary human limitations[11] (Lanser, 1981:161). Consequently, she is unreliable, much like Poe's narrator in "The Tell-Tale Heart" or Le Fanu's Hesselius-, a narrator *whose rendering of the story and commentary the reader has reasons to suspect* (Booth, 1983:339). Being not only an eyewitness but

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[11] On aspiring to be omniscient, the governess breaks the bounds and restrictions of her chronologic situation and her role as an autodiegetic narrator, descending into hysterical urges.

an agent, emotionally -even passionately- intrusive, a voice from within, the governess cannot aspire to omniscience even though she predicts, "I know everything" (125). Although her temporal distance (autodiegetic narration, with a narrating "I", extradiegetic and heterodiegetic, a split focalizer, and a narrated "I", intradiegetic and homodiegetic, with a narrating half describing the other half-self, the "experiencing I") has provided the governess with a position of authority and global shuffling of events, her account arises out of the rendering of figural improvisation, a "more than questionable privilege" (38), she admits, since understanding is not factual but ideological, subjective and with restricted knowledge. A thread worth considering is both the use of "paralepsis" (Genette, 1980: 208), the illicit assumption of authorial competence, saying too much, and that of "paralipsis", since the governess could be ommitting primordial information (one must remember she silences contrary readings).[12] These act as infractions of Grice's maxims of cooperation, namely, to give the right amount of information, to speak the truth and be relevant, not ambiguous.

Be that as it may, in spite of her unreliable self-narration which she, self-deluded, does not take into account, the governess comforts on naturalizing the events -"it was not, I am sure today as I was sure then, my mere infernal imagination" (75). Incorporating everything into her interpretive net, she restores, assimilates and reduces the opacity of the text to erase the distance and difference, haunting those she should protect by proairetically ordering the weird events to promote this story about ghosts, pleading victims and the epicentrically legitimizated heroine.

3.3. The Unseen: Ghosts or the Focalized

In a tale abounding in words such as "seemed", "appeared" and "imagined" (indexes of estrangement according to Uspensky), the spectres "seen" by the governess unveil a delusional state in which she sees not what is empirically there but what she summons by the creative potential

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[12] We have no paratactic accounts. Neither do we have any sequential, additive or conflicting relays. What we do have is subdued embedding. The governess takes the vulnerable victims by the hand and "without a word" leads them "through the dark spaces" (68) of speculation.

of words. In this sense, the ghosts are a mental construct rather than an analogon. Even if we could assure ourselves that the ghosts are there, the governess's concluding that the apparitions have corrupted the children has no objective foundation. The spectres crucially mark the ambiguity of the narrative perspective and our indecisions about whether to employ a metaphysical or a psychoanalytical reading. If we believe that the children did not see, the tale is surely about incorruptible childhood; if they did see then it would present the latent corruption of childhood. On the one hand, we could interpret the ghosts's sightings as evidence of the governess's insanity, since neither Flora nor Mrs Grose see them. In fact, the apparitions always arise at extreme nervous moments of mental crisis. In this sense, by attempting to interpret the haunting, the governess both haunts and becomes mad, walking alone through the fossilized signifiers like the ghost in Shirley Jackson's "The Haunting of Hill House" (1959). Much in the trend of hallucinations, as we have stated when unearthing the psychoanalytical reading, the ghosts could be the manifestation of the governess's frustrated sexuality, her "individual consciousness" which has returned, though it is non-transferable, and, therefore, invisible to the others. From yet the other perspective, the ghostly encounters could derive from the governess's special proclivity to sense paranormal phenomena during daylight.

On beginning her story, the governess acquires all the narrating authority belonging to the voice of a traditional novel. All "brand new" information about the journey and her Cinderella-like experience (Enck, 1966:264), her touring of the impressive Eden, leads the continuum of the tale. It is only when something weirdly striking is hinted at Bly, the letter explaining Miles's expulsion from school (a letter whose content is only credited and confirmed by the governess, not by the illiterate Mrs. Grose), that she is overwhelmed by eccentricity and starts to presuppose "brand-new" material, rather conspicuous, thus intensifying the equivocal and ambiguous nature of her account. Far from being asserted, the ghosts, necessarily an instance of "rheme", become familiar, incidental, and subsequently not to be challenged in her recount. Appearances and related perceptual aspects are backgrounded, whereas the mechanics of inner processes and mental states are foregrounded. As an epitomizing example of this being taken for granted, the governess gains certitude of Miss Jessel's presence even without direct vision, as if the spectre was an assumed apparition:

> I began to take in with certitude, and yet without direct vision, the presence, at a distance, of a third person. The old trees, the thick shrubbery, made a great and pleasant shade, but it was all suffused with the brightness of the hot, still hour. *(45)*[13]

Consequently, the story that is told is different from the subliminal one that the reader must necessarily infer. This calls for active dissection and filtering of the account during the process of reading, as claimed by Ruth Bernard Yeazell, who states that there is a "distance between a world of simple fact and the subtle realm which most Jamesian characters inhabit" (1976:91-92). In analogous terms, Leon Edel (1955) underlines the twofold character of this fiction, the area of fact and that of fancy, two levels of awareness (the story as told and the story as deduced) so that, as Booth emphasizes (1983:300 ff.), the reader must unmask the unreliable narrator.

What we see at Bly, a delusional setting, is the site of an older "segmental" society, now inhabited by a new fractal economic and social order, freedom that rapes and is represented by the suspected ghosts. Bly, "a big, ugly, antique, but convenient house (...), a great drifting ship"(15), stands for the larger social crisis brought about by the colonialist project and economic dispersion which results in a de-localization of power. This is the chaotic hierarchy, darkness and aftermath, the precivilized situation, with no adult authority,[14] the governess, as the Victorian nursing mother of mankind or Angel in the house, attempts to overcome and tame. She claims: "I went in with my light" (91), generating a manageable space and facilitating a viable reading of the elusive, a proairetic rendering through strict codes and delimited concepts. The governess makes up a history, a lasting one, since "at the present day" she is "at loss for a different explanation"(58), rather than a story, that is to say, she offers forth an arrangement of events (fetishes of her own creed and under her own rigorous taxonomy) interpreted from her particular unifying consciousness.

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[13] It could be no other way in a work which eludes questions of evidentiality. As Helen Aristar and Susan Kuninkas claim: This ghost story has created phantoms of a particularly "ghostly" sort: apparitions that flicker, not just before the eyes of the characters, but also before the eyes of the reader. They are shadowy parts of the discourse, only half "there in the text". (1991:71)

[14] The official language is at stake in Bly. The orphan children are apparently at the mercy of the corruptors and devils, with an illiterate housekeeper unable to restablish order. There is anarchy, not hierarchy.

Her narrative is an epistemological struggle where the governess tries to forcibly discover meanings and conjure up her own panoramic picture. Discovering what Miles "knows" and what Flora "saw", forcing them to admit acquaintance with the ghosts, as well as complicity with them, what they may be seeing, a knowledge out of her reach, is her obsessive *raison d'être*, a process which, as she significantly describes it, is a "succession of flights and drops, a little see-saw of the right throbs and the wrong" (11), a mortification and forensic dissection through bleak winter, from a pastoral summer to the quiet final day of presumed spring assertiveness. "Catching every airborne particle" (James, *The Art of Fiction*, 32) in experience, she constructs a version of assumed events. She transmits fossilized and unconscious categories encoded in language, ghosts being parts of her unusually expected schemata. This integration implies the others' disintegration.[15] Through her serialized and emplotted acts of enunciation, her sadistic turns, apparitions as raw disjunctive passages, her locutionary text, her acts of perception, as well as her "returns" (mimetic appropriation of ghosts by imitation), the overreacher arbitrates between the ineffable, the gap, and the utopic consistency, a matter of omniscience. On filling in the interstices, on shuffling the empty rooms at Bly and "choosing the right one" (65), the governess attempts to legitimize her "knitting" (122), her mastering of the past. Hence, she opens the text, exorcising and manipulating those who know in order to verbalize the events as she envisages them. This being so, she recognizes the behaviour in the present, interprets it and presses the confidants to accept her view. Furthermore, she knows what the outcome is going to be and enslaves the others to the numinous fate imposed by her Cassandra-like role (Heilman, 1948:175), subsequently turning[16] Bly into a predictable possessed *locus* with permeability between the axes of time, as well as a text charged with authoritarian didactism, a transaction which is impermeable to the intrusion of others's handling. Taking extreme pride in her own saving powers as a heroine, "I had been asked for a service admirable and difficult (...) I could succeed where many another girl might have failed" (42), she means to create a readerly text, for passive

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[15] To explain the centripetal narrative appropriation on the governess's part, Eli Siegel graphically points out that the dynamism of telling is "the motion of a screw, the circumference changing to the center, the sense of a circle whirling to a center. There is the quietness of this motion" (1968:43).

[16] Her foreshadowing is a suffocating kind of premonition: premeditation (Veeder, 1999:78).

consumption on the part of the characters and the readers, a text which, affirming the existence of ghosts, her role as a saviour and the rest as victims, restores security, protects the receiver against any transgression of doubt, and allows a fusional participation in an ordered universe of ghastly givens to battle. The result is, however, a writerly text, an open and democratic arena in which we (active participants who distrust the governess's judgements[17] and the existence of spectres) must exert our attentiveness to decipher and read through the lines.

The ghosts clearly stand for the quintessential interplay between the actual and the apparent, a pervading sensation of Evil, the old sacred terror, "the tone of suspected and felt trouble (…) the tone of tragic, yet exquisite, mystification"(James's 1908 preface as quoted in Kimbrough, 1966:120). The apparition scene is the prominent representational mode in the narrative, as kernels or mounting "turning" points (one could not phrase it better). These parenthetic epiphanies govern the internal organization, providing a selection of principal and dramatic incidents, concentrated arresting moments, paralyzed visions such as the "primal scenes" Freud and Breuer describe in *Studies on Hysteria* (1895). These absorbing revelations are clearly self-enclosed and separated from the rest of the narrative, so that, in prolonged perception as a form of apperception,[18] the important element is not the objects focalized, the ghosts, but the process of their interiorization and artful construction.

Miles's death at the end of the novel, a crucial moment of exegesis both for the ghosts and for the story, has met with several interpretations. Many believe that, through contagious horror, the governess simply frightens the boy to death. Other suggestions give explanations ranging from shock at the induced recognition of Quint's evil ghost and an exorcism of the spirit possessing him, or the governess's invasion of the innocent's heart. Clearly enough, the physical state of Miles throughout the final dramatic scene suggests that it is the governess's behaviour and not Quint's apparition that is dangerous for the boy. One must not forget that a streak of

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[17] H. Robert Huntley considers that "the reader's innocence cannot remain intact" (1977:97)

[18] A description that is so tendentious, brought in connection with already existent and systematized ideas (Ulich, 1967), that it points in a particular direction, becomes comment.

uncontrollable pride on the governess's part runs through this final scene. Several times, when she has elicited answers from Miles, she feels "infatuated" and "blind with victory" (126) and, still exhilaratingly, her mind taking wilder flights, she longs for more questions. At last, after "fighting with a demon for a human soul" (123), she can possess him, albeit in body only, so that Quint loses him. The governess's desire to know and control "everything" leads to Miles's death. And her knowledge and possession, therefore, of nothing finally brings the story full circle, resulting in a framing dispossession and prostration. The master remains forever out of her reach and her conduct results in her failure.[19] Moreover, she never discovers what Miles "knows". Nonetheless, she succeeds to an extent, at least in conformity to the assumed workings and rules within her possible world: Miles finally names both ghosts and thus puts an end to the process of nomination, a grail-like quest for ultimate revelation which is carried out by the governess. The proper name, language, once again stands as a materialization and actualization of the unseen, a make-believe tool, an ultimate residence of personality, a locus of qualities (Chatman, 1978:131) precipitating the existence of the ghosts, closed systems, plot functions and means for the governess's exploitation of the story to her needs.[20]

Everything ends with the "pathetically ironical embrace of a corpse" (Felman, 1977:198) and nothing remains but the agent of transitive and obsessive purging, now intransitive since the governess has absorbed everything into herself. Considering she is a decentred locus, stable meaning must transcend the focalizer. As a result of this overflowing, the tale lacks a closure due to its debasing freedom, irrational power and incoherence and the text itself finally becomes the ghost.[21]

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[19] Voegelin considers: The Paradise in which unspeakable things have happened among Quint, Miss Jessel, and the children (…) is lost. At the beginning of the story, it has become the paradise regained in which the governess is given her chance. At the end of the story, the paradise regained has become a paradise lost again. (1971:28-29)

[20] However, as a marker of unreliability, the governess experiences a moment of pity and shame, a fall from omniscient grace, when she wonders if Miles might actually be innocent -"It was for the instant confounding and bottomless, for if he were innocent what then on earth was I?" (126). This is indeed more than meaningful for the "possessed" executioner (West, 1964:288).

[21] One must not forget that the first level of narration does not achieve a moment of closure (see Olivares Merino, 2004), remaining as a wandering spectral structure. William Veeder considers that this narrative device, the opening frame with no closing counterpart, which abounds in the indeterminacy of the text, belongs to the Gothic tradition, more concretely to Joseph Sheridan LeFanu, who epitomized it in "The Liar" (1881).

4. Third Reading. Restoring Multiaccentuality. Conclusion

In his introduction to Harold Goddard's "A Pre-Freudian Reading of 'The Turn of the Screw'" (1957), Leon Edel writes:

> James wrote a ghost story [but] offered sufficient data to permit the diagnosis that she [the governess] is mentally disturbed.

Postmodernism, stemming from its scepticism about unique identity, has followed this trend, having critics accept the intractable ambiguity and unstable meaning in James's writing, where almost every incident and signifier can be interpreted to state both that the governess is mad and that there are ghosts. In acknowledging this dual and undogmatic rendering, critics preserve and delighfully ponder the controversy - "there's no way to decide her case"(Haggerty, 1986:180)- and draw their attention towards the language and structure James uses to create the insoluble ambiguity. They do this simultaneously considering the effects the latter has on the reader and hence legitimize the workings of a reader-response approach.[22]

This decentred text, with dispersed meaning in its system of embedded and contending delegations, is a story which, as Douglas states, "*won't* tell (...) not in any literal, vulgar way" (5). The work stands as an intended estranged and impeded form, a locus of difficulty, aimed at effecting an unresolvable uncertainty, "the refuge from the vulgarity" (quoted in Esch & Warren, 1999:116), as James wrote in a letter to H.G. Wells. This is why, both the naive and the sophisticated reading studied in this article, specially the latter, are, for Soshana Felman (1977), the wrong way to deal with the story. One must conclude, then, that no proper reading matches *The Turn of the Screw*, it being necessarily a text which floats adrift, untamed. The proliferation of unspecified and vague references, a matrix of unresolvable meanings in dispute constitute its

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[22] It was James himself who confessed the unbridled and overflowing meaning of the work without being able to take sides in its veridical vs. non veridical duality. In a letter to F.W. Myers, he asserted: "I am afraid (...) that I somehow can't pretend to give away any coherent account of my small inventions" (quoted in Esch & Warren, 1999:118). Clear enough, the author dispossessed himself of the meaning of his own work. This would imply the identity of the novella is not inherent, but relational ("'Yes (...) everything depends!", says Miles (119)), delegated, and emerging from the system of differences through which individuality is seen to be constructed from a postmodern perspective (Currie, 1998:17). Thus, dispossession and delegation constitute the dynamics of the work. The uncle is dispossessed of the children and transfers supreme control to the governess. Engulfed in the dark waters, the reader is analogously dispossessed of reason on reading through the governess's eyes.

essence.[23] In fact, in spite of the governess's intensive process of nomination and consequent imposition, everything in the signifier remains inscrutable, obscure, so that, as James intended, the meaning or the signified is left suspended. Considering that the text is an extended blank, we can really exclude none of the conflicting readings which were surely invoked to stay and to be hinted at in productive copresence. Its epicentric truth, its utopy, if this ever existed, fades and is never reached, since it is simply an artifice encoded by the overreaching and most unreliable outsider. To delight in *The Turn of the Screw*, one has to accept and be hypnotized by its vagueness and phantasmagorical aura. Lucidity stays only for a moment simply to disappear afterward, since 'at Bly, nothing is, but all things seem' (Sheppard, 1974:25-26)

As readers, we stand as willing collaborators to the lasting rite of exquisite, and yet despairing, ambiguity. *The Turn of the Screw* is, consequently, a term of abjection in the sense that Kristeva (1982) defines this phenomenon. It draws the participant reader towards the place where meaning collapses. Bly stands for the *locus* of converging identities, dead, living and undead. It can be assured then that James's ironic tension, the "germ" of the work, is both effective and arresting, as "a triumph of craft" (Rubin, 1964:327-328) since his method ensures unresolved duality, thus illustrating Bakhtin's dialogic novel (1973:167), assimilating heterogeneous elements, never subscribing to a unique consciousness or voice, without altogether normalizing the terms of uncertainty.[24]

To conclude, this is a narrative whose structure admits two opposite interpretations on the basis of the same narrative events, two fabulas (two stories or plots) for one sjuzet (one text), or as Álvarez Amorós claims (1991:60), one fabula (an intentionalised complex of worlds with smaller

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[23] Brenda Murphy concludes there is a latent "punctum" beyond the surface level, beyond the rattling of obfuscation: Thus, the Freudian critic, or the mythic critic or the religious critic, or anyone with a predetermined framework for interpreting the author's work, is in the position of the viewer of an opera who has the preconceived notion that what he is watching is only a play. What he sees is no doubt there, and is significant and entertaining, but it cannot be denied that he is missing the greater part of the show (1979:192-193).

[24] Bakhtin believed nothing has a meaning in itself but only in relation to something else. Bly and the ghosts are indexes of dialogism. The novella dramatizes "the co-presence of good and evil in the human soul" (Krook, 1962:130), something also underlined by Marcella M. Holloway on referring to what, according to her, is the prime revelation in the work, "the fundamental truth of human existence: virtue and vice coexist in each of us" (1979:17).

units, the characters' possible worlds, in this case the governess's imagined, inconsistent and unreliable articulation) for one sjuzet. In order not to be superficial or to deprive the work of its magic and "evasive labels" (Mark Spilka as quoted in Kimbrough, 1966:253) and so as not to fall prey into its grinding abyss, one is finally inclined to rely on the everlasting contrast of two hypotheses which are mutually exclusive, yet equally coherent, equally consistent and equally convincing (Rimmon-Kenan, 1977). The fantastic (Todorov, 1975), whose main distinctive feature is the irresolution and hesitation it provokes between a natural and a supernatural explanation, the strange and the marvellous, is sustained even beyond the narrative itself. It poetically enthrones doubleness, both a vacuum and a fullness, both faded joy and bright renewal, both stillness and movement. Having been kept in the shadows of a locked drawer for twenty years, the story is indeed, as Douglas dooms, "beyond everything", since "nothing at all (…) touches it. (…) For dreadful —dreadfulness!" (4). Hence, the first turn, the given text, becomes a constant and ever-enacted return when approached and so transiently handled.

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ENOSIS AND BRITISH TRAVELLERS IN CYPRUS DURING THE BRITISH OCCUPATION (1878-1960)

José Ruiz Mas

Abstract

In this paper I endeavour to offer a chronological survey of the development of the issue of enosis (or the political union with Greece that the Greek Cypriot population of Cyprus aspired to achieve) in the eyes of the British travel writers that visited the island whilst still a British colony (1878-1960). These writers nearly always did their best to depict the island as an orientalised paradise. However, in the 1950's the island reached a state of virtual war due to intercommunal strife, encouraged by the British administration to counteract enosist aspirations. Lawrence Durrell, then head of the British Information Service in Cyprus, is highlighted as one of the most relevant opposers to enosis and propagandists of the British position. In his travel book Bitter Lemons *(1957) he relates the state of the island during "the troubled years".*

Up to the arrival of the British in July 1878, any open and public expression of the Greek Cypriots for *enosis* or dream of political union with Greece had been barred by the Ottoman rulers of Cyprus (Panteli, 1990:59). For three hundred years the Ottoman Empire had blasted every attempt of a rebellion of the Greek Cypriot population that demanded *enosis* of all Greek lands as part of the *meghali idhea* that the Greek nationalism had favoured so much. When Britain occupied Cyprus in 1878, much was expected from the new rulers by the Greek Cypriot population, especially after knowing that a few years before, in 1864, the British government had granted the Ionian Islands to Greece (76). A similar gesture was expected from the British administration by the Greek-Cypriot community, who thought that the cession of Cyprus to Greece was a question of time. But the British had other plans.

The newcomers and new masters of Cyprus did not take much notice of the enosist aspirations of the Greek Cypriots at first. The British travellers of the time, most of them ignorant of the local languages and customs, did not record any evidence of this aspiration. In their travel books Cyprus was invariably depicted as a quiet and orientalised island in the Mediterranean whose main drawbacks seemed only to be its extreme heat in the summer, its fevers, the poverty of its inhabitants and the recurrent locust and mosquito plagues. Cyprus was therefore always described as completely devoid of all political and social turmoil (Demetriou & Ruiz Mas, forthcoming). According to J. Lewis Farley, the author of *Egypt, Cyprus and Asiatic Turkey* (1878), the island enjoyed unequalled tranquillity, thefts and assassinations were hardly known (1878:74), and even beggars were able to live reasonably well (151). In *British Cyprus* (1879) William Hepworth Dixon (1879:223) described the apathy of the two native communities, the Greek Cypriots and the Turkish Cypriots, who felt completely downtrodden by misery, poverty and lack of initiative. According to him, any political awareness in the Cypriot communities was simply unthinkable.

Ten years later, in 1887, Agnes Smith published in *Through Cyprus* the first reference to the aspiration of *enosis* of the Greek Cypriots (Demetriou, 2003:184). She admits that some English travellers had shown some preference for the Turkish minority, but excludes herself from this opinion (1887:322). On the contrary, she sympathises with the Greeks —she spoke Greek herself— and accuses the Turks of showing an attitude of «dog-like docility» (322). Ms Smith spends her journey asking everyone about their opinion of the British and she is scandalised to find that there are a few people who say that the English have done nothing for Cyprus (161). In her travel account she affirms to have reached four conclusions: that before the cession the Cypriots could never call their lives their own (she then praises the work done by the English in the island); that the Greek and Turkish communities got on badly; that Britain, according to her, did not plan to give Cyprus back to Turkey; and, above all, that Cypriots were on the whole contented with British rule, although there were a few exceptions: «it is only a few hot heads who wish for annexation to Greece» (98), she writes.

The carelessness of the British towards the islanders during the last quarter of the XIXth century increased the Greek Cypriot urge for *enosis*. The first rebellious voices of discontent were raised by English-

speaking Greek Cypriots, the loudest and most influential of which was that of Georgios Siakalles, author of *Cyprus under British Rule* (1902). In his half travel half political account he depicted the generalised protest and sense of disappointment that the Greek community felt at the time for the scarce attention and the meagre improvements that Britain had granted up to then to Cyprus in spite of early promises and expectations. The main aim of Siakalles' book is to convey his criticism on two aspects of British colonial rule over Cyprus: that the Cypriots' complaints and demands were hardly listened to by the British administration (1902:3), and that the British rulers should also show themselves to be more humane to the people of Cyprus (176). He is also of the opinion that the source of all the miseries of the local population is the annual tribute paid by Britain to Turkey. He therefore feels himself to be in a position to demand *enosis* and does it vehemently: if Britain had already handed over the Ionian Islands to Greece, he writes, they should do the same with Cyprus (177).

At this stage there are some British voices that admit that their fellow countrymen may not have done a brilliant job in Cyprus and therefore recommend to leave the dominion, or, at least, to see to the needs of its inhabitants. In *My Experiences of the Island of Cyprus* (1906), Basil Steward, a railway engineer that had spent two years on the island doing railwork, pleads for the recognition of the Cypriots' problems and needs, as the dominion is, according to him, «a hitherto much neglected dependancy of the British Empire» (1906:253). Once again the blame for Cyprus' feeble advances is put on the annual tribute that the British pay the Turks: he calls it «a milestone that hangs round its neck» (60). In the 1908 edition of this travel book Steward adds a new chapter called «Great Britain and Cyprus from a political point of view» (1908:238-263), where he states that he does not see the reason for keeping the colony any longer. He fails to see, he says, what advantages the British reap from the 92,000 pounds' rent they pay for Cyprus (241-42).

David George Hogarth, the reputed archaeologist, goes much further in his proposal for a way out of Cyprus' situation. In *A Wandering Scholar in the Levant* (1896) he admits that Britain has given nothing to Cyprus and should therefore get rid of it. Although he does admit that Cyprus is Hellenic (descending from a decadent version of the «graeculus» type) (1896:192), and therefore identical to Greece in speech, traditions and creed, Greece, he goes on saying, is not economically prepared to accept

the gift of Cyprus. She was prepared enough to accept Corfu, as this island «was endowed with every advantage of nature and art» (201), but not Cyprus. Hogarth then proposes a peculiar type of *enosis* which consisted of offering the island to Egypt, as the latter had been «overlord of Cyprus longer and more often than any other power» (202), it is closer than Greece and it is better prepared economically to receive the island (202). Hogarth concludes by saying that "to the Moslem Cypriote such transference would be grateful; and the Christians too would gain by becoming Egyptian subjects rather than Ottomans (…)" (203).

One of the most intransigent extremes on the issue of *enosis* is that of Captain Charles William James Orr, a retired army officer who wrote a semi-political travel book called *Cyprus under the British Rule* (1918). Orr's book was published just before the end of the First World War and only a few years after the Annexation of Cyprus to the British Crown, in 1914, a time of clear patriotic imperialistic pride. Its very title is already a fierce reminder of the Britishness of the island. The book stresses the conscious affirmation of Cyprus' key political and strategic value for Britain and of the belief of the good job that the British had carried out in their fifty years of colonization. The history of Cyprus, he insists, can only be regarded as a sad record of oppression and misgovernment until the British took over (1918:152).

Our believes that the Cypriot claim of «the Hellenic Idea» has no grounds, for various reasons: because it is a dream of only a section of the Cypriots (for the Greek Cypriots seem to forget that a quarter of the population are Turks) (163-64); because there have never been historical or geographical grounds between Cyprus and Greece (161-62), in other words, because Cyprus has never in its history been part of Greece; and finally, because, he adds, in 1915 «Cyprus was offered to Greece on certain conditions [and] the offer was refused and lapsed» (164). It goes without saying that Orr does not mention that these «certain conditions» involved Greece having to go to war and attack Bulgaria in order to defend Serbia.

During the 1920's and the 1930's the references to the Greeks' demand of *enosis* and the reports of the open animosities existing in Cyprus between Greek-Cypriots and Turkish-Cypriots become higher in number and quality in the travel accounts of the time. The description of the troubled state of Cyprus was, however, compatible with the encouragement of its touristic value. Most travel books still tended to

give an idealised and paradisiacal picture of the colony, trying to avoid any political issue as much as possible. But when British travellers do allude to the Greek Cypriots' aspiration for *enosis*, they coincide in pointing out the inconsistencies of their demand, as, according to them, Britain has done a lot for its colony, more than any other country. They also include references to the Turkish community's determined opposition to *enosis*, a policy of resistance that officially dates back to the time when the weekly *Ümid*, the first Turkish speaking newspaper in Cyprus, was published in December 1891 (probably even sometime in 1879) (Roussou-Sinclair, 2002:51). Naturally, the British usually felt happy to take sides with the Turks in their opposition to *enosis*.

Lady Helen Cameron Gordon for example claims in *Love's Island* (1925) to be perfectly aware of the passionate aspiration for enosis in the chief towns, but she is not so sure about it among the peasants, who form the majority of the population (Demetriou, 2003:184). She accuses the Cypriot politicians of not revealing the truth about *enosis*: that it would bring double taxation for the population, compulsory military service in Greece, corrupted Greek administrators on the island and the loss of the British fleet to defend the island from a foreign attack (1925:8). She does not disguise her sympathy for the Turks and therefore reminds her readers that the main obstacles for *enosis* are the sixty thousand Muslims, most of whom had been born under the British flag and who pray for the island to remain as it is (9). She, however, finds the courtesy and good manners with which the Greek Cypriots express their political aspirations quite remarkable (9).

In *Cyprus Wine from my Cellar* (1933) John Knittel voices the opinions of some Greek Cypriot nationalistic friends on issues such as the alleged favouritism of the English for the Turkish community (1933:202), the limited margin of power allowed to the Cypriots in the running of their own affairs (202 and 212) and the inefficient use of the colony's exaggerated number of British officials on the island (203). The Greek Cypriots also aim, he says, at achieving two goals: recovering the tribute paid to Turkey for so many years in order to have it invested in the development of their island, and acquiring home rule from the British (203). Knittel's friends also complain that back in 1878 the Turks had sold the Greeks to the British Empire like cattle in spite of being white (203).

The few British travel writers that visited Cyprus for leisure during World War II depicted the island as an ideal place for rest and relaxation. The best example of this is Laurie Lee and Ralph Keene's *We Made a Film in Cyprus* (1947), a book published after the filming of a documentary on Cyprus that presents an overtly poetic picture of the island and its bucolic inhabitants in the last days of war.

In the meantime the Cypriots believed that in exchange of their participation in WWII, Britain would finally grant them *enosis* (Panteli, 1990:122-134). But once the war was over the population of Cyprus found that the British administration was retarding the moment of handing their power over to Greece. Therefore, during the 1950's the Greek Cypriot community openly and loudly demanded *enosis*. The British were reluctant to give away Cyprus, as they alleged that the Turkish Cypriot community did not wish to be made part of Greece. The Greek Cypriot pro-enosis organization EOKA («Ethniki Organosis Kyprion Agoniston»), led by a Robin Hood-like mysterious leader, «Dighenis» (Colonel Grivas), began a terrorist campaign against the British army, politicians and residents as well as against the Cypriots that collaborated with the British, in an infuriated attempt to obtain *enosis* once and for all.

Travel writers at the time go on depicting Cyprus as an Eden, but cannot help writing about *enosis* and terrorism. Most of them, and naturally all of the authors of guidebooks on Cyprus, do their best to ignore the political tension that can be felt in the air and prefer to stick to presenting the kindest face of the colony; the Cypriots' hospitality and idleness, coffee, brandy and food, the Gothic, Lousignan and Venetian abbeys and castles, the Greek monasteries, the Turkish mosques, the tranquillity of the Troodos mountains, etc. But even so, they feel it is nearly impossible to leave the issue of *enosis* aside and end up dedicating a varying number of pages to the so-called «Cyprus problem».

At the end of the 1940's the British government had begun to promote «communalism» in an attempt to counteract *enosis*. This policy consisted of developing the identities of the two ethnic communities to lead to partition of the island in the long run. This policy, much favoured by the Turkish community, reached its zenith during the 1950's, while Lawrence Durrell was residing in the northern village of Bellapais, near Kyrenia. Durrell, the author of the well-known travel account *Bitter Lemons* (1957), a speaker of Greek himself and acquainted with many prominent Greek

Cypriots on the island, was certainly of great use to the British. To start with, he was appointed editor of the *Cyprus Review*, a magazine that followed this policy. His task was to promote British interest and culture and to gain Greek Cypriot supporters (Severis, 2000:240-41).

Durrell is the traveller in Cyprus who dedicates the highest number of pages of his travel account to the issue of *enosis*. In his privileged positions as a Greek Secondary School (or «Gymnasium») teacher and head of the Press and Information Services for the British administration in Cyprus, Durrell describes the atmosphere of the island during the «troubled years» with gusto. He collects opinions of Greek Cypriots from all walks of life, from Turkish Cypriots and from British residents and politicians. In spite of considering himself a phihellene, Durrell pays the British administration a political favour by claiming to be against *enosis*, a fact that he subtly conveys in such a propagandistic work as *Bitter Lemons*.

As for the English residents, he adds, they did not understand why the Greek Cypriots aspired to union with Greece. Greece is no paradise, they say. They cannot comprehend what the advantages of leaving the protection of Britain and becoming part of Greece may be (135). From the English point of view, the Greek Cypriots' aspiration for *enosis* is full of idealism and naivety. To start with, they idealise the virtues of the Greeks from Greece, a land they believe to be Paradise on earth. As Durrell states (115), to the Greek Cypriots all human virtues are thought to belong to the Greeks in Greece.

Durrell also finds it most surprising that all the Greek Cypriots claim to have no ill feelings against the English. Despite their public vociferous pro-*enosis* demonstrations they never fail to declare their faith in the UN and their love for England (125-26). For Durrell the Greek Cypriots show a strange and unrepeatable combination of «quixotic irrational love of England (…) in blissful co-existence with the haunting dream of Union» (127). Even his Gymnasium students proclaim their wish for enosis and love for England at the same time (131-32). In their school compositions they do not fail to declare their admiration for England. After all, they reason, England's history shows an impressive record of fights for the welfare of people and for their struggle for freedom from foreign powers. England is recognised for having helped the Greeks be rid of the Ottoman yoke. Byron, the leading

poet of the Romantic period, is praisingly remembered as the perfect epitome of Anglo-Greek relations.

Enosis, as we can see, became for Greek Cypriots a XXth-century updating of the old romantic belief of the *meghali idhea* by which all Greeks scattered around Europe and the Ottoman Empire were incited to unite in order to create a greater Hellas. At long last, Cyprus gained her independence –not *enosis*- from Britain in 1960. The Cypriots' ordeal and tragedy that began to take shape soon after, due to intercommunal strife, had been fully developed and encouraged by the British administration especially during the 1950's, reaching its zenith with Turkey's invasion of the northern third of an already independent Cyprus in August 1974, but that is another story.

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TAUTOLOGICAL *BOTH*:
A MORPHOSYNTACTIC DESCRIPTION

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Abstract

This paper is a morphosyntactic description of the word both *and aims to amend some possible inadequacies in traditional descriptions of the function of this word; specifically, I pose a new analysis in which the traditional pre-determinative* both *is considered what I call a "tautological specifier".*

1. Introduction

Traditionally, grammar books such as *Quirk et al.*, 1985, Downing and Locke, 1995, Huddleston, 1988, distinguish the following functions that *both* can fulfil: first, as H of the NP (pronominal *both* and partitive *both*); secondly as determiner and pre-determiner (determinative *both*) and, thirdly as a correlative (conjunction *both*). These are some illustrative examples:

(1) H (pronominal): The film is suitable for **both**.
(Downing and Locke 1995:445)
(2) H (pronominal with of-construction): **Both** of his eyes.
(Quirk et al. 1985:258)
(3) PRE-DET: **Both** my eyes.
(Quirk et al. 1985:258)
(4) CORREL: **Both** Kim and Pat witnessed the accident.
(Huddleston 1988:200)

This has been the most accepted analysis over a long period and the one which is normally used in linguistic description. However, I consider that this traditional classification of *both* presents some problems and

possible grammatical contradictions. The possible problems concerning only pre-determinative *both* in particular will be studied. In this sense, my thesis is that the function Pre-det should no longer be considered, since *both* in examples like *both the men* seems to be a tautological proform functioning as a specifier (SPEC). This assumption is based on syntactic criteria that will be examined in the sections below, where the need for a new classification for this word will be considered as well as the grammatical tests that support it.

2. Tautological *both*

We are dealing with cases in which *both* appears together with some determinatives within the same NP as in *both their watches*. This is an example of pre-position tautological *both*. There are two more cases of tautological *both* which are variants of the former, in which *both* is placed out of the NP it makes reference to, as in *their watches are both being wound up* and *the friendly owners both speak English* (mid-, and post- position tautological *both*). All such examples are described in this paper as cases of 'tautological *both*', as opposed to determinative *both*, on the assumption that tautological *both* is not a determinative realizing the determiner, but a proform realizing the H of an NP, modifying another NP.

The term *tautological* comes from the idea that, in the aforementioned three types of tautological *both*, this word repeats the referent of the NP that it specifies:

> (5) Bahrain and Qatar were **both** [=Bahrain and Qatar] members
> of the Gulf Co-operation Council.

All these concepts obviously come to introduce some new remarkable changes in the traditional analysis of the NP for such examples like *both the / their children*. Whilst, nowadays, the example *both the two men* is normally analysed as pre-Det + central Det + post-Det + H, this author contemplates the possibility that the function of *both* here is not to determine the H, but to specify a whole NP (*the two men*). Moreover, I assume that this function of *both* as a specifier of an NP can be fulfilled from different positions within the clause. With this thesis, I will attempt to undertake a new analysis valid for all three cases of tautological *both*, since, as explained in section six, they share morphosyntactic characteristics.

3. Differences between determinative and tautological *both*

In this section reasons are offered as to why determinative *both* (*both* preceding the H within the NP) should be distinguished from tautological *both* (*both* appears with at least one determinative preceding the H).

Semantically, as R. B. Long (1961:337) notices: "units as *both the boys* are not different in meaning from such units as *both boys*". The only difference may reside, pragmatically speaking, in their different usage:

> (6) [+Formal] **Both** the boys are students.
> (7) [–Formal] **The two / Both** boys are students.

Grammatically, however, tautological *both* has a clearly different morphosyntactic behaviour to determinative *both*, most of which can be seen in their different distribution, as will now be seen.

Determinative *both* is not movable with respect to its position with the H noun, and nor can it be omitted. These two facts must be taken as evidence of the close connection between determinative *both* and the noun it determines:

> (8) Up to half the infantry force on **both** sides were pikemen. vs.
> *Up to half the infantry force on sides **both** were pikemen.
> (9) Up to half the infantry force on **both** sides were pikemen. vs.
> *Up to half the infantry force on sides were pikemen.

Such distribution of determinative *both* differs essentially from that of tautological *both*. Tautological *both* is not so attached to the H of the NP to which it makes reference. For example, in cases such as *both their watches stopped at two o'clock yesterday* we can change the position of *both* within and outside the NP with no difference in the core meaning, and it can be omitted as an optional element in each of the possible positions it can appear:

> (10) (**Both**)   their watches stopped at two o'clock.
>   their watches (**both**) stopped at two o'clock.
>   their watches stopped (**both**) at two o'clock.
>   their watches stopped at two o'clock (**both**).

Tautological *both* does not determine the H in the same way as determinative *both*: the relationship of tautological *both* with the H is easily breakable and not as close as that of determinative *both*.

Additionally, tautological *both* is a peripheral element that is always removable, which implies that it is not central to the H as long as this is already determined by another determinative. In the following example one must assume that it is not *both* but *the* that has the function of determining the H:

(11) <u>Both</u> <u>the</u> <u>children</u>   vs.   Both the children

Another difference to determinative *both* is that tautological *both*, when appearing within the NP, cannot be replaced by the expression *the two*, as occurs with determinative *both*; rather, both expressions can appear together:

(12) *The two the children were nice.

(13) **Both** the two major landscape types have been conducted by public agencies.

Finally, determinative *both* only appears preceding an explicit or omitted plural noun, the determination of pronouns as in *both they are very clever* being impossible. Consequently, we cannot consider in examples of tautological *both* such as *I gave the book to them both* that *both* is a determiner of the H, as it is in fact ungrammatical to put *both*, in that same example, in the position of determination (*I gave the book to both them*).

 If we conclude on these distributional grounds that tautological *both* does not determine the H whatsoever, then the question is posed about which word-class and which function tautological *both* should be considered to have. Initially, tautological *both* resembles specifiers in that it is a peripheral modification of whole NPs:

(14) **both** [the children]

(15) **only** [the children]

(16) **just** [the two children]

(17) **nearly** [the two halves]

in contrast to intensifiers, which function as modifiers of only one word:

(18) [**very** (few)] children

(19) [**too** (many)] people

On the other hand, however, specifiers do not permit the loose distribution seen with tautological *both*; these cannot be moved without obtaining either ungrammatical or different examples:

(20) (**Only**) their watches stopped at two o'clock.
  ≠ their watches (**only**) stopped at two o'clock.
 ≠ their watches stopped (**only**) at two o'clock.

This feature of mobility that is peculiar to tautological *both* is explained by the characteristic [+anaphoric] that it contains as a proform, which other specifiers do not, and which is what allows it to appear outside the NP it modifies, whilst other specifiers cannot. Even in cases where it changes its position, nevertheless, *both* clearly keeps its function of phrasal modifier, irrespective of its position (positional raising is related to focus and emphasis).

Consequently, henceforth, tautological *both* will be considered to be a specifier on the basis of its essential function of specifying whole NPs; on the other hand, its additional features of mobility and anaphoric reference lead us to consider it a proform, in contrast to other specifying words with no such grammatical behaviour. Obviously, these differences have to be reflected in the analysis considered for *both* and for other specifiers, which is done in section five. What follows is an attempt to answer the question posed about what the function and word-class of tautological *both* are.

4. Problems in the description of tautological *both*

In order to account for those cases where there is more than one determinative within the NP, which is normally alluded to as 'complex determiner' or 'determiner realized by more than one determinative', the distinction between pre-determinative, central determinative and post-determinative as in Quirk (1985:253) or among I, II and III determinatives as in Huddleston (1988:86) have been traditionally established:

<u>**All these many**</u> students make errors.
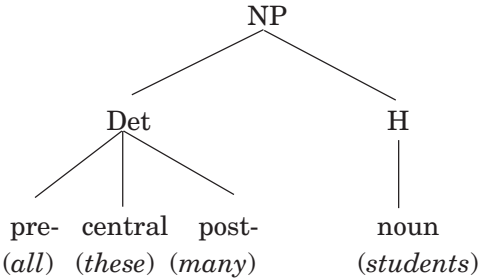
This triple distinction has been established by taking the central determinative (*the*, *this*, *each*, etc.) as the most important element or as the most essentially determinative word, a central element round which the other determinatives distribute themselves: "we take II as basic, and define I and III by reference to II", (Huddleston, 1988:86). Far from being arbitrary, this distinction seeks to describe the specific way in which two or three determinatives are arranged within the NP: "An NP may contain up to three determiners, as in *all her many* virtues. The relative order is fixed (witness **many all her virtues*) and we will therefore distinguish three determiner positions, I, II, III", (Huddleston, 1988:86).

However, this triple distinction presents some problems. Describing in such terms as "pre-, central and post-determiners" or "determiner positions, I, II and III" can be objected, first, because such classifications only apply to archetypical complex examples as in *all those many books*, being misleading in many other simpler cases as in *both books*. For example, if we classify *both* as pre-determinative in view of examples such as *both their first speeches*, we would have to maintain the term 'pre-determinative' to describe *both* in examples in which it is the only determinative appearing within the NP as in *both speeches*. Obviously, the information given by the name 'pre-determinative' is relevant in the first of these examples, but it is not descriptive in the second. The suffix 'pre-' therefore is not pertinent to every use of *both*.

Another problem that this classification of 'pre-determiner' poses is that it cannot account for those examples in which *both* is taken out of the NP to other positions in the clause as in *their children were both kind*. In such a case, the name 'pre-determiner' is not valid for *both*, because it appears after the P element, far from the determiner position. One must therefore consider that *both* is a proform in such a case;

furthermore, one may consider that there are enough syntactic reasons to believe that tautological *both* is a proform even in such cases in which it actually appears within the NP preceding a central determinative:

(21)	**Both** friendly owners speak English.	determinative (determiner)
(22)	**Both** the friendly owners speak English	tautological proform (peripheral modification)
(23)	The friendly owners **both** speak English.	tautological proform (peripheral modification)

The first example (determinative *both*) clearly differs from the second and third (tautological *both*) in so far as the determiner function in the first is relegated to the central determinative *the* in the other two examples.

Therefore, both when it appears within the NP and outside it, tautological *both* should be considered a proform, since its function is not to (pre-) determine the H of the NP as in *both men*, but to specify. As will be explained in section five, this proform *both* realizes the H of an NP and, therefore, we must consider that in cases such as *both the children* there are two NPs in apposition.

The third of the problems of the aforementioned traditional triple distinction for determinatives is that this type of classification fails to be a valid descriptive model for all cases of more than one determinative preceding the H of the NP. The moment that, for instance, Quirk *et al.* (1985:253) distinguish three groups (pre-, central and post-) with the criterion that each label depends on the position of the determinatives in the NP in relation to each other, we, accordingly, should be able to select a post-determiner and place it immediately after any central determiner and, in the same example, put a determiner immediately before the central determiner; however, this is not always possible:

	pre-det.	central	post-det.	
(24)	*both	the	many	students that came yesterday.
	*both	some		students that came yesterday.
	*both	other		students that came yesterday.

This non-grammaticality is caused by the non-harmonious dual relationship between *both* and the determiners used after it. Therefore, this triple classification of determinatives according to their position causes its own exceptions and cannot be taken as a trustworthy rule, say, to make generalisations or even to be used for a computer program to analyse or generate grammatical examples.

Continuing with this problem of classification of determinatives, Downing and Locke (1995:486-7) also give a classification for what they call "recursive realisation of the determiner", that is, cases of NPs with two, three or four determinatives. In contrast to the triple divisions that are discussed above (Quirk *et al.*'s and Huddleston's), Downing and Locke introduce the distinction among four fields of determiner meaning, which are presented as categorical abstract pre-H fields that can or cannot appear fulfilled by the corresponding determinatives. These are some of the examples that they give:

Partition	Deixis	Quality	Quantity	HEAD
half	*an*	-	-	*HOUR*
double	*their*	*original*	-	*ESTIMATE*
that	*entire*	*first*	*WEEK*	
…	…	…	…	…

I find a clear problem, for example, in the classification they make for *first*, which they consider as quantity, instead of any other more obvious meaning as 'order' or 'sequence'.

They explain the "recursive realisation of determiner" as a gradual process of hypotactic selection of determinatives from right to left in the formation of complex examples with more than one determinative. In other words: the speaker selects the referent and afterward specifies its quantity, quality, diction, and whether or not it is partitive, in this order. I will not argue with this idea; nevertheless, this classification, as these grammarians themselves notice, presents the problem that although the above sequential order of determinatives can be considered the norm, it is sometimes broken. This means that the second of the abovementioned problems regarding triple positional distinctions of determinatives is brought to the fore; namely that the labels and the distinction of positions and fields established in these analyses do not account for all the cases where more than one determinative appears.

Apart from this recognised limitation of their classification, three other objections to Downing and Locke's chart of determination will be

centred on. The first of these objections is that Downing and Locke (1995:487) state: "syndetic coordination by *and*, *or*, *but (not)* permits the collocation of determinatives of the same class (e.g. *his and her friends*), which cannot be collocated asyndetically (*his, her friends)". However, such a description is not true in the case of tautological *both*. This cannot be coordinated with any of the determinatives that appear preceding the H, even if it shows similar characteristics to *both* (defining, plural, deictic, etc.) or, as Downing and Locke put it, whether it is of the same class. Tautological *both* always appears asyndetically with determiners within the NP:

> (25) ***Both** or all questions will be heard.

> (26) **Both** these / the / my questions will be heard.

In all these examples we cannot coordinate *both* with the determiner, which shows that *both* is modifying the NP realized by the determiner and the H, and not determining the H together with the determinative. Therefore, the function of *both* is different from determiner.

The second objection is that the four-field table of determination does not account for examples of tautological *both* in examples like *both the children* in which one of those four fields appears apparently repeated, that is, deixis + deixis. As will be seen, this problem comes from not making a distinction between determinative *both* which has a deictic function and the proform *both*, which has a tautological one. This problem is worth the following further explanation.

The idea of the recursive realization of the determiner implies that this constituent is realised by at least two determinatives with different functions (deixis + quantity; partition + quantity; partition + deixis + quality, and so on). The possibility of repetition of fields is implicitly discarded (*deixis + deixis; *partition + partition + deixis, etc.) See for instance:

(partition + partition)	*Half of a few of apples are rotten.
(deixis + deixis)	*The these apples are rotten.
(quantity + quantity)	*The two three apples.

This relationship of exclusion is usually known as 'complementary distribution'. In other words, experientially, when the English speaker refers to an entity (H) –always using deixis, this being optional with partition, quality and quantity– it is clear that he or she will never double

one of the areas of reference. The only occasion in which such reiteration might occur could be in cases of doubt, tentative approximation, simultaneous reference to more than one H (cases of elliptical H related to linguistic economy), etc. In these cases, the speaker will use coordination:

(doubt) Half of *or* a few of the apples were rotten.
        (partition + partition)
(double reference) These *and* those apples are rotten.
        (deixis +deixis)
(correction) The two *but not* the three were rotten.
(quantity + quantity)

However, in the case of tautological *both* we have, presumably, those types of structures of repeated field or tautological function ('reiteration'), which, contrarily to the examples just commented, show to have an utterly grammatical structure:

Both   (deixis)
    +   = **Both these / the** measures
                                (deixis + deixis)
These / the (deixis)

*The these apples are rotten.   (deixis + deixis)

Furthermore, the same occurs with many other examples that are not cases of tautological *both*, in which the determiner is presumably multiply realized by more than one deictic determinative such as in *all those six other persons*.

Subsequently, the problem is clear. On the one hand, it is evident that we cannot deny that these examples with tautological *both* (*both these measures*) are neither deviant nor ungrammatical. On the other hand, however, neither should we take repetition of deixis as an acceptable criterion to make a description. Finally, this question is only solved providing we consider that, in examples such as *both the two apples*, *both* has a modifier function, which we may call 'tautological', and that it does not fulfil the function of deictic determiner, which is proper to determinative *both*:

(27) determinative: **Both** measures (deixis)

(28) tautological: **Both** these measures (tautology + deixis)
                                    *(deixis + deixis)

Besides not accounting totally for repetition of fields, the classification of determinatives by their contents seen in Downing and Locke (1995:437-8) can be questioned –and this is the third objection– because they do not cohere with their consideration of *both* as a non-specific deictic determinative (*ibid*:438). According to Downing and Locke's classification the example *both these measures* has the schema "non-specific deictic + specific deictic", which seems illogical, since the reference to the H is specific (by means of *these*) and non-specifically (by *both*) at the same time.

Therefore, we should assume that Downing and Locke's chart of classification based on sequential functional fields presents two major problems. Firstly, it is limited, as it means having to accept exceptions in the logical order of recursion within the determiner. Secondly, it does not account for the possible reiterations of functional fields as in *both these measures*, since it includes many words with very different functions under the label 'deixis', including tautological *both*. Apart from these semantic considerations, nevertheless, we must conclude by saying that the major problem, as we have seen also in Quirk *et al*. and Huddleston, is that it infers that examples like *both children* and *both the children* are the same case, not considering that there are two different types of *both* in each case, determinative and tautological *both*, respectively.

To finish off with this overview of some of the problems in the description of tautological *both*, Burton's description must be presented (1986:141-2). He considers that in examples like *both the men* the pre-determiner should be represented as the *sister* of an NP within the NP as a whole, like in:
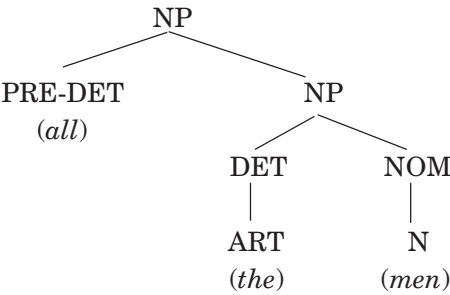
This author also uses the name 'pre-determiner' for *both*; however, unlike the triple analysis described above, he notices that this pre-

determiner has as its scope of modification not only the H of the NP, but the H and its Det together (*the men* in the example given). Therefore this idea of pre-determiner is rather different from that in Quirk *et al.* (1985), since, for Burton, *both* is not part of the Det element that directly determines the H. The analysis that I propose in the next section comes close to this idea that *both* modifies a whole NP as in *both the trampolines*; however, my analysis is quite different in that the function of *both* is considered to be more than that of simply preceeding the determiner (with no further semantic specification or syntactic characteristic) as Burton suggests, but that of a special function called 'specifier'. On the other hand, the resulting tree of analysis that he proposes has a structure that does not appear to fully respect the distinction between form and function, since he considers that the maximal projection can be immediately realised by a pre-determiner and an NP, that is, a functional unit and a lexical unit at the same level; in my analysis I specify that the NP is immediately realised by functional elements (Spec and H).

Finally, Burton's analysis is not very explicit as regards the semantic function of *both* and he does not explain how a pre-determiner can modify the whole NP (he does not suggest another possible function for *both* modifying NPs; in contrast, my analysis refers to the specific semantic content that has been called 'tautology' and the Spec function).

In this section we have seen that, although the aforementioned classifications could undeniably be used to describe the bulk of cases of multiplicity of determinatives within the NP, they imply a series of problems when we try to apply them to specifically describe the real function of tautological *both* in cases such as *both their friends*. Therefore, for this author, it is more appropriate to discriminate between determiner *both* (adnominal and non-adnominal) and this specifier *both* in *both the trampolines* that we can call 'specifier tautological *both*'. This new analysis can be seen in the following section.

5. A new analysis for the traditionally called 'pre-determinative' *both*

Consequently, the great distributional differences seen between tautological and determinative *both* and the difficulties posed when using the traditional charts of classification in Huddleston (1988), Quirk *et al.*
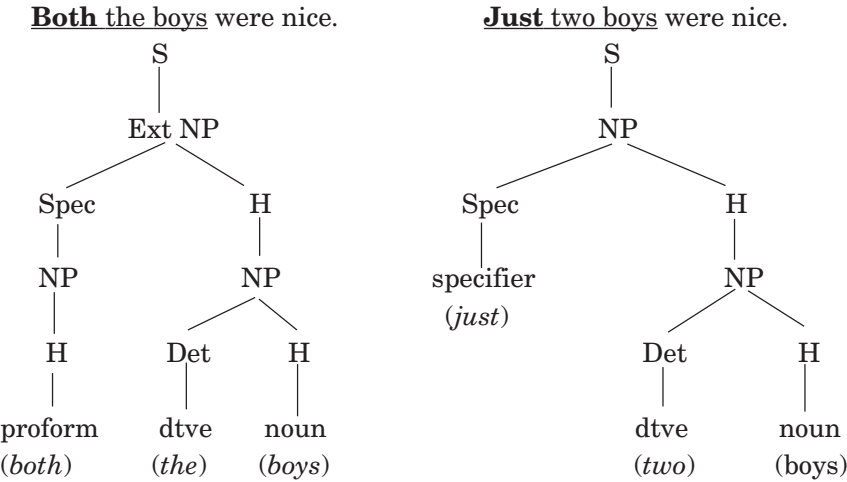
(1965), Downing and Locke (1995) and Burton (1986) signal a new consideration of *both* in complex examples such as *both their watches*. In the present section the function of tautological *both* will be considered in order to attempt to offer a more complete analysis of this structure.

My proposal is that tautological *both* should not be considered to have the function of realizing the determiner of the NP as in *both measures*, but rather the function which we can call 'specifier' (Spec), involving a peripheral modification of the NP. This Spec function of *both* functionally relates to other specifiers (*just*, *only*, etc.) which modify a whole NP from outside.

This implies the need to consider that the type of structure underlying examples like *both their children* is what I call an "extended NP", whose peculiarity is that its H is realized by another NP. This analysis clarifies the specifying function of *both* in relation to the whole NP which follows:

Both the children were nice.
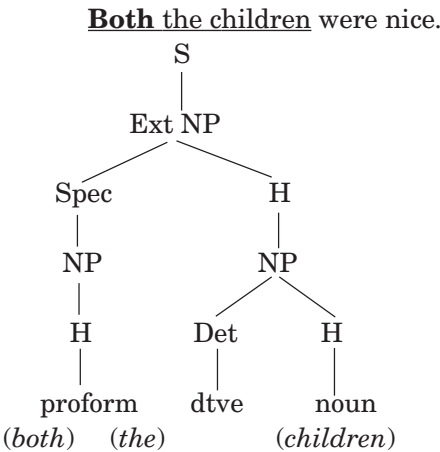
As already suggested, although the function of *both* is Spec, like other specifiers (*only*, *just*, etc.), some noticeable differences should be distinguished in the analysis that we give for specifiers other than *both*. The conclusion has been reached that tautological *both* is a proform with a particular type of behaviour not shared by other units fulfilling the Spec function; these differences are that tautological *both* appears out of its NP and making an anaphoric reference to it. This is why the following two analyses are set forth:

Both the boys were nice.

```
            S
            |
          Ext NP
         /      \
      Spec       H
       |         |
       NP        NP
       |        /  \
       H      Det    H
       |       |     |
    proform   dtve  noun
    (both)   (the) (boys)
```

Just two boys were nice.

```
            S
            |
           NP
          /  \
      Spec     H
       |        |
   specifier    NP
    (just)     /  \
            Det    H
             |     |
            dtve  noun
            (two) (boys)
```

In this way one can see that the basic function of *only*, *just*, *nearly*, *almost*, etc. and tautological *both* is the same, that is, they modify phrases. However, one must consider in turn that the grammatical behaviour and the referential contents of *both* account for the assumption of a phrase realized by the proform *both* which is independent from the main NP, whereas in the case of other specifiers there is no such independence.

I have chosen the label Spec and not M(odifier) of the NP, so as not to confuse it with the pre-modification that the H can take (*both her beautiful blue eyes*). Spec modifies a whole unit and not only one word (H), as the dependency and the scope of modification of tautological *both* show, which can be expressed respectively as follows:

- [**both** [the [happy [children]]] or [**both** [the happy children]] *vs.*
  ??[**both** the [happy [children]]]   (traditional analysis)
- **both** the happy children   vs.   ? **both**   the   children

6. Types of tautological *both*

Thus far we have basically mentioned the type of tautological *both* that we call pre-positional, but there are two more types according to the position that *both* occupies within the sentence:

(29) (Pre – positional):   **Both** these measures were less than laws.

(30) (Post – positional):   The friendly owners **both** speak English.

(31) (Mid – positional):   Bahrain and Qatar were **both** members
      of the GCC.

Mid-, and post- *both* can also be regarded as cases of tautological *both*, because they have the same grammatical behaviour as pre-positional tautological *both*: that of being functionally quite different from determinative *both* (*cf*. section 3). One can consider that the NP of mid-, and post- tautological is a discontinuous structure. Therefore, basically, the same tree of analysis –Extended NP– can be considered suitable for the three types, and only the small indication that *both* is promoted in the cases of mid-, and post-tautological *both* will be necessary.

The core meaning in these three cases of tautological *both* above is the same, the promotion of *both* having to do mainly with the degree of emphasis. In all three of them *both* is an apposition of the NP it refers to and it is always optional:

(32) Bahrain and Qatar were **(both)** members of the GCC.

(33) The friendly owners **(both)** speak English.

(34) **(Both)** these measures were less than laws.

One has to consider that there are three case variants of one and the same function. In fact, in an example like *both these measures were less than laws* we can change the position of *both*, obtaining other grammatical examples, and the reference of *both* is always the same NP:

(35) **Both** these measures were less than laws.
    these measures **both** were less than laws.
    these measures were **both** less than laws.

We have to highlight that emphasis and mobility around the sentence structure is not part and parcel of *both* alone. Emphatic reflexives are also subject to that mobility. For example:

He **himself** called the police.

He called the police **himself**.

This distributional possibility of *both* occurring outside the NP has already been considered, for instance, by Huddleston and Pullum (2002:102, 374-378). However, this distribution of *both* has traditionally

not been given due consideration. If the contrary had proved true, linguists would not have claimed that a determiner, which is such a completely adnominal function, can move around so freely within a clause, while simultaneously being considered in such changes of position as a determinative or pre-determiner.

Quirk *et al*. (1985:258) distinguish another different function for *both* when it is mid-, and post-positional: "*both* can occur after the head, either immediately or in the M adverb position (after the operator) [between S and V]". They give the following examples:

(36) **Both** students were accepted.

(37) **Both** the students were accepted.

(38) **Both** of the students were accepted.

*(39)The students were **both** accepted.*

(40) **Both** of them were accepted.

(41) They were **both**.

(42) ?They **both** were accepted.

They consider (*ibid*:381-2) that *both* is a pronoun in all the examples above, except in the first and second, where they consider it to be a determinative. For them, *both* is a pronoun when it appears alone without preceding an H and also, more technically, *both* is a pronoun when followed by *of*. Finally, they explain that according to the rules for adverb placement, it occurs immediately after the subject if there is no operator as in *they both won their matches*, or otherwise after the operator as in *we were both fast asleep / working*; and *the villages have both been destroyed*.

The problem of this description is that, first, as I have tried to prove, *both* in *both the students were accepted* is not a pre-determiner but a specifier and, secondly, although they say it is a pronoun, there is not a clear explanation about which function mid-, and post- tautological *both* fulfil, or about the exact level at which *both* works. In this case, Long (1961:337) considers that "*both* is often used as an adjunct with half appositive relationships, as in *we were both disappointed*":

The students are **both** here.
     S   P   A   A

I reject this analysis that regards *both* functioning as an A, because in examples such as the one above, *both* keeps its function as a specifier of an NP, that is, it is an element within the NP, either attached or discontinuous to / from it, and, therefore, a syntactical function such as A should not be considered. Compare:
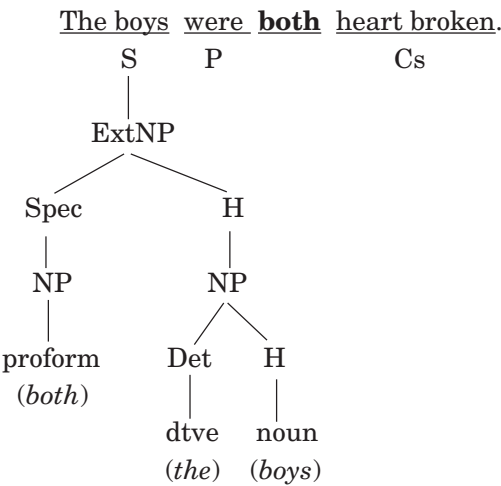
(43) ?? The soldiers were **both** wounded.
                                          A

(44) The soldiers were **both** wounded.
         ExtNP

Semantically too, we clearly see that the specifying function of *both* is completely different from that which other adverbial elements have:

(45) Adjunct: He came running / on time / by bus / to greet me / because… etc.

(46) Disjunct: Personally, I did not expect much.

(47) Conjunct: First of all, everything depends on our perspective.

Therefore, we must say that, regardless of its position, whether it appears as a continuous or a discontinuous structure, *both* is a proform functioning as a modifier or specifier of an NP. My analysis rejects both the adverbial analysis (as in Quirk *et al.*) and also the idea that *both* is a constituent along with the main verb (as in some transformational analyses). As a result, in this present analysis, I would rather describe mid-, and post- tautological as proforms related to the NP, highlighting the fact that they appear outside such an NP (below, indicated by parentheses):

The boys were **both** heart broken.
       S   P   Cs

ExtNP

        Spec   H

        NP   NP

     proform   Det   H
     (*both*)

                    dtve   noun
                    (*the*) (*boys*)

7. Conclusions

In this paper I have explained some possible problems in the traditional description of *both* and I have offered alternative analyses to solve such problems. In this sense, my main thesis is that *both* in an example such as *both their watches* or *both the boys* cannot be considered to be a determinative, or a pre-determinative, but a tautological unit functioning as a specifier proform. Specifier *both* has a syntactical behaviour that is completely different from determiners; namely, it has the possibility of being moved and omitted, etc. There are cases of pre-position, mid-position, and post-position tautological *both*, all of which can be analysed under the same analysis of Extended NP (two NPs in apposition), in which tautological *both* realises the H of an NP that functions as specifier of the other NP as in *both the children*.

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ACERCAMIENTO A LA OBRA DE GRAHAM GREENE

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Tal vez la mejor definición de la obra del creador británico Graham Greene (octubre de 1904 - abril de 1991) de acuerdo con la opinión que una mayoría de críticos literarios tiene de ella esté recogida en una cita procedente de un artículo de Karl Miller, "Dirty business: Religion, Spying, Sex and Anti-Semitism in Graham Greene's Life and Work":

> Graham Greene was not, I think, the most gifted of the British novelists of his day, but he was among the most efficient and productive, and with the exception of Evelyn Waugh, he was the most famous *(Miller, 1994: 3).*

Y es que Graham Greene fue el tipo de escritor que se impuso la disciplina de crear más o menos una página al día, por lo que su obra sobria, elaborada durante más de medio siglo, es imponente. En total, veintiséis novelas publicadas entre 1929, año de la presentación de la primera, *The Man Within,* y 1988, año de publicación de *The Captain and the Enemy*, a las que habría que sumar obras de teatro, libros de viaje, relatos cortos, libros de ensayo y sus dos autobiografías, todo ello escrito de forma intercalada entre la composición de sus novelas. Demostrativo es el hecho de que se hayan vendido más de veinte millones de copias de sus libros y que éstos hayan sido traducidos a más de cuarenta lenguas. Este último dato nos lleva a considerar que Graham Greene ha sido siempre un autor conocido y muy leído por el "gran público". El motivo principal de ello es que el uso que hizo del denominado *thriller style* en historias repletas de aventuras hace que sus obras capten el interés del lector medio con facilidad. Sin embargo, esta misma popularidad ha provocado que la mayor parte de los críticos literarios, que consideran dicha popularidad un tanto sospechosa y raramente signo de la valía literaria de un autor, nunca hayan considerado a Greene como un escritor de primera fila (Lodge, 1986:87). Junto con esto, el he-

cho de que Greene fue siempre crítico con la política imperialista de
Estados Unidos en relación con conflictos como el de la guerra de Viet-
nam o con el apoyo que distintos gobiernos estadounidenses dieron a
dictaduras de derechas en diferentes países de América Central y del
Sur provocó que Greene no fuera considerado nunca como un ganador
"apropiado" del premio Nobel de Literatura, a pesar de que fue nomina-
do en más de una ocasión.

Si la referencia a la biografía es obligatoria en la introducción a
todo autor, en el caso de Greene es especialmente relevante para cono-
cerle como persona, pero sobre todo como escritor. La tenacidad y disci-
plina que, como antes mencionamos, regían su actividad artística eran
una forma de salir del hastío que siempre le produjo la vida. Este som-
brío sentimiento le acompañó ya desde su infancia, periodo de su vida
que por las circunstancias en las que se desarrolló marcó de manera
muy especial a Greene y que tuvo reflejo importante en su obra.[1] Graham
no fue un niño como los demás; desde muy pequeño fue muy dado a las
pesadillas y a invenciones extrañas. Su extremada timidez y acusada
sensibilidad, unidas a su poca habilidad física para los juegos, hicieron
que no conectara en absoluto con sus compañeros al iniciar su vida
escolar como interno en la institución privada que su padre dirigía en
Berkhamsted, factor este último que tampoco le ayudó mucho en su re-
lación con los demás niños. Aislado por sus compañeros, su único deseo
era el de poder cruzar la puerta que separaba la escuela de la casa de
sus padres (Sherry, 1994:xvi), una frontera física pero a la vez psíquica
que, como les ocurre a la mayoría de sus personajes, nunca consiguió
franquear. Sin embargo, como no le era posible escapar de esa situación,
la única solución la halló Graham en la muerte, protagonizando los pri-
meros intentos de quitarse la vida, que van desde autolesiones hasta
intentos de envenenarse con distintos productos tóxicos. Ante tales he-
chos su padre, Charles Greene, decidió enviar al adolescente a la consul-
ta de un psicoanalista londinense llamado Kenneth Richmond, seguidor
de las enseñanzas y métodos de Carl G. Jung. Los seis meses que Graham
pasó bajo terapia con Richmond fueron importantes para él, pues ade-
más de sentirse más seguro de sí mismo tuvo sus primeros contactos

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[1] En una de sus novelas más importantes, *The Power and the Glory,* encontramos la confirmación
explícita de la importancia que según Greene tiene la infancia en la vida de una persona: "There is
always one moment in childhood when the door opens and lets the future in." (Greene, 1971: 12).

literarios gracias a la permanente relación que el matrimonio Richmond mantenía con el círculo literario londinense.

Sin embargo, a pesar de la terapia seguida y de los años transcurridos desde su niñez, el sentimiento de desesperación y el deseo de aniquilación le acompañó durante toda su vida. Esto le llevó a involucrarse en las situaciones más peligrosas que se podían vivir en cada momento en el mundo.[2] Más conocidos y comentados por la crítica son los "flirteos" con la muerte que protagonizó durante sus años de universidad, jugando a la ruleta rusa hasta seis veces en cinco meses. La intensa inquietud que dominó la vida del escritor, sus viajes por todo el mundo y su deseo de estar continuamente buscando aventuras peligrosas que le hicieran la vida más llevadera no eran otra cosa que una forma de huida, de escapar de una vida común con una familia y un trabajo estable que no soportaba. Esclarecedor a este respecto es el título de su segundo libro autobiográfico: *Ways of Escape*. En el prólogo a esta obra, escrita por el autor a los setenta y cinco años, Greene se manifiesta de forma clara y precisa en lo concerniente a su eterna huida:

> [...] I can see now that my travels, as much as the act of writing, were ways of escape. As I have written elsewhere in this book, 'Writing is a form of therapy; sometimes I wonder how all those who do not write, compose or paint can manage to escape the madness, the melancholia, the panic fear which is inherent in the human situation.' Auden noted: 'Man needs escape as he needs food and deep sleep.' *(Greene, 1981:9).*

Al lector de *Ways of Escape* siempre le queda la misma duda: ¿por qué huir? ¿de qué escapar? El conocedor de la vida de Greene sabe que el escritor huía de su propia naturaleza depresiva, nerviosa, de la desesperación que dominaba su espíritu, la cual, como su amigo el padre Durán comenta, no le dejaba dormir de forma tranquila más de cuatro o cinco horas seguidas y le provocaba continuos cambios de humor (Durán, 1996:109-110).

Tan importantes son sus años de niñez para conocer a Graham Greene como ser humano como para conocerle como escritor. En su en-

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[2] Mencionaremos su expedición a Liberia en 1933 - época en la que este país aún no estaba explorado en su mayor parte por los europeos - hasta su labor a las órdenes del Servicio Británico durante la segunda guerra mundial como espía o su experiencia en la ocupación comunista de Praga en 1948.

sayo *The Lost Chilhood* (Greene, 1999:13-18) el autor comenta que las lecturas de su infancia tuvieron gran influencia sobre él. De niño al novelista le gustaba leer muchos libros de aventuras y de viajes románticos: *La isla de coral*, de Ballantyne; *Las minas del rey Salomón*, de Rider Haggard; *Sherlock Holmes*, de Conan Doyle, etc. Pero el libro que soltó sus resortes literarios fue el célebre *Viper of Milan*, de Marjorie Bowen, obra que influiría de manera decisiva al cambiar su concepción del bien y del mal y de la plasmación de su existencia en el ser humano. Tras su lectura, Greene llegó a la conclusión de que el mal es inquilino permanente del mundo en que vivimos (Greene, 1999:13-17). Sintió interés más tarde por la historia y las biografías, gusto que quedaría reflejado posteriormente en sus obras. Se acostumbró también desde joven a leer mucha teología, pero el autor que más apreciaba en este campo era sin duda el Cardenal John Henry Newman, del que reproduce numerosas citas en muchos de sus escritos. Entre los escritores españoles, confiesa sentir una gran admiración por Miguel de Cervantes con *El ingenioso hidalgo Don Quijote de la Mancha* y por Miguel de Unamuno, cuyo retrato del católico que sufre en la agonía cristiana tiene muchos puntos en común con el que Greene hace del pater-whisky protagonista de su obra *The Power and the Glory*.

Introduciéndonos ya en su obra propiamente dicha, debemos destacar en primer lugar la visión que Greene tenía de la función que un escritor debe llevar a cabo en la sociedad. En sus propias palabras:

> Isn't it the storyteller's task to act as the devil's advocate, to ellict sympathy and a measure of understanding for those who lie outside the boundaries of state approval? The writer is driven by his own vocation to be a Protestant in a Catholic society, a Catholic in a Protestant one, to see the virtues of the capitalist in a Communist society, of the communist in a Capitalist state. Thomas Pain wrote 'we must guard even our enemies against injustice'. *(Greene, 1990:268-9)*

Greene siempre dio mucha importancia a lo que él denominaba *the virtue of disloyalty* y nunca quiso ser identificado con ninguna institución, ya fuera política o religiosa. Según su punto de vista, el autor tenía que ser siempre crítico con todo organismo con el que de alguna manera estuviera relacionado, lo que no impedía que como individuo se sintiera cercano al catolicismo como forma de expresión religiosa o que en varias ocasiones declarara ser un admirador de un comunismo utópico com-

prometido con la búsqueda de más justicia social frente a la dominación capitalista del mundo.

En la obra de Greene se pueden distinguir varios temas esenciales que se repiten a lo largo de ésta, de los cuales vamos a destacar primero la continua inclusión de la realidad político-social de los países en los que sitúa sus novelas, y en segundo lugar el tratamiento que hace de la religión católica.

Greene fue un autor que pasó gran parte de su vida viajando a diferentes países en conflicto, ya fuera como corresponsal de algún medio escrito o a título personal, debido a su compromiso con alguna causa que él considerase justa. Así, podemos mencionar que fue testigo directo de situaciones como la guerra de independencia de Indochina, la revolución de los Mau-mau en Kenia o la lucha estratégica en Sierra Leona durante el desarrollo de la segunda guerra mundial. También se mostró Greene muy comprometido con la situación de Latinoamérica durante la segunda mitad del siglo veinte, donde visitó países dominados por regímenes dictatoriales de derechas oponiéndose a ellos, como el caso de Cuba con Batista en el poder, Argentina bajo el régimen de Videla, Nicaragua durante el de Somoza o el Paraguay de Stroessner. Del mismo modo apoyó de forma explícita a gobiernos de izquierdas como los de Allende en Chile, Castro en Cuba o el de los sandinistas en Nicaragua. En *Getting to know the General* Greene explica su interés por los países latinoamericanos, estableciendo su propia definición de la política que desde su punto de vista significaba algo más que la simple alternancia electoral entre partidos políticos rivales; las situaciones políticas que a él le interesaban eran las que comprendían una cuestión de vida o muerte, como fue el caso de todos estos países. Debido a este compromiso político y a la influencia fundamental de la política de Estados Unidos con respecto al resto del continente - ayudando a establecer y soportando económica y militarmente regímenes de derechas durante los años de la guerra fría - Greene se convirtió en un crítico acérrimo de la política exterior estadounidense, crítica que probablemente alcanzó su punto más álgido durante la presidencia de Ronald Reagan y que provocó que se le considerase persona non-grata en este país.

Muchas de estas experiencias sirvieron de base al autor inglés para escribir varias de sus novelas. Greene siempre situaba sus obras en lugares y épocas muy concretas y los hechos históricos de fondo influían

en la vida de sus personajes. Como ejemplo de esto podríamos mencionar casi cualquier novela del autor inglés; sin embargo, destacaremos sólo algunas de ellas, como es el caso de *The Power and the Glory*, situada en México durante la virulenta persecución religiosa llevada a cabo por el presidente Calles a finales de los veinte y comienzo de los treinta, *The Honorary Consul*, situada en Paraguay bajo la dictadura del general Alfredo Stroessner, *The Quiet American* localizada durante la guerra de independencia de Indochina contra los franceses o *The Comedians*, novela que según el propio Greene fue ideada como denuncia de la situación política que se vivía en Haití bajo la dictadura de François Duvalier, más conocido como "Papa Doc".

En sus novelas, Greene introduce una serie de personajes que podríamos clasificar en dos categorías: aquéllos que se comprometen con una causa y luchan por llevar sus ideales a cabo y aquéllos que no se comprometen con nada y prefieren servir de testigos de la realidad. Entre los que luchan por una causa determinada siempre hallamos dos bandos encontrados. No obstante, no estamos ante obras que se puedan calificar de maniqueas. Muy al contrario, en todas las obras el lector encuentra opiniones encontradas en torno a un mismo tema y, aunque no hay duda alguna de que el autor trata de influir en la apreciación que podamos tener de los distintos puntos de vista expresados, tendremos que ser nosotros los que juzguemos en última instancia y decidamos qué posición nos parece más adecuada.[3] Sin embargo, los personajes de sus obras que salen peor parados una vez realizado nuestro juicio son aquéllos que no se comprometen con ninguna causa. De acuerdo con Greene, cualquier compromiso es preferible a la apatía: lo realmente importante es comprometerse, no si se pierde o se gana.

Como ejemplo de un personaje que se ve obligado a comprometerse hemos escogido entre otros posibles el de Thomas Fowler en *The Quiet American*. Fowler es un corresponsal inglés en Indochina durante la guerra de independencia que los comunistas lideran contra las fuerzas coloniales francesas. A pesar de que lleva varios años viviendo el conflicto, Fowler se declara en varias ocasiones neutral:

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[3] Tal vez el ejemplo más claro de ello sea el de The Power and the Glory, en el que a pesar de que el lector es conducido por Greene a que cambie la visión que en principio tiene de los dos protagonistas, negativa del sacerdote y positiva del teniente, al final de la obra no tenemos una imagen totalmente negativa del teniente, sino que nos parece alguien que sacrifica su vida por una causa equivocada.

> 'I don't know what I'm talking politics for. They don't interest me and I'm a reporter. I'm not engagé'. [...]

> 'I've been here a long time. You know, it's lucky I'm not engagé, there are things I might be tempted to do [...] *(Greene, 2001:96-7)*

De acuerdo con Fowler, es seguro que nunca se tendrá que comprometer con ninguna causa porque ambos bandos cometen crímenes horrendos. Por el contrario, otro personaje, el Capitán Trouin, le advierte que algún día se verá obligado a tomar partido (Greene, 2001:151). Y ese día acaba por llegar. Alden Pyle, supuestamente un agregado en la misión de ayuda económica estadounidense, es en realidad un idealista enviado para buscar una "tercera fuerza" a la que apoyar económicamente en el conflicto, ya que Estados Unidos quería evitar a toda costa que otro país cayera bajo el poder comunista en Asia. Esa tercera fuerza la encuentra Pyle en el general Thé, un tipo sin escrúpulos que con la ayuda del explosivo plástico que le proporciona Estados Unidos a través de Pyle provoca una masacre que constituye un punto de inflexión en la actitud de indiferencia que Fowler había tenido hasta ese momento. El relato que Fowler hace del resultado del atentado es escalofriante, pero aún lo es más la actitud que vemos en Pyle:

> We were among a congregation of mourners. The police could prevent others entering the square; they were powerless to clear the square of the survivors and the first-comers. The doctors were too busy to attend to the dead, and so the dead were left to their owners, for one can own the dead as one owns a chair. A woman sat on the ground with what was left of her baby in her lap: with a kind of modesty she had covered it with her straw peasant hat. She was still and silent, and what struck me most in the square was the silence. It was like a church I had once visited during Mass – the only sounds came from those who served, except where here and there the Europeans wept and implored and fell silent again as though shamed by the modesty, patience and propriety of the East. The legless torso at the edge of the garden still twitched, like a chicken which has lost its head. From the man's shirt, he had probably been a trishaw driver.

> Pyle said, 'It's awful.' He looked at the wet on his shoes and said in a sick voice, 'What's that?'

> 'Blood,' I said. 'Haven't you ever seen it before?'

> He said, 'I must get them cleaned before I see the Minister.' *(Greene, 2001:161-2)*

Ante este hecho, Fowler se ve obligado a tomar la decisión de impedir que Pyle siga haciendo más daño del que ha hecho hasta ahora. Ante sus dudas iniciales, Heng, un conocido suyo que pertenece al bando comunista, pronuncia la que probablemente constituya la afirmación más importante de la novela: "'Sooner or later one has to take sides. If one is to remain human.'" (Greene, 2001:174).

Teniendo en cuenta lo expuesto hasta ahora sería fácil llegar a la sencilla conclusión de que Greene era un autor que apoyaba sin reservas las causas comunistas. Sin embargo, de acuerdo con Maria Couto, calificar a Greene de pro-comunista es simplificar en grado sumo su ideología política (Couto, 1990:169). Prueba de ello es que Greene se enfrentó y denunció también a regímenes marxistas por actos que consideraba injustos, como el caso de la persecución religiosa en México reflejada en *The Power and the Glory*.[4] Por tanto, concluimos que, aunque considerándose siempre de izquierdas, Greene no se dejó manipular por ninguna ideología fijada, sino que estudiaba el caso concreto antes de juzgar y tomar partido. Sin embargo, sí localizamos en sus obras una constante en su pensamiento político: Greene siempre estuvo comprometido con los oprimidos y los desposeídos y, por tanto, éstos son descritos de manera favorable en todo momento.

Todas las novelas de Greene pueden ser calificadas de políticas puesto que en opinión del autor, las cuestiones políticas están en el aire que respiramos, del mismo modo que la presencia o ausencia de Dios. Esta afirmación nos lleva a otro de los temas constantes en su obra, su posición con respecto a la fe católica por un lado y por otro su actitud frente a la institución que la representa, la Iglesia católica romana.

Greene, anglicano por nacimiento, se convirtió al catolicismo en 1926, y no fue el único en ambientes intelectuales de aquella época; baste recordar el caso de Evelyn Waugh en Inglaterra o el de Gabriel Marcel en Francia. Pero Greene no se convirtió al catolicismo por convicción, sino

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[4] Claro ejemplo también es su actitud ante la guerra civil española. Greene se mostró en contra de las pretensiones de las fuerzas dirigidas por Franco, pero tampoco firmó el manifiesto Authors Taking Sides on the Spanish Civil War porque lo consideró melodramático y simplista. En este caso no podía apoyar al bando republicano debido a los continuos ataques que se llevaron a cabo contra religiosos durante la guerra. Greene sintió que la situación no estaba tan clara como pretendían exponer otros autores de su generación que apoyaron sin ambages el manifiesto, considerando que existía una relación difícil entre sus creencias religiosas y su compromiso político. Por ello se puso de parte de los vascos, fuerza en la que confluían catolicismo y marxismo.

porque se enamoró durante su estancia en Oxford de una mujer que profesaba esta religión, Vivien Dayrell-Browning. Su pasión por ella le llevó a recibir formación religiosa del padre Trollope, para llegar a casarse con Vivien un año después, en octubre de 1927. La verdadera conversión del autor al catolicismo se produjo tras su visita a México en los últimos años de la década de los treinta, pues fue allí donde empezó a descubrir dentro de sí una cierta fe emocional al observar el fervor de los campesinos que acudían a misa arriesgando no sólo su libertad sino también su vida al hacerlo (Greene, 1981:79-80). Pero a pesar de esto, a Graham Greene se le consideró y denominó escritor católico por parte de la crítica desde el mismo momento de la publicación de su obra *Brighton Rock* en 1938. El autor aborrecía tal expresión y aunque él mismo afirmó en varias ocasiones que prefería ser conocido más como un católico que había escrito novelas que como un novelista católico, hubo de sufrir durante toda su vida ser llamado así. El catolicismo de Greene, de acuerdo con la propia naturaleza del autor, no fue un catolicismo convencido sino que fue por lo menos unamuniano, torturado por las dudas y por ocasionales indiferencias. Su religiosidad está repleta de matices, que definen su obra por lo demás, y para comprenderlo baste con recordar que *The Power and the Glory*, protagonizada por un sacerdote alcoholizado, fue condenada por el Santo Oficio antes del Concilio Vaticano II. Acerca de su sentir religioso, el mismo autor declaró en una entrevista que se consideraba un ateo católico (Pritchett, 1979:40).

De nuevo somos testigos de la importancia del concepto de deslealtad en la obra de Greene, aunque esta vez en relación con la institución religiosa a la que pertenece. De acuerdo con esta concepción, el autor siempre se mostró crítico con ciertas posiciones conservadoras dentro de la Iglesia, actitud que alcanzó su punto más álgido una vez que Juan Pablo II se convirtió en Papa. En sus escritos en contra del conservadurismo instaurado en el Vaticano tras la elección del actual Papa, Greene concentra su desaprobación por un lado en las enseñanzas católicas en contra del uso de anticonceptivos y por otro en la actitud represora del Vaticano en relación con la función llevada a cabo por muchos sacerdotes en distintos países de Latinoamérica. Según vimos anteriormente, para Greene religión y política son inseparables, pues ambos ámbitos son fundamentales en la vida del ser humano. Desde este punto de partida, el autor inglés trató de armonizar su compromiso político de izquierdas (en algunos casos cercano al comunismo) y su pertenencia a la

institución de la Iglesia católica. A pesar de lo difícil que esto pueda resultar a primera vista, Greene creía que era posible hacerlo, llegando a expresar la idea de reconciliación en un discurso pronunciado en Moscú en 1987, con el que luchó por la idea de que catolicismo y comunismo trabajaran juntos a favor de los pobres como se estaba haciendo en países de Latinoamérica, asegurando que "there is no division in our thoughts between Catholicism —Roman Catholicism— and Communists" (Greene, 1990:316-17). Sin duda alguna Greene se estaba refiriendo a los sacerdotes que constituían el movimiento denominado Teología de la Liberación, que tuvo su origen y su mayor ámbito de acción en el sur del continente americano. Los teólogos de la liberación abogan por una labor católica políticamente activa partiendo de una revisión crítica de las teorías marxistas, una función de lucha en contra de los regímenes totalitarios de derechas extendidos por los distintos países latinoamericanos que en algunos casos se extendieron hasta casi la última década del siglo XX. De acuerdo con el punto de vista del autor inglés, la Iglesia tiene que estar luchando siempre en favor de la justicia social y esto es lo que ocurría en Latinoamérica. Preguntado acerca de que si sustentaba la Teología de la Liberación o no, Greene contestó que si ésta postula que los sacerdotes pueden participar en política para defender a los pobres la apoyaba sin reservas, considerando que este movimiento podría ser el lazo de unión que faltaba entre catolicismo y comunismo (Couto, 1994:421-2).

Sin embargo, durante el siglo veinte la Iglesia católica se ha mostrado siempre más dispuesta a apoyar a regímenes de derechas y a luchar en contra de los de ideología comunista, fundamentalmente porque estos últimos han tendido a reducir sus privilegios. Ejemplos significativos son el del régimen de Franco en España, el de Salazar en Portugal o las dictaduras de Pinochet en Chile y Videla en Argentina. Sin embargo, uno de los ejemplos más ilustrativos fue el de la actitud de la jerarquía eclesiástica católica en Nicaragua, país con el que Greene siempre estuvo muy comprometido. Durante el régimen de Somoza (siempre bajo la supervisión de los Estados Unidos) la jerarquía de la Iglesia en ese país, representada principalmente por el Cardenal Obando, apoyó el régimen simplemente manteniéndose en silencio ante las violaciones de los derechos humanos llevadas a cabo. Sin embargo, tan pronto como los sandinistas llegaron al poder y a pesar del hecho de que había dos sacerdotes en el gobierno (abscritos a la Teología de la Liberación), este nuevo

régimen fue rechazado públicamente por esa misma jerarquía (Cruise, 1990:131-175). Greene hizo referencia en muchas ocasiones a la situación que vivía el país durante el régimen sandinista, apoyando la presencia de dos sacerdotes católicos en el gobierno incluso después de que el Papa Juan Pablo II les reconviniera públicamente durante su visita al país en 1984. De hecho, en una carta publicada en *The Tablet* en agosto de ese mismo año, Greene acusó al Papa de incoherencia:

> There seems at the moment in the Catholic Church one law for the Pope and a different law for priests. In his unfortunate visit to Nicaragua the Pope proved himself a politician rather than a priest and yet he condemns other priests for playing a similar role in politics. *(Greene, 1989: 223-4)*

También tiene reflejo esta actitud crítica con respecto a la jerarquía eclesiástica en las obras del autor inglés. En ellas, encontramos fundamentalmente dos tipos de sacerdotes, los conservadores que se ciñen a los reglamentos de Roma y los más progresistas, que se muestran abiertos a nuevos planteamientos, teniendo por tanto una actitud ecuménica y luchando dentro de sus posibilidades por mejorar las condiciones de vida de los desposeídos. La confrontación más directa en este sentido en una misma novela se da en *A Burnt-Out Case*, con los casos del padre Thomas, un sacerdote rígido y ortodoxo que no conecta ni con el resto de sus compañeros ni con la sociedad en la que vive y el del padre Superior de la congregación, un sacerdote respetuoso que considera que las personas pueden ser cristianas aunque no estén bautizadas. La valoración del lector es negativa en relación al primer tipo de sacerdote descrito mientras que es inducido a sentir simpatía por el tipo de sacerdote progresista.

Sin embargo, es probablemente en las novelas situadas en distintos países de Latinoamérica donde localizamos actitudes más cercanas a los postulados de la Teología de la Liberación. En primer lugar mencionaremos *The Honorary Consul*, en la que uno de los protagonistas constituye un caso extremo, un sacerdote que, enfrentado con la jerarquía eclesiástica de Paraguay por su actitud pasiva durante el régimen del general Stroessner, decide dejar de pertenecer a esta institución y se convierte en líder de un pequeño grupo perteneciente a las fuerzas revolucionarias que luchan contra la dictadura. Finalmente, como ejemplo de la presencia explícita de los principios de la Teología de la Liberación en la obra de Greene hemos escogido un pasaje de la novela *The Comedians*:

> The priest was a young man of Philipot's age with the light skin of a métis. He preached a very short sermon on some words of St Thomas the Apostle: 'Let us go up to Jerusalem and die with him.' He said, 'The Church is in the world, it is part of the suffering in the world, and though Christ condemned the disciple who struck off the ear of the high priest's servant, our hearts go out in sympathy to all who are moved to violence by the suffering of others. The Church condemns violence, but it condemns indifference more harshly. Violence can be the expression of love, indifference never. One is an imperfection of charity, the other the perfection of egoism. In the days of fear, doubt and confusion, the simplicity and loyalty of one apostle advocated a political solution. He was wrong, but I would rather be wrong with St Thomas than right with the cold and the craven. Let us go up to Jerusalem and die with him.' *(Greene, 1999:283)*

La referencia en este pasaje al apóstol Santo Tomás nos lleva a comentar la forma de sentir la fe católica que tuvo el autor inglés. Greene siempre dijo que se sentía mucho más cercano a la figura de este apóstol que a la de Santo Tomás de Aquino, y cada vez que lo mencionaba insistía en la identidad del primero para que quedase claro a quién se refería. Y es que lo que le atraía de la figura del apóstol era su momento de duda en el pasaje bíblico en el que Santo Tomás no acaba creyendo en la resurrección de Jesucristo hasta que puede tocar la herida en su costado producida por la lanza del centurión. Este sentimiento de duda fue el que atormentó a Greene durante toda su vida y por ello se sintió tan cercano al filósofo español Miguel de Unamuno, del que estudió las obras principales y al que decía admirar profundamente.

Al igual que mencionamos en el caso de la política, Greene se sintió siempre atraído por las situaciones de vida extremas en las que la fe se vivía de forma intensa. En una entrevista comentó que los convencionalismos que dominaban la forma de vivir el sentimiento religioso en su país le aburrían, mientras que la fe demostrada por católicos de países como los latinoamericanos dispuestos a luchar por ella lo afirmaba en la suya propia (Pritchett, 1979:40). De hecho la inmensa mayoría de sus personajes se ven influidos en su desarrollo vital por los misterios de la fe; hallamos así desde católicos creyentes a ateos convencidos pasando por católicos descreídos o protestantes sin ningún tipo de fe. Sin embargo, predominan en su obra personajes que evolucionan espiritualmente, a veces muy a su pesar, desde una posición inicial de

descreimiento y hedonismo hasta una etapa final en la que están mucho más cercanos a su unión con la divinidad. Este es el caso por ejemplo de los protagonistas de *The End of the Affair*, Sarah Miles y Maurice Bendrix. La primera sufre una transformación repentina tras creer que Dios ha escuchado sus ruegos para que le devolviera la vida a Bendrix y hace el sacrificio de dejar su relación extramatrimonial con él, lo que finalmente la conduce a la muerte, mientras que la evolución de este último, de la que somos testigos directos, es mucho más lenta y controvertida, ya que Bendrix lucha con todas sus fuerzas en contra de la fe que Sarah le ha arrastrado a sentir. Así, los enfrentamientos contra un Dios en el que asegura no creer son continuos al final de la novela:

> For if this God exists, I thought, and if even you – with your lusts and your adulteries and the timid lies you used to tell – can change like this, we could all be saints by leaping as you leapt, by shutting the eyes and leaping once and for all: if you are a saint, it's not so difficult to be a saint. It's something He can demand of any of us, leap. But I won't leap. I sat on my bed and said to God: You've taken her, but You haven't got me yet. I know your cunning. It's you who take us up to a high place and offer us the whole universe. You're a devil, God, tempting us to leap. But I don't want Your peace and I don't want Your love. I wanted something very simple and very easy: I wanted Sarah for a lifetime and You took her away. With Your great schemes you ruin our happiness like a harvester ruins a mouse's nest: I hate You, God, I hate You as though You existed. *(Greene, 1975:190-1)*

No obstante, a pesar de que la evolución de los personajes en cuestión es clara, el final de las obras siempre queda abierto a la consideración personal del lector sobre si dicha evolución espiritual terminará por llevarse a cabo o no. Así es de nuevo en el caso de Bendrix, cuyas últimas palabras transmiten cansancio a pesar de que el odio sigue aún latente:

> I wrote at the start that this was a record of hate, and walking there beside Henry towards the evening glass of beer, I found the one prayer that seemed to serve the winter mood: O God, You've done enough. You've robbed me of enough. I'm too tired and old to learn to love, leave me alone for ever. *(Greene, 1975:192)*

Con esta clase de finales abiertos, lo que Greene pretendía era que el lector tomara un papel activo con respecto tanto al desarrollo de la novela como a su posible conclusión. La función del lector es por tanto

totalmente necesaria para completar el mensaje que la obra trata de transmitir.

Para finalizar, creemos necesario tratar de situar la figura de Graham Greene dentro de la literatura del siglo veinte. Con este fin, hemos de considerar en primer lugar que pese a que la carrera literaria de Greene se enmarca dentro del período modernista, una vez estudiada su obra concluimos que ésta se aleja de las convenciones propias de este movimiento. Por un lado, Greene no solía hacer uso de las técnicas experimentales empleadas por distintos autores modernistas y, en vez de desconectar a sus protagonistas del mundo real como era común entre estos últimos, Greene situaba sus novelas en lugares y épocas muy concretas, al tiempo que los hechos históricos que rodeaban la trama siempre tenían gran importancia en el desarrollo de sus personajes. Además, ciertos aspectos de su obra lo acercan a algunos postulados posmodernistas. Nuestra intención no es sin embargo afirmar que Greene es un autor posmodernista, sino que de un modo u otro encontramos incluidos en su obra varios de los principios que luego fueron destacados en el posmodernismo.

Después de una primera lectura, una gran mayoría podría considerar insólita la posible relación de la obra de Greene con el posmodernismo. Sin duda, una de las más importantes premisas de este movimiento es que se dejó de creer en las "grandes narraciones", entre las que podemos incluir tanto a la Historia como a la Religión (Hassan, 1987:84-96). Partiendo de este hecho, sería difícil considerar la posibilidad de relacionar a Greene con el posmodernismo ya que, como comentamos anteriormente, los hechos históricos son fundamentales en sus novelas como también lo es el catolicismo, que influye de manera decisiva en la vida de sus personajes. No obstante, tras una lectura más detenida, localizamos en sus obras ciertos elementos que están claramente en conexión con el posmodernismo. En primer lugar, podemos encontrar claros ejemplos de intertextualidad en muchas de las novelas del autor inglés. Como muestra de ello, hemos escogido en este caso una de sus últimas obras, *Monsignor Quixote*. En ella no sólo hay referencias intertextuales en relación a la novela de Cervantes *El ingenioso hidalgo don Quijote de la Mancha* y a la obra de Unamuno *Vida de don Quijote y Sancho*, sino que también encontramos intertextualidad con novelas previas del mismo autor inglés, en concreto, *The Power and the Glory* y *A Burnt-Out Case*.

En segundo lugar, Greene a menudo cuestiona en sus obras nuestro concepto de realidad así como el de tiempo y espacio. Esto ya ocurre en *Our Man in Havana* (1958), en la que Greene desarrolla una parodia del mundo del espionaje y el servicio secreto. La historia versa sobre la vida de Jim Wormold, un vendedor de aspiradoras que es reclutado en contra de su voluntad para el servicio secreto británico en Cuba durante la dictadura de Fulgencio Batista. Pero Wormold no lleva a cabo su misión como debería: engaña al servicio secreto inventando que gente que sólo conoce de vista son sus "agentes". Sin embargo, de repente sus supuestos agentes empiezan a verse involucrados en sus misiones ficticias, llegando alguno de ellos a ser asesinado después de haber sido descubierto debido a los informes inventados por Wormold. En este punto, la ficción se torna realidad. Después de enterarse de este hecho, Wormold piensa:

> Can we write human beings into existence? And what sort of existence? Had Shakespeare listened to the news of Duncan's death in a tavern or heard the knocking on his own bedroom door after he had finished the writing of Macbeth? *(Greene, 1999:125)*

De nuevo en *Monsignor Quixote* Greene cuestiona los grandes conceptos de realidad, tiempo y espacio. *Monsignor Quixote* es la historia de un sacerdote católico y un ex –alcalde comunista que deciden hacer un viaje juntos por la España de la transición en un SEAT 600. Ambos mantienen fuertes discusiones en torno al catolicismo y al comunismo pero, como ninguno de los dos muestra una certidumbre absoluta, las dudas que ambos sienten en relación con sus respectivas creencias les llevan a fraguar una gran amistad y a llegar a una mutua comprensión. A lo largo de la novela podemos ver cómo tanto el tiempo como el espacio son conceptos relativos. El padre Quijote ha vivido muchas más experiencias en los pocos días de su viaje con Sancho que en todos sus años como sacerdote en El Toboso. Por ello comenta a su compañero:

> 'We have been away such a long time'
> 'Four days'
> 'It's not possible. It seems a month at least'. *(Greene, 1982: 133)*

Con respecto al concepto de espacio, una pequeña distancia parece mucho más larga para Rocinante, cuya máxima velocidad es de 60 kilómetros por hora. Además de esto, el concepto de realidad es cuestionado de nuevo en esta novela. Antes de morir, el padre Quijote en su delirio dice una misa ficticia y ofrece una ostia invisible a Sancho, quien la toma. Cuando el padre Leopoldo discute con un amigo estudioso de la

filosofía sobre si ha sido una comunión real o no, el primero afirma: "'Fact and fiction; they are not always so easy to distinguish'" (Greene, 1982:206). Finalmente, las novelas de Greene son polifónicas: como ya hemos dicho, no encontramos en ellas un discurso definido en torno a un tema, ya sea política, religión o cualquier otra cosa. Por el contrario, lo que hallamos es un conjunto de puntos de vista diferentes y a menudo encontrados que dejan al lector con un cierto sentimiento de ambigüedad que le obligará a sopesar y finalmente decidir qué discurso es más apropiado en su opinión. Por tanto, las novelas de Greene no tratan de comunicar un mensaje fijado de antemano, planteando al lector individualmente preguntas en vez de darle respuestas. En palabras de Greene:

> Literature has nothing to do with edification. I am not arguing that literature is amoral but that it presents a personal moral, and the personal morality of an individual is seldom identical with the morality of the group to which he belongs *(Greene, 1948:32)*

Teniendo en cuenta lo afirmado hasta ahora, la existencia de intertextualidad, el cuestionamiento de algunos de nuestros grandes conceptos y la importancia de la duda en la obra de Greene, la conexión planteada inicialmente entre este autor y el posmodernismo no parece tan problemática como se podía considerar en un principio.

Para concluir, vamos a volver a la importancia que para Greene siempre tuvo mantener una posición crítica con respecto a nuestras propias creencias. Desde su punto de vista:

> Loyalty confines us to accepted opinions; loyalty forbids us to comprehend sympathetically our disident fellows; but disloyalty encorages us to roam experimentally through any dimension of sympathy. *(Greene, 1948:47-8)*

Durante la reunión del Foro Social Europeo que tuvo lugar en Londres del 14 al 17 de octubre de 2004, un ponente expuso la idea de que para intentar solucionar parte de los problemas que vivimos en el mundo a diario no sólo debemos ser tolerantes sino respetuosos con esquemas diferentes a los que guían nuestra existencia. La diferencia, explicó, consiste en que para ser respetuoso hay que estudiar e intentar comprender otros modelos de vida, no sólo tolerar su existencia. Este concepto nos lleva a pensar en la figura de Graham Greene y nos afirma en la opinión de que Greene es un autor aún muy actual, que seguro hubiera tenido mucho que decir en la situación histórica que estamos viviendo en estos momentos.

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TONI MORRISON'S WATER WORLD:
WATERTIME WRITING IN *LOVE*

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Abstract

Throughout her fiction, Toni Morrison uses water imagery extensively as a metaphor for freedom, memory and love, as it occurs in her latest novel, Love *(2003). By entering a water dimension in the literary discourse Morrison draws on West African and African American cultures, where water is a highly symbolic and multidimensional element. But water imagery in* Love *also conveys the postmodern traits of instability, fluidity, dynamism and potentiality, which subvert the fixity of enclosed monolithic worlds and realities. This essay will explore the multilayered meanings of water imagery in Morrison's novel, especially in relation to the idea of transcending a multiplicity of boundaries in the literary discourse.*

In a recent interview on her latest novel, *Love*, African American author Toni Morrison deals with one of her female characters in the following terms: "She's unfettered and unencumbered … I wanted that scene. She goes into the water, she goes into the night. She's fluffing her hair. I wanted the notion of a free female, or a licensed one, anyway" (O'Connor, 2003). The scene Morrison refers to portrays a woman joining the ocean waves in what seems to be a ritual communion with nature and, most importantly, an expression of female freedom. Morrison's narrative, described by Susan Willis (1987:8) as "the most metaphorical of today's black women authors and therefore less likely to be apprehended" includes the water metaphor as a claim to freedom, fluidity, flexibility and indeterminacy. In her use of loaded water images, Morrison joins a number of contemporary women writers who, as Ann-Janine Morey contends (1997:248), "write about entering water willingly in order

to dissolve, escape, and rethink the imprisoning boundaries governing conventional wisdom about male/female, natural/supernatural, self and other". Throughout her literary trajectory Morrison has engaged in a deliberate transgression of well defined and delimited realities and world views in an attempt to go beyond established and often pernicious boundaries that usually work against oppressed ethnic minorities and, especially, against ethnic women. That conscious transgression is often carried out through metaphors such as that of water, an element which has deep and somewhat contradictory implications for African American people. This article attempts to identify and analyze the implications of water images in Morrison's new novel, with a special focus on their projection within the author's narrative deconstruction of established boundaries.

Water has been universally used by different peoples as a symbolic element which mainly conveys ideas of life, purification and regeneration, sexuality, magical power and sacredness.[1] In West African cultures water is endowed with spiritual connotations and it is usually associated with spirits and gods. African water deities are still honored in the African diaspora under different names, "[having] their roots in the ceremonies for the Water Spirits . . . that originate in West Africa, in Dahomey, Togo and Nigeria" (Teish, 1994:39). Despite the negative connotations of the water journey through the Middle Passage in the days of slavery, water represents mainly freedom and spirituality for African Americans since their original African home and their African ancestors are believed to be underwater (Mbiti, 1989:73). As Estella Majozo argues (1995:3, 28), "[w]ater, the cross cultural symbol for purification, regeneration, cleansing, baptism and renewal, is for African American culture the symbol for freedom . . . spiritual continuum". Examples where Morrison resorts to water imagery in her previous novels include, just to mention some instances, the reference to rememory in her acclaimed novel *Beloved*, where the ghost of Sethe's daughter appears reincarnated from the water of the Ohio river; or the reference to freedom implied in Tar Baby's slaves who walked on water to return to their African home and escape slavery; or the death by water of Chicken Little in *Sula* which seals Sula's and Nel's female bond. On the other hand, Morrison draws

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[1] For an analysis of water symbolism across times and cultures, see Biedermann 1996 and Frazer 1963.

on water imagery again to claim the presence of memory and imagination in the narrative process:

> [T]he act of imagination is bound up with memory… they straightened out the Mississippi River in places, to make room for houses and livable acreage. Occasionally the river floods these places. "Floods" is the word they use, but in fact it is not flooding; it is remembering. Remembering where it used to be. All water has a perfect memory and is forever trying to get back to where it was. Writers are like that: remembering where we were, what valley we ran through, what the banks were like… It is emotional memory… And a rush of imagination is our "flooding". (1987b:119)

Morey coins the term "watertime" as a trope for the specific manifestation of a common literary aesthetic in many contemporary ethnic women writers who employ water imagery extensively as a metaphor for freedom, ambiguity, fluidity and flexibility, thus subverting the fixity of enclosed monolithic conceptions of the world and reality. In these writers' works,

> all that we call solid and real is seen to be of illusory solidity. Crossing the margin of normality sends the characters into… watertime, a confluence of time and space in which all normal boundaries are suspended, in which the gods are dislocated, or redefined by an underwater perspective without necessarily being abolished or denied. In so doing, the writer affirms the ambiguous structures of representation *(Morey, 1997:248)*.

Love portrays the past and present lives of a group of women— Heed, Christine, May, Junior, Vida, L and Celestial—in their complex relationships with one man, Bill Cosey. Even after his death, these women's lives are still dominated and haunted by their conflicting feelings towards him and by their bitter-sweet memories of the past. Water dominates *Love* from its very beginning. Like the West African abode of the dead, the place where the Coseys used to have their flourishing business, Up Beach, lies underwater, after being devastated by a hurricane, as we know from the deceased omniscient narrator: "Up Beach itself drowned . . . But it's forty years on, now . . . Except for me and a few fish shacks, Up Beach is twenty feet underwater" (Morrison, 2003:7). The sea water is also invested with special supernatural qualities, since "Fishermen say there is life down there that looks like wedding veils and ropes of gold with ruby eyes" (Morrison, 2003:105). When Mr. Cosey talks about the inexplicability of his son's death, "He

scowled into the water as though the mystery was floating down there" (Morrison, 2003:43). Furthermore, the ocean water and the beach play a crucial role in some of the most transcending vital experiences of some characters, such as Bill Cosey's wedding night or the beginning of Heed's and Christine's childhood friendship. Thus, water is used in these two instances as a metaphor of both sexual love and as baptism into a new female alliance:

> Once a little girl wandered too far—down to big water and along its edge where waves skidded and mud turned into clean sand. Ocean spray dampened the man's undershirt she wore. There on a red blanket another little girl with white ribbons in her hair sat eating ice cream. The water was very blue. (Morrison, 2003:78).

Apart from being Mr. Cosey's favourite setting for his sexual encounters with women, the ocean water also dominates Heed's baptism into sexuality, as the recollections she has of her wedding night indicate: "submerged in water in his arms... Undressing. No penetration. No blood... Just this man stroking, nursing, bathing her... He stood behind her, placed his hands behind her knees, and opened her legs to the surf" (Morrison, 2003: 77-78). Heed's sexual memories are inextricably linked with water, which reveals here its sensual and sexual connotations, implications that Morey had already pointed out (1997:248) when dealing with contemporary women writers, who often use water images as a "common metaphor for bodily life, sexual love, time and memory". When Heed and Christine recover their communication on Heed's deathbed, they share past memories of their thwarted relationship and the role Mr. Cosey played in their lives. And in those memories water images come into play again, like the bathing suit Heed used to wear when she was a child and which is found now by Christine in the hotel attic (Morrison, 2003:185).

The confluence of memory and sexuality recurs in L's discourse as she remembers her beloved Mr. Cosey in connection with water, since the first time she saw him he was in the sea holding his first wife. L even identifies herself with water when she says "I do like a good storm ... Maybe that's because I was born in rough weather" (Morrison, 2003:64). Together with the sexual connotations of this element appears the life-giving force it encloses in the description L offers of her own birth: "Maybe that's because I was born in rough weather... She [her mother] called my father and the two of them delivered me in a downpour. You could say

going from womb water straight into rain marked me" (Morrison, 2003:64). L's identification with water goes even further to claim the ocean as "her man" endowing it with human and sexual features: "The ocean is my man now. He knows when to rear and hump his back, when to be quiet and simply watch a woman. He can be devious, but he's not a false-hearted man" (Morrison, 2003:100).

Finally, water, the life-giving element, is used by Morrison as a metaphor of both life and death which coalesce in the description of Christine's last of seven abortions. The life enclosed in the amniotic fluid that surrounds the foetus contrasts with the toilet water that carries the remnants of an aborted life. Abortion is tellingly depicted through water imagery as a "small, quite insignificant toilet flush" (Morrison, 2003:164). Thus, the usual positive nurturing qualities of water are inverted here, giving way to negative deathly implications, a convergence that contributes to Morrison's conscious foray into paradox and the indeterminacy of meaning related, in turn, to the dismantling of such binarism as that of life/death. The blurring line between life and death is further emphasized by the choice of a dead narrator to tell the story of Bill Cosey and his women.

The traditional connection between water and the feminine (Walker, 1983:1066) is appropriated by Morrison in her depiction of female characters like Celestial and Junior who embody the idea of freedom and movement. One of the foremost passages in *Love* is precisely the one Morrison refers to in her interview with A. O'Connor, where freedom and the feminine coalesce in the water:

> she got up, naked as truth, and went into the waves... this woman kept on wading out into black water and I could tell she wasn't afraid of them [Police-heads]—or of anything—because she stretched, raised her arms, and dove . . . Her hair, flat when she went in, rose up slowly and took on the shape of the clouds dragging the moon. Then she... made a sound. I don't know to this day whether it was a word, a tune, or a scream. All I know is that it was a sound I wanted to answer. Even though, normally, I'm stone quiet, Celestial. *(Morrison, 2003:105-06)*

The woman who enters water in this scene is Celestial, an enigmatic character that stands amongst Morrison's famous outlaw women or pariahs, endowed nonetheless with special spiritual powers. Morrison's most famous outlaw women are Pilate, Sula and Marie Thérèse. They

all share their spiritual powers and conjuring qualities. As conjurers, they appear physically marked, endowed with "mother wit" or folk wisdom and represent the ultimate connection with the ancestors and the supernatural world. In this scene Celestial reaffirms her freedom by embracing water, her association with the clouds and the moon enhancing the idea of freedom implicit in the closeness to nature.

Celestial is Mr. Cosey's lover and apparently his most romantic and enduring love, which transcends the limits of earthly life. She is described as a licentious woman, a prostitute, and therefore a pariah in the community, someone to be averted because, as Heed and Christine are warned when children, "there is nothing a sporting woman won't do" (Morrison, 2003:188). As it happened with Pilate in *Song of Solomon* and Sula in the homonymous novel, Celestial appears physically marked through a scar on her face. This type of marking is usually accompanied in Morrison's fiction by special supernatural powers or qualities. Indeed, Celestial's elusive presence in the novel reveals, nonetheless, her connection with the supernatural. Her very identification with the water element points to that connection, since water in West African culture represents the ancestors, who live at the bottom of the rivers or underwater, and places such as caves and waterfalls are used as "sacred places where worship is offered" (Mbiti, 1989:73; Vlach, 1978:143). Despite Mr. Cosey's being married to Heed and his like of women, Celestial seems to be the only woman who constantly occupies his heart and mind. This is true to such an extent that L, the dead narrator, reveals the power of the feeling between them: "She came from a whole family of sporting women... When Mr. Cosey changed—well, limited—her caseload, neither could break the spell. And the grave didn't change a thing" (Morrison, 2003:105). As a matter of fact, the novel closes with L's and Celestial's visit to Bill Cosey's grave, two ghostly women who share the love they felt and still feel for him even after death: "We are the only two who visit him... I like it when she sings to him... But once in a while her voice is so full of longing for him, I can't help it. I want something back. Something just for me. So I join in. And hum" (Morrison, 2003:201).

Apart from Celestial, there is another one of Morrison's outlaw women in this novel who, curiously enough, also appears closely connected to water and is physically marked. When Junior Viviane arrives at One Monarch Street in search of the job she had seen advertised, the weather changes unexpectedly; low temperatures, ice

and snow accompany the stranger "in a neighbourhood that had no history of" such freezing weather (Morrison, 2003:14). The exceptionality of the weather parallels that of this character, who stands out because of her difference to others, her transgressive behaviour and language and her sexual activity, symbolized by the cold water that accompanies her arrival. Junior conforms to the prototype of pariah or outlaw woman Morrison is so interested in as the embodiment of paradox, as the simultaneous representation of evil and good, as the scapegoat of a community but also as its necessary beneficial agency at the same time: "Outlaw women who don't follow the rules are always interesting to me . . . because they push themselves, and us, to the edge. The women who step outside the borders, or who think other thoughts, define the limits of civilization, but also challenge it" (O'Connor, 2003). Likewise, Junior's final disappearance, locked in a room, is surrounded by a similar heralding of bad weather: "unfriendly-looking clouds were sailing over the roof of One Monarch Street, their big-headed profiles darkening all save one window, which, like the eye of a determined flirt, keeps its peachy glint" (Morrison, 2003:198). As a matter of fact, Junior embodies not only the outlaw woman Morrison mentions but also the "underwater" or "watertime" perspective Morey refers to. Junior's appearance on stage, altering the weather, signals the transgressive nature of this character, who represents the subversion of established boundaries and limits. From the beginning she appears characterized by her extrovert daring behaviour and language, her highly active sexuality adding to the idea of freedom from social and patriarchal constraints. The needy child who Christine sees underneath Junior's eyes reveals herself in need of both sexual love and fatherly love. The first she finds in Romen, the young boy who works for Christine and Heed, with whom she plans "to make it everywhere" (Morrison, 2003:115), the second she believes to find in Mr. Cosey's portrait. With surprising confidence and naturalness Junior repeatedly talks to the male image in the portrait as if it were her own father. Abandoned by her father when she was a child, Junior's eagerness to recover him makes her fantasize about Cosey's portrait. But hers seems to be a limitless, unbounded desire of love, since fatherly love sometimes verges on incestuous love, thus establishing the blurring of boundaries Junior epitomizes.

Back in her original neighbourhood, the Settlement, Junior embodied the same idea of transgression and rebelliousness that turns her into

the different one. From Morrison's description of the Settlement we can envision a patriarchal, closed and stagnant community, where "the only crime was departure" (Morrison, 2003:55). Junior's escape from such a community represents not only a crime but the inversion of its patriarchal system and it is for that reason that she receives her due punishment in the form of a bodily mark, merged toes, after her uncles run over her and cripple her. Her second leave will take place later on, at the Correctional, where she had been secluded after stealing what seems to be another representation of the father figure she was looking for, a G.I. Joe doll (Morrison, 2003:59). But the most intriguing aspect about Junior is her indeterminate identity which renders possible diverse interpretations by readers. On the one hand, Junior's relationship with the deceased Mr Cosey prefigures her role as his surrogate daughter, maybe the one he never had with his wife, Heed. On the other hand, if we take into account that Junior is born in 1975, the same year of Christine's arrival at Heed's house, we could see her as the embodiment of a new stage in the two women's lives which will culminate in "nommo", the power of the word, enforced by Junior, who reveals herself as a mediator not only between the two women but also between earthly life and the supernatural. Apart from her connection with water, there are other features that characterize Junior as a figure in-between worlds, the natural and the spiritual or supernatural. Her limp is reminiscent of the African god of crossroads Legba, who walks with a limp because he has one leg in this world and the other one in the world of the ancestors.[2] Furthermore, she also appears connected to a tree in her recurring dream of Mr. Cosey, something which reinforces the spiritual connections if we take into account that, like water, trees are endowed with spiritual powers in West African religions. The tree represents the connection between the sky, the earth and the water underworld of the ancestors (Murphy, 1994:28-29).[3] Junior's role as mediator between Heed and Christine culminates in her indirect enforcement of language between the two after provoking an accident that triggers off the resumption of verbal communication. In this respect, Junior propitiates

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[2] For more information on the god Legba, see Gates, 1988:3-43 and Thompson, 1983:18-33.

[3] The universal symbol of the tree is used extensively in African American fiction. Writers like Gloria Naylor, Alice Walker, Toni Cade Bambara and Paule Marshall employ the image of the tree with different symbolic meanings of femaleness, sexuality, black history and magic power. For a study of tree imagery in the works of these women writers, see Lindberg-Seyersted, 1994:95-109.

the conjuring power of language or "nommo", "the life force which produces all life" (Jahn, 1990:124). As such, "Nommo is water and the glow of fire and seed and word in one. Nommo, the life force is… a unity of spiritual-physical fluidity, giving life to everything, penetrating everything, causing everything" (Jahn, 1990:124). Thoughts withheld for years are now openly expressed as well as the realization that these women's friendship and love are above the spite ultimately caused by the relationship with a man. Love and language intermingle at the end of the novel, signaling their transcendence over death and their eternal nature. Language can certainly propitiate reconciliation.

The magic, fluidity and flexibility of language can clearly be seen in one of the central enigmas of the novel, namely Bill Cosey's will written on a menu leaving "Sweet Cosey girl" as his main inheritor. The indeterminacy of such words transforms them into a point of controversy and rivalry between Heed and Christine, since they both identify with them. It is not until the end of the novel that the narrator, L, reveals the existence of a later will leaving everything to Celestial. But the identity of the "Sweet Cosey girl" is never clearly stated. L admits that she had destroyed the real will because of the injustice it enclosed and she points out that although the other will creates tension between Heed and Christine, it represents at least a way of keeping them connected, through the intricacies and magic of language: "It took nerve, and long before the undertaker knocked on the door, I tore that malicious thing up. My menu worked just fine. Gave them a reason to stay connected and maybe figure out how precious the tongue is. If properly used…" (Morrison, 2003:201). Something similar occurs with the C's which are engraved on Cosey's silverware and which could refer to the Cosey couple—Bill Cosey and his wife Heed—or even to Christine Cosey or, as L thinks, "if doubled C's were meant to mean Celestial Cosey, he was losing his mind" (Morrison, 2003:104). Once again the door is open to different interpretations, as it occurs repeatedly in the novel.

After their frustrated friendship and after years of silence and a mutual feeling of love-turned-hate, there is the final triumph of language and love. In the face of death, and with the mediation of Junior, the former friends recover the past and resume the communication and female bond they should have never lost because of one man, Bill Cosey. In their reverence of Mr. Cosey, they "battled on as though they were champions instead of sacrifices. A crying shame" (Morrison, 2003:141).

Their final realization that their female bond and their love is above everything else comes on occasion of Heed's accident and ensuing death. But, since love is eternal, as 1st Corinthians reminds us, it transcends the boundaries of physical death and across those boundaries the two friends continue their conversation: "Alone, seated at the table, she speaks to the friend of her life waiting to be driven to the morgue... You okay? / Middling. You?" (Morrison, 2003:198).

As we can see, in her eighth novel Morrison reverts to the exploration of one of her emblematic narrative themes, namely love. But she does so from an "underwater perspective" (Morey, 1997:248) of dissolution of boundaries between life and death, past and present, good and evil, natural and supernatural, real and unreal. Morrison's novel attests to the indeterminacy and ambiguity of such concepts as love, which can be identified with other feelings like hate, lust or jealousy. On the other hand, the ambiguity of representation is also portrayed in this novel as Morrison plays once again with the notions of physical absence and spiritual or imaginative presence. Although the novel is supposed to deal with love, the term is only mentioned once by a living character and it is only the dead narrator, L, who bears its name, and who talks directly about it. Thus, *Love* is more about the absence of love in the form of hate, betrayal, lust and deceit rather than about its presence, and the name of its omniscient narrator is only an initial which most probably stands for "Love"—"If your name is the subject of First Corinthians, chapter 13, it's natural to make it your business" (Morrison, 2003:199). Finally, by associating her female outcasts, Celestial and Junior, with water, Morrison reinforces the parallelism between the ideas of movement and fluidity implied in this element and those characters' depiction as trespassers or rule-breakers. *Love* as a "watertime" novel contributes to Morrison's claim to an inclusive dialogic world of possibilities, potentiality and movement which represents a true watershed from a static, closed and stagnant reality.

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Book Reviews

TERESA MORELL MOLL, 2004. *LA INTERACCIÓN EN LA CLASE MAGISTRAL.* ALICANTE: SERVICIO DE PUBLICACIONES DE LA UNIVERSIDAD, 119 PÁGINAS

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Es evidente que la lección magistral es el método más utilizado en las aulas universitarias por lo que la autora de este libro propone que el discurso de la lección magistral sea interactivo de modo que se adapte a las necesidades del alumnado del siglo XXI, por ser éste un discurso recíproco y dinámico en el que intervienen tanto el profesor como los alumnos.

El libro comienza con una breve introducción en la que se enuncia de una manera muy clara cuál es su propósito: mostrar la efectividad de la interacción en la clase magistral en cualquier contexto de clase universitaria. La tesis de la que se parte es que la interacción beneficia a los alumnos en su comprensión de la materia y en su proceso de aprendizaje.

La interacción en la clase magistral, consta de dos partes claramente diferenciadas. La primera de ellas está dedicada a "La clase magistral" y en ella son revisados los estudios de los oradores clásicos así como los estudios más recientes sobre la clase magistral.

En esta primera parte la profesora Morell Moll trata de dar respuesta a una serie de preguntas que presentamos a continuación:

¿Cuáles son las aportaciones de los oradores clásicos que nos sirven a los profesionales actuales de la comunicación audio-oral?

¿Cómo podemos definir una clase magistral?

¿Cuáles son los criterios para medir la efectividad de una clase?

¿Cuáles son las fuentes de información que forman parte de la comprensión de los alumnos en una clase magistral?

¿Cuáles son las destrezas que un estudiante necesita para afrontar con efectividad el discurso de la clase magistral?

¿Cómo puede un profesor facilitar el proceso de la comprensión de sus alumnos?

¿Cuáles son los aspectos socio-culturales que hay que tener en cuenta para preparar a los profesores y a los alumnos para tomar parte en clases magistrales impartidas en inglés?

¿Qué estilos existen? o ¿cómo podemos clasificar las clases?

¿Qué es una clase interactiva?

¿Qué beneficios les puede aportar una clase interactiva a los alumnos de otras lenguas?

En esta primera parte se explora de un modo excelente una nueva perspectiva de la clase magistral como género interactivo que se basa en las aportaciones de los oradores clásicos como son: la persuasión, las partes del discurso, el estilo, la memoria, la presentación y el uso de la interacción.

La segunda parte del libro está dedicada a "La interacción" en la que se define claramente la interacción en términos generales y luego se adentra en los aspectos del discurso recíproco según proponen los analistas de la conversación, los analistas del discurso del aula y los analistas del discurso de la clase magistral.

Al igual que en el apartado anterior, la autora intenta responder a una serie de preguntas en esta segunda sección:

¿Cómo podemos definir la interacción y la pragmática interactiva?

¿Qué hay que tener en cuenta para lograr la interacción?

¿Cuáles son los aspectos del discurso de la conversación que equivalen a los de la clase magistral interactiva?

¿Cómo se ha descrito la interacción en el aula?

¿Qué estudios hay sobre la interacción en la clase magistral?

¿Cuáles son algunos rasgos lingüísticos que caracterizan una clase magistral interactiva?

Tal y como señala la profesora Morell Moll, en un estudio posterior sería necesario profundizar en los aspectos interpersonales y textuales que contribuyen a una mejor interacción teniendo como base teórica los principios de la Gramática Sistémica Funcional que en este libro se mencionan de una manera muy superficial.

Muchos de los aspectos tratados en el libro de manera teórica están ilustrados con ejemplos de discurso interactivo en clases universitarias de las ciencias humanas impartidas en inglés aunque hemos de reiterar que las propuestas del libro pueden emplearse para mejorar la interacción de cualquier clase universitaria de modo que los alumnos aprendan más y mejor.

Según todo lo señalado, *La interacción en la clase magistral* es un libro que puede resultar muy útil a todo el profesorado universitario ya que a lo largo del mismo se pretende que los docentes nos concienciemos de las ventajas que tiene el discurso interactivo y del valor de éste para dar respuesta a muchas de las necesidades del alumnado actual.

Para concluir no me queda más que felicitar a la autora por este magnífico libro que pretende mejorar la comunicación entre docentes y alumnos así como contribuir a la noble tarea de enseñar de una manera interactiva y eficaz.

BRIANS, PAUL. 2003. *MODERN SOUTH ASIAN LITERATURE IN ENGLISH.* WESTPORT & LONDON: GREENWOOD PRESS. 247 PP. ISBN: 0-313-32011-X.

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With *Modern South Asian Literature in English* Paul Brians offers an overview of what is being done in the field of the new literatures in English in the modern era, with particular interest in some of the finest literary production of the last hundred years. The volume belongs to the *Literature as Windows to World Cultures Series* published by Greenwood Press, which also covers other areas of world literature such as Latino literature in America, African, and Latin American literatures. Currently Professor of English and Coordinator of Humanities at Washington State University, Paul Brians' main research interests are focused not only on Indian literature, but also on fictional works from Africa and the Caribbean. He is also editor-in-chief of the first two volumes of *Reading about the World,* an anthology for beginning students of world civilizations which covers a selection of central texts as varied as *The Code of Hammurabi*, the *Bhagavad Gita* or *Don Quixote*.

As the preface suggests, this handbook is conceived as an introduction for those who wish to plunge into the deep waters of South Asian literature in English, whether they are non-specialised readers, university students, or lecturers who are looking for secondary sources to support their teaching. As a result of his own experience, Brians is only too aware of the need to offer students a didactic and accessible approach to such a huge literary corpus. That is why most of the texts which are included in this volume currently form part of university syllabuses throughout the world, as is the case of Arundhati Roy's *The God of Small Things*, R. K. Narayan's *The Guide* or Raja Rao's *Kanthapura.*

The book is organised in fifteen chapters, and its structure follows the same style as other titles published by Greenwood Press so far, such as Emmanuel S. Nelson's *Writers of the Indian Diaspora: A Bio-bibliographical Critical Sourcebook* (1993). Each chapter provides a brief and accurate biography of the author studied, followed by an overview of his or her major fiction. Then Brians sets out to examine a single work, giving extensive details on its creation and publication, as well as critical perspectives and background cultural information to help readers interpret each work properly. Every section concludes with a selected bibliography providing useful references for further research such as interviews, reader's guides, electronic resources, newspaper articles and reviews.

In *The Postcolonial Exotic: Marketing the Margins,* Graham Huggan points to the idea that diaspora affects literature as a whole. This means that there are not only diaspora writers and diasporic narratives and texts, but also diasporic reading communities (2001: 72). Nevertheless, when a novel is regarded in terms of its reception in the West, readers from the diaspora are often taken for granted, while diaspora writers are constantly foregrounded as bridging Eastern and Western cultures. Many studies of post-colonial literatures nowadays are liable to such a limitation, and Brians' is no exception, for his work is primarily aimed at Western readers. Because of the great richness of texts and authors, Brians notes early in his introduction that the scope of the book is necessarily incomplete. The selection is confined to authors who were born and brought up in South Asia, and discards those others of South Asian descent who were born elsewhere, with the notable exception of London-born Jhumpa Lahiri, whose inclusion is not sufficiently justified. Three main countries are selected in order to narrow down this study: India, Pakistan and Sri Lanka.

In spite of these criteria, readers will notice that Indian writers outnumber those coming from the other nations mentioned. One of the reasons for this may be found in the fact that the publication rates for Indian fiction are constantly increasing, so much so that the *Sahitya Akademi* and other Indian literary institutions are overflowing with the huge quantity of work being done nowadays, not only in English, but also in the rest of the constitutional languages of India. Saleem Sinai's words in *Midnight's Children*, describing his India as 'an excess of intertwined lives events miracles places rumours, so dense a commingling

of the improbable and the mundane!' (1981: 4) are now emerging as an ironic forecast, mirroring the fate of the 'Midnight's Children' of the post-Rushdiean era. New publishing houses are constantly established in India as well, trying to swallow up this unstoppable tide of creativity that pervades the country. And new faces are thrown into the Indian literary arena as a result.

In relation to this, Brians casually comments on the overwhelming creative wave that swept India soon after Arundhati Roy was awarded the Booker Prize, an achievement that moved many aspiring (especially women) writers to have their own try in the Indian English literary scene, some enjoying better fortune than others. The *Indochic* -a term coined by Padmini Mongia back in 1997 to describe Western attraction for everything coming out of the Subcontinent- is in full swing in our days. But the greatest irony of all**,** which the book briefly touches upon, lies in Nehru's failed 'three-language policy': only three percent of the population of India is fluent enough in English so as to have a full grasp of any of the works discussed in this book. The comparatively low literacy rates cannot match an incessant creativity poured out of a country with a population of a thousand million. It is no secret then that those who speak English in the Indian literary market are looking westwards.

The selection made by Brians is oriented towards variety and flexibility, combining cannonical figures like Raja Rao and Anita Desai and emerging writers such as Manil Suri. Along with authors faithful to their homelands such as the late R. K. Narayan, a good number of Non-Resident Indians and other diaspora writers have been selected by Brians: this is the case of Canada-based Michael Ondaatje, a Sri Lankan by birth; Bharati Mukherjee, Salman Rushdie and Rohinton Mistry emerge on the Indian side. Some other leading Indian English novelists are commented upon only marginally, as is the case of Amit Chaudhuri, Amitav Ghosh, Vikram Chandra or Vikram Seth. Other significant figures such as Mulk Raj Anand, G. V. Desani or Nayantara Sahgal, as well as other major contemporary writers such as Shashi Tharoor are simply left out, a void which will certainly strike many readers as surprising.

The chapter on Rabindranath Tagore and his *Quartet* (1915), which opens this collection, will also surprise those who are already acquainted with the history of Indian literature. This choice has nevertheless a further significance beyond the rigidity of literary labels and

classification, for Tagore was one of the first major figures in Indian writing to emerge in the international arena, partly thanks to the English language. The creative translations that he produced of his own Bengali works into English undoubtedly earned him the well-deserved recognition that eventually led him to be awarded the Nobel Prize in 1913. He remains one of greatest Indian writers to this day, and a groundbreaker for many, from the Ghandian writers of the 1950s and 1960s to the younger generation.

The glossary of terms is a useful addendum to the valuable information provided in each chapter, and is also a feature that would not be so obvious in a volume aimed at publication within the Subcontinent. Take for example the word 'communalism', frequently used in a South Asian context as a synonym for 'communal rioting' —with clearly religious or ethnic connotations— and having little or nothing to do with the positive meaning that we are used to ascribing to it in the West. Each term is explained in context with an occasional mention of its language of origin, including Hindi, Persian, Malayalam, Tamil, Sinhala or Marathi, thus mirroring the vast cultural diversity that the manual sets out to comprise. A good number of colloquial expressions are also included, surely an invaluable help for the diehard reader of South Asian literature.

In spite of its weaknesses and flaws, Brians' panorama of South Asian anglophone literature is sufficiently wide-reaching, bearing in mind the myriad of authors and fiction coming out of this part of the globe. The volume will prove very useful to anyone looking for keys to approach the cultural and literary traditions of the three countries featured in it, and we hope that new titles from the Series will soon explore other post-colonial authors and literatures in the near future.

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SIMON ARMITAGE, 2002
THE UNIVERSAL HOME DOC
LONDON: FABER & FABER, 66 PÁGINAS.

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The Universal Home Doctor is the latest work of the English poet, novelist and playwright, Simon Armitage, who has become one of the most important voices of the British literary scene over recent years. This book contains the author´s personal x-ray image of England, in which he exposes his culture to a direct observation of its phenomenology and daily life.

By means of this x-ray image of the local life, he attempts understand the concept of universality, something which represents a classical artistic aspiration. The individual and collective pathology which is so minutely described by Simon Armitage is associated, both from a semantic standpoint and from the poetic imagery, to a certain feeling of tragic *pathos* of a cosmic type which marks the progress of the book. The poet confronts the world with the tools of a biologist, anthropologist, political commentator, comedian and all those disciplines whose combined application (in answering the challenges of the modern world) are able to describe the schizophrenic historic moment in which we live. In these poems a deliberate willingness exists, on the part of the author, to situate himself at a prudent distance from English culture and his own existence, in order to subsequently be able to present both as poetic objects.

The poetry is descriptive and reflexive although we can foresee the lyrical intentions of the poet by following the development of each successive poem in the collection. The criticism of day to day life in modern England, which is presented as a silent and practically comatose moribund, as well as the author´s ironic self-contemplation which adds some moments of humour, points towards a continuation of the poetical

work of Philip Larkin (1922-1985), one of the iconic figures of British poetry in the 1950´s and a fundamental author for understanding the so-called "Poetry of Experience" in Spain in the 1990´s. But Armitage does not lose sight of the anthropological vocation and subversiveness of the poetry of his fellow Englishman, Ted Hughes (1930-1998) as revealed in *The Jay*. Nor does he forget to sporadically adopt an apocalyptic dimension in which we perceive a nod of recognition towards the poetry of W. H. Auden (1907-1973), another English poetry giant who is also universally recognised. Armitage attempts to conciliate these supposedly opposed poetic worlds he understands that Great Britain cannot, in its actual state, deprive itself of any of these visions. To the physical and empirical phenomena he adds a dose of irrational metaphors which condition the reading of the poems: the physical eye is situated in another dimension from the mind´s eye in a poetic quest that looks to the past, talks of the present and wishes to project itself into the future (and towards infinity) in its attempts to remove the barriers of time, space and culture. The conflict suffered by a convalescent becomes a direct allusion to a culture fighting itself, of the conflict between nations (see *The Flags of the Nations*) and, finally, the suffering of the universe. Following the example of Ted Hughes, for Simon Armitage, poetry can be a way of transporting curative energy with the power of healing the wounds of the soul and the consciousness that affects us all. From here comes the title of the book, whose philosophy is summarised in the poem *Birthday*.

With respect to the style chosen to transmit the fundamental ideas of this collection, we can point out that Armitage pays homage to the most traditional manifestations of medieval English poetry – riddles and couplets dominated by old Saxon alliteration (in which he recuperates the work of the aforementioned Ted Hughes) for example, in the poem *Two Clocks*. However, it is clear that he does not dismiss poetical prose (as can be seen in *The Short Way Home*) and that, as in contemporary art (which is satirised in the poem *Assault on the Senses*) he makes use of heterogeneous and unusual materials, revealing in this way a concern for the renovation of poetic language and a praiseworthy artistic ambition. The culmination of this experimentation can be found in the treatment given to clinical vocabulary whose external form is used by Armitage to give it new meaning, in a process designed to humanise sentences and rigid expressions which characterise scientific terminology,

as in the case of *Salvador*. In this way he is able to bury the concept of illness as a taboo subject in the contemporary, occidental world.

The ironic self-contemplation, mentioned earlier in reference to Philip Larkin, appears quite often throughout the collection; and each time the author adds a note of sarcasm in describing himself. In this way, the Spanish "poets of the Experience" could do with remembering that, without traces of humour to accompany personal observation, the poetic experience can become excessively solemnized (approaching simple vanity) and distorted by empty narcissism, resulting in the devaluation of the poem. That is to say, self-contemplation should not be confused with self-complacency. However, despite the irony which Armitage often inflicts on himself, the poetic and pathetic *I* designed by the poet often appears threatened by external forces which we guess to be destructive, the principal one being, without a doubt, death. Death presents itself in the figure of the Egyptian god Anubis in the aforementioned *Birthday*, in the lumberjack in *Working from Home*, and in the aforementioned *The Jay*, a bird which serves the purpose of visualizing death and which continues the saga of dark forces begun by Ted Hughes in his book *Crow* (1970). But, in contrast to the poet from Mythmolroyd, Armitage partakes of a pantheistic vision in the poem *Butterflies*. Death (in another of the paradoxes of the collection) becomes an essential element of the definition of life itself: Alive is all which is not dead. In this way, like a parody of Cartesian rationalism, he presents this point in the poem *Incredible*.

A point of cultural dialogism appears in this work. When birds are deprived of their habitat (for example, by removing trees), they usually migrate en masse to other, more attractive places; this could be the case of the birds which migrate to Spain in the process described in *Working from Home*. This refers to the large number of British people who spend more and more time on the Spanish coasts and who even become Spanish residents after abandoning their own country. In this way, Spain represents *the other* in modern British mentality, in this case, with a positive connotation. The vision of Simon Armitage suggests that something is not going well in his country. For this reason he examines some of the obsessions and most recurrent topics in his ill culture. He does not like the fact that the press and the T.V. dictate the rhythm of daily life nor that the principal obsessions of the British are the war and the lottery (which become equated in *It Could Be You*). Neither does he

feel especially comfortable with the national symbols of Saint George or the colours of his flag in *The Twang*, signalling an identity crisis which also seems to affect neighbouring countries (the obligatory mention of the Dubliner who appears, celebrating St. George´s Day and pretending to be just another Englishman). A country clinging to its routine and its past, stagnated in a moment of indecision, is what is presented in *The English*.

Along with the obvious achievements of this book, there is one thing which is perhaps objectionable: the diversity of materials and variety of poetic styles used by Simon Armitage obliges the reader to familiarize himself with the entire range of the English poetic tradition. Also, his attempt to combine opposing poetic visions (by using an extensive and even innovative vocabulary) can lead the reader to experience a sense of doubt and confusion when attempting a final appreciation of all the poems in the collection. Even when the language used by Armitage tries to be immediate and direct, the reading of the collection can be partially hindered by the lack of a concrete reference which anchors the marriage between form and content and between aesthetic and ideological codes, which is what would allow us to confidently interpret the stream of emotions in this thrilling poetic journey; a journey of which perhaps even Dante himself would not have disapproved.

GONZÁLEZ ROMERO, Luisa, Montserrat MARTÍNEZ VÁZQUEZ, Beatriz RODRÍGUEZ ARRIZABALAGA y Pilar RON VAZ (eds.) (2001). *Recent Approaches to English Grammar*. **Huelva: Universidad de Huelva (Grupo de Investigación de Gramática Contrastiva, PAI HUM 269), 229 páginas**

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El Grupo de Investigación de Gramática Contrastiva de la Universidad de Huelva (código HUM 269, dentro del Plan Andaluz de Investigación) publica regularmente, desde hace varios años, distintos volúmenes monográficos dedicados a cuestiones de primer orden en el campo de la lingüística teórica y descriptiva, con especial atención a la lengua inglesa. El libro que ahora traigo a colación ofrece, sin lugar a dudas, un testimonio paradigmático de esa línea de actuación. Las nueve contribuciones aquí reunidas constituyen una selección de los trabajos presentados originariamente en las *VIII Jornadas de Lingüística Inglesa*, celebradas en la universidad onubense en noviembre del año 2000. Seis de dichas contribuciones están redactadas en inglés, mientras que las tres restantes (situadas de forma consecutiva entre el cuarto y el sexto lugar) lo están en español. El español es la lengua elegida también para el breve prefacio que encabeza la obra, el cual nos informa sucintamente de la génesis y objetivos del volumen. Viene firmado con las iniciales B. R. A., que en buena lógica han de corresponder a Beatriz Rodríguez Arrizabalaga.

El primer capítulo corre a cargo de Alazne Landa. Su objetivo es mostrar en qué medida la atención a los fenómenos de naturaleza sociolingüística resulta relevante para la investigación gramatical, y muy particularmente para la teoría de la Gramática Universal. Ello es ejemplificado con referencias a diversos hechos procedentes del inglés

coloquial y dialectal, de las lenguas romances, etc. Las observaciones de Landa son importantes porque reivindican un cambio en el estado de opinión hasta ahora mayoritario en el seno de la corriente generativista. Como bien se sabe, la noción de competencia manejada por Chomsky y sus seguidores se sitúa dentro de un contexto lingüístico homogéneo (y, por ello, abstracto), ajeno a los condicionantes propios de la variación sociolingüística. Alazne Landa aboga por una perspectiva diferente y, a mi entender, sumamente sugestiva, por cuanto se muestra más sensible al valor de los testimonios de la realidad lingüística inmediata.

El segundo capítulo, de José María García Núñez, también se mueve dentro de la órbita del generativismo. En concreto se adentra en el estudio de los llamados 'adverbios orientados al sujeto' en inglés (por ejemplo: *wisely*), que se caracterizan primordialmente por admitir tanto una interpretación restrictiva como una interpretación no restrictiva. Así, la oración *Lucille wisely answered the question* es ambigua, ya que *wisely* puede ser entendido, bien como adverbio de modo (*Lucille answered the question in a wise manner*; interpretación restrictiva), bien como predicación secundaria (*Lucille was wise to answer the question*; interpretación no restrictiva). La hipótesis de García Núñez es que dicha oposición semántica tiene su origen en una dualidad de configuración temática en tales adverbios, y, en la línea de lo anteriormente apuntado por autores como Higginbotham, se postula que dicho fenómeno puede recibir nueva luz tomando en consideración la 'teoría de los eventos' de Donald Davidson.

Pilar Ron Vaz indaga en las condiciones semántico-pragmáticas que permiten el uso de expresiones definidas con valor posesivo. Su punto de partida es el análisis propuesto por Barker, basado en la 'familiaridad' del poseedor (es decir, su carácter más o menos habitual en ese marco discursivo) y la 'prominencia' de la relación de posesión. La autora concluye que la hipótesis de Barker, aunque resulta atractiva, dista de ser completa. Y ello porque, especialmente en lo relativo a las llamadas 'entidades inalienables', suelen entrar en funcionamiento ciertas restricciones derivadas del número de entidades poseídas: inherentemente únicas, parte de un grupo necesariamente no individualizado o parte de un grupo potencialmente diferenciado. Un caso prototípico de este fenómeno es el de las partes del cuerpo humano (con contrastes como el que se aprecia entre *me he roto la* / #*una nariz* y

me he roto #la / una vena), que Pilar Ron Vaz ilustra con diversos ejemplos procedentes del español y el inglés.

El siguiente capítulo es el primero de los redactados en español. Sus responsables son María del Pilar García Mayo, Amparo Lázaro Ibarrola y Juana M. Liceras (esta última, una de las investigadoras más reconocidas internacionalmente en el terreno de la adquisición del español como segunda lengua). El objetivo de su contribución es analizar, en la interlengua inglesa de niños bilingües español-vasco, la aparición de ciertas formas de soporte, o 'comodines sintácticos'. Las muestras estudiadas proceden de tres grupos de alumnos que varían en virtud de la edad (que va desde los 7 hasta los 15 años; el número de horas de instrucción y el contexto de aprendizaje permanecen constantes). Tomando como base teórica el Programa Minimista de la Gramática Generativa, y más concretamente la propuesta de redistribución de los pronombres fuertes y débiles formulada por Kato, las autoras concluyen que el uso de los comodines parece responder a la necesidad de incorporar en el sintagma verbal un elemento equivalente a los morfemas de concordancia de las lenguas nativas de los sujetos observados. La edad de estos no incide en la proyección sintáctica, pero sí en la selección de elemento de soporte. Así, el grupo I usa sistemáticamente *is* (*the mother* is *go*), que es excepcional en el grupo II e inexistente en el III. Estos dos grupos muestran una preferencia por el pronombre *he* (*the woolf* he *opened the door*), pero en el último de ellos hacen su aparición también otras formas, como *she* o *they* (si bien con problemas de concordancia: *one girl and one woman (...)* she *want to write*).

El capítulo firmado por Beatriz Rodríguez Arrizabalaga se aleja del resto de contribuciones del volumen en la medida en que adopta una perspectiva mucho más general y abstracta. Su reflexión, de naturaleza esencialmente epistemológica, se centra en el papel que deben jugar los estudios de orientación comparativa en la investigación actual sobre el lenguaje. La lingüística contrastiva, que con una orientación aplicada gozó de un especial predicamento entre los años cincuenta y sesenta, vivió posteriormente un momento de declive toda vez que no satisfizo las expectativas iniciales. Ahora bien, la autora destaca que a partir de los años ochenta se constata una 'refundación' de los estudios contrastivos, paralela a la ampliación de horizontes de la lingüística general en campos como la sociolingüística, la psicolingüística, la tipología o la traducción. Beatriz Rodríguez toma en consideración diversos argumentos que

ponen de relieve cómo, en este nuevo contexto, el contraste lingüístico se revela como una herramienta de enorme potencial también en lo que respecta a la lingüística teórica y descriptiva.

Cierra la relación de contribuciones redactadas en español la firmada por Luisa González Romero, a propósito de las llamadas 'construcciones medias' de la lengua inglesa (del tipo: *this book sells well*). Tomando como modelo teórico la Gramática de las Construcciones de Goldberg (brevemente sintetizada en el punto 4 del capítulo) la autora sostiene que las restricciones que determinan la aceptabilidad de este tipo de oraciones no son de naturaleza léxica, sino que proceden fundamentalmente del propio valor semántico de la construcción. Dicho valor transmite, en concreto, una precisión modal que indica la posibilidad de llevar a cabo la acción del verbo, y que implica que las propiedades del paciente tengan una incidencia en el desarrollo de dicha acción (por ejemplo, en su mayor o menor grado de dificultad).

Los tres últimos capítulos del libro vuelven a utilizar el inglés como lengua vehicular. Abre dicha serie Francisco Gonzálvez García con un estudio acerca de la estructura inglesa formada por *find* como verbo principal complementado por un pronombre reflexivo y una proyección máxima (*XP*). De nuevo el punto de partida es la Gramática de las Construcciones, de la que también aquí se ofrece una sucinta presentación, además de una encendida defensa. Ello se combina muy ajustadamente con un análisis de frecuencias de las diversas configuraciones de la estructura mencionada, en virtud de los datos aportados por la lingüística de corpus. En este sentido, se pone de relieve que la configuración con un participio activo (Ej.: *those found themselves* suffering *acute labour shortages*) es con mucho la de uso más frecuente. Por otro lado, la hipótesis defendida por el autor es que la estructura en cuestión constituye la variante autodescriptiva de la llamada 'construcción subjetivo-transitiva'.

El octavo capítulo, a cargo de Juana Marín Arrese, versa sobre un aspecto de la gramática inglesa ya tratado, al menos en parte, en capítulos precedentes. Me refiero a las oraciones de carácter incoativo y medio. Ahora bien, el acercamiento a las mismas se hace de acuerdo con las asunciones de la lingüística cognitiva. Siguiendo a Langacker, Marín Arrese admite que los tipos oracionales antes mencionados mantienen ciertas diferencias en sus formatos prototípicos. Por ejemplo, las oraciones incoativas reciben una interpretación actual, las medias una inter-

pretación potencial. Aun así, sostiene que no son independientes, sino que forman parte de una misma construcción (aquí llamada 'construcción de sujeto temático'), destinada a codificar eventos facilitativos y espontáneos. Entre los argumentos esgrimidos para ello figuran algunos casos de 'ampliación del prototipo', como las oraciones medias con sujetos no pacientes o con predicados inherentemente intransitivos.

Rafael Martínez Vázquez, en el trabajo que cierra el volumen, aplica a diversas construcciones del inglés la llamada 'teoría de la combinación conceptual'. Dicha teoría, formulada por Fauconnier y Turner en el seno del modelo cognitivista, postula que existe un proceso cognitivo general que permite combinar los espacios mentales que nos capacitan para la comprensión y la acción. En el plano lingüístico, tal proceso tendría un reflejo directo en la formación de estructuras semánticas que 'emergen' de la combinación de estructuras previas. Esto puede ser ilustrado con un ejemplo consignado en el texto. La oración *John hit the ball over the fence* responde a una estructura emergente con un causador (*John*), una causa (*hit*) y un efecto (*the ball over the fence*). Dicha estructura derivaría de la combinación de dos estructuras previas. Por un lado, la formada por un agente (John), una acción (hit) y un paciente (the ball); por otro, la formada por un proceso (hit), un procesado (the ball) y una ruta (over the fence). A juicio de Martínez Vázquez, la teoría de Fauconnier y Turner resulta más adecuada que otras propuestas alternativas (como el criterio-è y similares) basadas en la biunivocidad de la relación entre argumentos y funciones.

Llegados a este punto, no cabe menos que reconocer que *Recent Approaches to English Grammar* ofrece una importante contribución al panorama bibliográfico de los estudios sobre gramática inglesa publicados en nuestro país. Dada la enorme pluralidad de modelos lingüísticos actualmente en competencia, el abanico de perspectivas podría haber sido aún más amplio. No obstante, los testimonios recopilados son suficientemente representativos de los enfoques tomados en consideración, los cuales abarcan tanto corrientes lingüísticas de larga implantación (verbigracia, la Gramática Generativa) como otras mucho más recientes y de indiscutible pujanza (la Gramática de las Construcciones). No voy a negar que algunos de los capítulos me han resultado más interesantes que otros, y que mi grado de acuerdo con sus argumentaciones es también muy variable. Pero las puntualizaciones críticas que podría aducir en cada caso irían dirigidas más a los respectivos marcos teóricos de

partida que al desarrollo de las investigaciones propiamente dichas. Creo que no procede entrar ahora en polémicas sobre ese particular, entre otras cosas porque, si algo sobra en la teoría gramatical contemporánea, son las diatribas. Por todo ello, prefiero poner de relieve el hecho de que, más allá de algunas eventuales matizaciones, todas las contribuciones recopiladas cumplen sobradamente el umbral de rigor académico exigible a una publicación de este tipo.

A pesar de que, en cuanto a sus contenidos, el volumen me merece una opinión altamente positiva, me veo obligado a señalar que su presentación editorial adolece de notables insuficiencias. El número de erratas es relativamente elevado, y entre todas ellas sobresale una especialmente penosa: no hay ninguna correspondencia entre la tabla de contenidos inicial y la paginación real de los capítulos. Por otro lado, se echan en falta diversas herramientas de apoyo. Admito que la inclusión de algunas de ellas, como los índices de nombres y de materias, presentan ciertas dificultades técnicas que se agravan en el caso de los volúmenes colectivos. Pero otras no habrían supuesto ningún esfuerzo significativo. Por ejemplo, la división en secciones, en virtud de los distintos prismas teóricos presentes, o la inclusión de un breve resumen (preferiblemente en inglés) al comienzo de cada capítulo; resumen que creo especialmente necesario en el caso de los textos redactados en español, con vistas a la difusión internacional del libro. Igualmente, la ubicación que se ha dado a los datos de contacto de los autores (entre el final del cuerpo de texto y las notas de cada capítulo) es inadecuado, pues en muchos casos pasan inadvertidos. Habría sido preferible haberlos reunido en una sección específica bajo el epígrafe: *List of Contributors*. Otra herramienta preterida es una relación de siglas y abreviaturas, necesaria toda vez que no todas ellas son explicadas en el texto ni tienen un uso suficientemente generalizado. Finalmente, considero que el prefacio resulta excesivamente escueto y poco informativo. Habría sido de agradecer en el mismo un mayor grado de implicación por parte de las editoras, con una primera orientación acerca de las cuestiones y planteamientos que el lector va a encontrar a lo largo de los diferentes trabajos seleccionados. Aunque estas limitaciones no afectan a la calidad intelectual del libro, sí inciden negativamente sobre su atractivo y operatividad.

Literary contribution

CONFESSIONS OF AN EXPATRIATE:
MY ENCOUNTERS WITH PAUL BOWLES
(Translated from the Spanish by
Carmen Fernández Klohe)

Gerardo Piña-Rosales

Paul Bowles has been portrayed frequently as a contradictory, paradoxical, enigmatic, evasive, and even sly man. A cult writer for over 30 years, it wasn't until Bernardo Bertolucci's movie version of his novel *The Sheltering Sky* was released in 1990 that the public apparently began to show an interest in his work. Since then, there has been incessant praise for his fiction as well as for his musical compositions. In September of 1995 there was a well-deserved tribute to Bowles at the New School of Social Research and his music was showcased in a series of concerts and a symposium at Lincoln Center in New York.

The aura of obscurity and mystery that has surrounded Bowles in American cultural circles is not surprising since he spent most of his life abroad: in France, Mexico, Ceylon and Morocco, which became his permanent home in 1947. Until that year, he had been known mainly as a composer. As a writer, he had published only a few stories in magazines until «A Distant Episode» appeared in the *Partisan Review* in 1947, marking the beginning of Bowles's literary vocation. *The Sheltering Sky* (1949) was followed by three novels: *Let It Come Down* (1953), *The Spider's House* (1955) and *Up Above the World* (1966), as well as several books of stories, some of which Gore Vidal and Norman Mailer place among the best ever written by an American: *The Delicate Prey* (1950), *The Hours after Noon* (1959), *A Hundred Camels in the Courtyard* (1962), *The Time of Friendship* (1967), *Pages from Cold Point* (1968), *Midnight Mass* (1981). There were also various essays about India and North Africa, including *Points in Time* (1982), a book which Bowles called a «lyrical history» of Morocco; translations of Maghrebi texts, such as *A Life Full*

of Holes (1963), by Driss ben Hamed Charhadi and *Love with a Few Hairs* and *M'Hashish* (1967), by Mohammed Mrabet; an autobiography, *Without Stopping* (1972); and poetry—*The Thicket of Springs: Poems*, *1926-1969*, *Next to Nothing* (1976). In 1994, he also published *Paul Bowles Photographs,* a collection of his prints.

As a composer, Bowles, who was the music critic for *The Herald Tribune* for several years, also had a respectable career. He wrote the music for over thirty plays. He also composed music for three ballets and three operas, as well as movie scores, chamber music, two cantatas and a considerable corpus of songs. The general perception has been that he stopped composing after the success of *The Sheltering Sky*, but Bowles himself said more than once that he had never abandoned music altogether.

The following pages are but fragments of personal reminiscence, but as we know, memories can be unreliable. Therefore, I hope not to offend those who, out of some Proustian desire for accuracy, believe that the past remains indelible in our memory, ready to be easily conjured up and recreated with detailed and infallible precision.

1955: My Arrival in Tangier

That noon in the summer of 1955, the Anteo, a ferry of the Trans Mediterranean Company, was nearing the bay of Tangier after a brief but rough crossing of the choppy Strait of Gibraltar. On the port side: Cape Malabata, with its lighthouse, and the Cotti castle. On the starboard: the medina, like a sleepy animal crouched against the side of the hill. «Look, we are in Tangier already,» my mother pointed out smiling. «Where is Dad?," I asked her, more anxious to see my father, whom I had not seen in over a year, than in contemplating the coast of Africa. The ship approached the wharf while the shrill calls of the seagulls hanging from a gigantic crane seemed to welcome us. On the pier, my father, exiled in Morocco for political reasons, looked like a sultan surrounded by porters and gendarmes. When he picked me up in his arms to kiss me, I felt that we were beginning a new life, in a new, strange and fascinating land, which would henceforth and forever be an integral part of my identity.

Although Morocco would lose its international status (W. Burroughs's *Interzone*) in 1956 when it got its independence from France, in the early

fifties Tangier continued to be a true magnetic field for expatriates, renegades and smugglers. Since Mark Twain dedicated chapter VIII of his book *Innocents Abroad* to old Tingis, few Americans had set foot in that land. Paul Bowles, encouraged by Gertrude Stein, arrived in Tangier on 1931, and chose to settle there for good years later, in 1947, when he was already married to Jane. Later on, in the 1970´s, writers like William Burroughs, Tennessee William, Christopher Isherwood, Truman Capote, Allen Ginsberg, Jack Kerouack, Brion Gysin, Francis Bacon, Alfred Chester, Susan Sontag and many others spent long periods of time in Tangier.

First Encounter: 1957: In the Zocco.

I saw Paul Bowles for the first time in the zocco. My father pointed him out, whispering, «That American is a very important man. They say that he has written many books.» And there was Bowles: a slight man with curly white hair on his forehead, like an old Tintin. He was dressed in a white linen suit and black tie, and he carried a straw bag in his hand while talking in Maghrebi with the *kabileñas*, the peasant women selling their goods in the zocco. But my father didn't know his name; he knew only that he was an American and a writer.

The small stalls were piled with artichokes, avocados, eggplants, tomatoes, peppers and olives. And the myriad spices grown in the area (cumin, red pepper, paprika) were spread on yellowed newspapers on the floor. Further on, at the doors of the Mendoubia, the vendors hawked their merchandise in Arabic, in Spanish, in French: Kisra bread, figs, almonds, dates, and prickly pears. The air smelled of fresh meat and roses, of salty air and fresh fish. With a feline gait, Bowles disappeared among the crowd.

Second encounter: Fall of 1967: At the Home of the Spanish Writer Angel Vázquez

After class, I used to meet a group of friends at the Café Paris to talk about the latest Bob Dylan or Joan Baez record while we dulled our senses with beer. One day, sensing my boredom among that gathering of drunk and shallow fellow students, Eduardo Haro Ibars whispered to me: «This afternoon I am going to Angel Vázquez's house, and I think that Emilio Sanz de Soto and Paul Bowles will be there. Would you like

to come"? My heart jumped with joy, but it shrank with apprehension instantly: What would I, who had just published some lopsided, sentimental poems in the local newspaper, do among well known writers? Eduardo quieted my fears: «Don't worry. You'll have a good time.»

I had just read *La vida perra de Juanita Narboni*, the magnificent novel by the enigmatic, Tangier-born Spanish writer, Angel Vázquez. I had not seen Bowles again since that brief sighting in the zoco, but I had devoured several of his books: *The Delicate Prey*, *The Sheltering Sky*, *Let It Come Down*, *Their Heads are Green and their Hands are Blue*, and *The Time of Friendship*. Reading Bowles's narrative, I had been overwhelmed by an odd feeling. His stories brought to light my vulnerability, my failure to understand the world, but at the same time they evoked a mysterious and transcendent world, a world that, like the desert, could change the course of a life.

Angel Vázquez, a confirmed bachelor, bald like a monkey's ass, lived with his mother and a horde of cats in an old house in the Marshan, right by the Kasbah. One entered the house through an abandoned garden, where palm trees grew wild. The entrance smelled of cat urine and liquor. Eduardo introduced us.

«So you are the poet," Vázquez said to me, with a half ironic, half sympathetic smile. "Perhaps some day you will allow me to read your poems.»

I just thanked him and tried to make myself inconspicuous by leafing through some magazines that were on the table. However, after a couple of shots of liquor, my shyness disappeared, and I even had the nerve to praise Vázquez's masterly use of the hakeitia in his novel.

Soon thereafter, we heard voices in the garden. Vázquez went out on the balcony. «Paul is skinnier than ever,» he observed, as he downed his fourth or fifth shot.

Bowles looked like an Oxford don: he was wearing a tweed jacket, brown wool pants and a black tie, like the first time I saw him. He smoked long, colored, filtered cigarettes in an ebony cigarette holder. He moved like a deer. He gave me the impression of strong fragility.

When Angel Vázquez introduced us, I felt in his eyes and manner an icy courtesy. «How do you do,» I muttered in my best English. Bowles just answered «hello» in a voice that was almost a whisper. Vázquez

came to my aid: «In Spanish, Gerardo. Paul speaks better Spanish than we do.» «Just a little,» sputtered Bowles, obviously pleased by Vázquez's words. Bowles was accompanied by Emilio Sanz Soto and Mohammed Mrabet, a young, athletic, kif-smoking, illiterate Moroccan writer whose stories (*Love with a Few Hairs*) Bowles had just transcribed and translated into English.

We sat on some poufs around a low table set with some mint tea, Moroccan pastries and a bottle of Spanish anisette. Mrabet removed from the pocket of his leather jacket a small plastic bag with some dry twigs of kif and began cutting them with a small knife. Then, with a parsimonious gesture, he adjusted his pipe, filled it with kif and lit it. Since he saw me looking at him, he asked in Spanish: "What´s the matter with you? Haven't you seen anyone smoking kif before"?

"Yes, of course," answered, "but I have never seen anyone cutting it."

"Take it, taste it," said Mrabet passing me his pipe.

I started coughing convulsively. Mrabet laughed; the others drank tea and talked. Mrabet wanted to be friendly: "The only bad thing about smoking kif," he explained peevishly, "is that it affects your respiration, and that's all. I have been smoking it for twenty years and I will not stop until I die. I don't smoke tobacco. I don't drink alcohol. I don't run around with women. I get up at five every morning and I exercise. Did you know that I was a boxer? Yes, and now I am a writer. I want to do well here in Morocco because there are other Moroccans who have published in French, but their writing is worthless…"

"Mrabet," said Angel Vázquez, "you don't shut up for a moment!" We all laughed and then Bowles said: "Mrabet is an eccentric, and he loves it when people are amazed by his eccentricities."

"It's true, Paul," said Mrabet, "but no one is more eccentric than you." "Perhaps," replied Paul. "When I arrived in Tangier in the forties I discovered a ridiculous, libelous article about me in the *Echo d'Alger* describing me as distant and eccentric and, what is worse, describing my parrot as skinny and featherless, which is certainly not the case." We all laughed heartily. Bowles lit another one of his cigarettes and inhaled the smoke with pleasure. He went on: "Because of all those rumors, the staff of the Hotel Saint Georges seemed frightened to let me

loose in the lobby, since as soon as I signed my fiche they all knew I was the crazy American from the desert. Of course I was really delighted… No one can ever heap enough insults on me to suit my taste. I think we all really thrive on hostility because it's the most intense kind of massage the ego can experience.» By telling these anecdotes Bowles seemed to want to avoid talking about his work.

We had not noticed darkness approaching. In the street outside one could hear children screaming and dogs barking. Between the kif and the anisette I felt nauseous.

De Soto, who until that moment had remained silent, seemed to reflect on Bowles´s last words. "Like your characters, Paul, always full of hostility and hate and violence," he said.

"I don't know," countered Bowles, "why people have the perception that my fiction is gruesome or violent. Maybe ten of my stories are about violence."

"Yes, but what violence that is," insisted De Soto. "In 'A Distant Episode,' a linguist visiting North Africa is captured by a group of desert tribesmen who cut out his tongue and force him to perform weird and obscene dances. In '*The Delicate Prey*,' a robber mutilates and then murders a desert boy in a gruesome scene."

"Oh well," Bowles sighed, "maybe my stories are a bit too strong for certain people. Tennessee Williams, who read the story while we were on a ship traveling to Morocco, told me that it was a wonderful story, but that I would be crazy to publish it. I asked him why and he replied: 'Because after reading it everyone is going to think you are some sort of horrible monster.' And I responded: 'I don't care. I have written it and I'm going to publish it.' He insisted: 'You're wrong, you're wrong to publish it. You will give people the wrong idea.' I disregarded his advice and perhaps now everyone does think I'm a monster. I still disagree with him. I think if you write something, you should publish it."

"'Let It Come Down' is also full of violence,' intervened Vázquez. "Dyar comes to a point from which there is no possible return. That is very Kafkaesque, I think."

At that moment, Eduardo Haro got up, and with a strange look on his face and in a very dramatic voice, declared: "Those are fleeting

moments, dominated by horror." Afterwards, he said good-bye, and disappeared like a ghost.

De Soto again picked up the literary subject: "Blood, violence, cruelty. It's as if your characters were always subject to horror. In *The Sheltering Sky* your characters appear to be victims of hallucinations produced by fever or the desert sun. It seems to me that the desert is the real protagonist of the novel."

"I don't think so," argued Vázquez. "Let's not forget the book's title: *The Sheltering Sky*. The novel's main character is the sky." And since De Soto did not seem to be convinced by this analysis, he got up, went to his library, took a book from the shelf and sat down again. He looked for a passage in the book and asked its author to read it aloud. Bowles looked bored: "Who cares!," he muttered, but he took the book from Vázquez's hands and read in a hypnotic voice:

> "Port said to Kit, 'The sky here's very strange. I often have the sensation when I look at it that it's a solid thing up there, protecting us from what's behind.' "
> «But what is behind?»
> «Nothing, I suppose. Just darkness. Absolute night.»

"It is clear, isn't it," exclaimed Vázquez, smiling.

De Soto didn't answer. He closed his eyes and recited by heart a passage from the book: "The man has been under the spell of the vast, luminous, silent country... no other place is quite strong enough for him, no other surroundings can provide the supremely satisfying sensation of existing in the midst of something that is absolute."

We were all surprised. Then Vázquez concluded: "Death and madness, nothingness or chaos—these are the alternatives Bowles believes await anyone who tries to pierce the veil of our ordinary, daily illusions."

The meeting was over. Bowles shook hands with every one of us and left, followed by a very sleepy Mrabet.

Third Encounter: 1970: A Party at the Kasbah

I didn't see Paul Bowles again until the summer of 1970, but in the meantime I had read every book he published: *The Spider's House* and

Up Above the World, which my friend Eduardo had lent to me. When I went to his apartment at the Boulevard de Paris to return his books, he invited me to attend a party at Barbara Hutton's mansion in the Kasbah. I never loved Eduardo more!

When Eduardo and I arrived at Hutton's mansion, many guests were already there. I was hoping to meet the famous hostess; however, Eduardo told me that Barbara Hutton never attended her own parties, but that she was known to spy on every movement of her guests through a pinhole in the ceiling of that same room. "Another nut!," I thought.

All over the room Gnauas were dancing and playing the cymbals at a frenetic rhythm. On several low tables there were mountains of couscous and mutton, tajine, pinchitos, etc.

"There he is," said Eduardo pointing to a group of people in the corner of the room.

Bowles was seated on the floor, surrounded by a group of young hippy types. We sat down with them. Bowles greeted us with a movement of his head. He was explaining to the young Americans: "Oh yes, there are still many brotherhoods in Morocco: in addition to the Gnauas, there are Jilali, Handouchi, Hamada, Haddaue, Darkawa. They all practice some kind of Sufism. Moreover, they are capable of transforming themselves into anything. A few years ago, at the Djma el Fna, in Marrakech, I saw with my own eyes how a man transformed himself into a goat. He wasn't a man anymore; he was a goat. The spirit of the goat had taken possession of him. It was amazing."

At that moment, an Andalusian orchestra began playing a song by Farid Al Attrach. One of the young American men passed a kif pipe to Bowles. He took it, smoked a little and said: "This kif is too dry," giving it to Eduardo. My friend took advantage of his proximity and asked him: "Is it true that in order to write with authenticity Port's death in the *Sheltering Sky,* you took a heavy dose of maaxun?"

"Yes," answered Bowles, "With maaxun I was able to experiment viscerally with the feeling of death. I imagined that scene —or perhaps the scene imagined me— under the effects of maaxun, and therefore I was able to describe it as if I had dreamed it; I was able to remember it down to the most insignificant detail.

Seeing how cordial Bowles was to my friend Eduardo, I was brave enough to ask the writer: "Can drugs be a liberating, cathartic element, in the creative process?"

"Yes, I think so," answered Bowles, "but one has to know what one is looking for with them; otherwise it's like getting drunk. Smoking kif night after night, I wrote *Let It Come Down*. I used to write before smoking; otherwise, I was not able to continue working. Kif offered me the stamina to finish the novel."

I didn't want to bother him anymore. I saw that while he was talking to me, he was also following the rhythm of the Andalusian orchestra. I got up. Then Bowles smiled and told me: "It seems that you are very well acquainted with my books. Pay me a visit whenever you feel like it and we'll talk at length. Eduardo knows where I live." I also knew: in a rundown building very near the American Consulate and the Paseo de los Enamorados.

But in order to tell you about the rest of my encounters with Paul Bowles, I would need many more pages than I have time to share at this time.

LA PATERA DE CARONTE

Eterna laguna...
Amnios de nueva vida
para el que vida ya no tiene.

I

Ánimas en busca de ensueños boreales.
Dedos encallecidos palpan bajo la lengua
el óbolo con el que pagar al viejo y barbudo barquero.
Mil soles para forjarlo,
una luna brumosa para empeñarlo
por una sola esperanza.

Caronte aguarda sobre la proa de su negra barca.
Un inusitado ímpetu embriaga sus sentidos
en el candor de aquel anhelo, viejas canciones
resuenan en el pecho y reverberan
en eco de fuente...

La madera rechina
y chirría
en clave de clavo oxidado
mientras el tosco barbudo
mueve sus remos sobre el turbio espejo
de la laguna.

II (Maremágnum)

Y oír el pié-

lago rugir y
bramar en

vórtices de bara-
húnda, el estridente albo-
roto de voces ateridas,

el zumbido del viento
en los oídos cual

enfurecida cohorte de

zánganos en zozobra.
El helor del oleaje,

la álgida bata-
hola de remolinos
y ciclones de agua,

vorágines cerebrales
transidas por el frío

ponto. Y sentir la quilla cru-

jir bajo los pies, bor-
bollando esputos salados,

la quimera de madera
inundada por gor-
goteos y espumarajos.

Caronte huye a tiempo
barrena en mano,

plata en lugar seguro.

La espuma sofoca tumultos
en espiral. Labios que

borbotean aire,
músculos que se
entumecen,

y una tré-
mula luz

que desa-
pare-
ce...

III

El agrietado rumor de un arrecife
cobra vida en el despertar
de una lejana
y confusa cantinela.

Las costas de Iberia acurrucan en su regazo
sueños empapados de ola,
amargo ostracismo embadurnado
por fina arena de playa.

La tierra por féretro,
la mortaja una sábana espúmea
que lame la orilla.

Un *déjà vu*
que se pierde en los confines
de la indolencia y el olvido.

IV

Aquellos que sobrevivieron
son hoy almas errantes
que huyen del látigo de las tres furias.
Algunos afortunados
trabajan los pedregosos campos gamonales.

Minos, Radamantis y Eaco
les prohibieron la entrada al Elíseo
—huerto de luz y dicha—,
y rara vez beben de la fuente
de la memoria,
garante de la palabra,
pues necesitan una contraseña secreta
que tan sólo el poeta Orfeo
puede proporcionarles.

V

Tañe así, pues, tu lira,
Orfeo, y adormece con tu canto
a la furia y la ira,
al ruido de este llanto,
y no mires hacia atrás mientras tanto...

(Juan Ráez Padilla)

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the grove n.º 11 - 2004

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