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# **THE GROVE, WORKING PAPERS ON ENGLISH STUDIES**

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## FOREWORD

Number 14 of *The Grove: Working Papers on English Studies* retakes our usual journal (current) format after the previous issue. We have the opportunity, as always, to express professional opinions, studies and research on both language and literature.

The present number represents for me as editor, the end of a three-year period of working to publish this journal which has been very special and rewarding. *The Grove* is already a consolidated journal in English Philology Studies. At present, we are in a period of expansion not only in Europe but in America too. With the new editor, the presence of our much appreciated journal will grow and reach more readers.

I have had the opportunity of working with excellent professionals who have made great efforts to achieve the best results. I give special thanks to my colleagues and friends, the General Editor and the Assistant Editor who helped me, especially through bad personal moments; also to the rest of my colleagues and the contributors. All of them made my work easier and have contributed to the improvement and expansion of the journal.

Now that my time as the editor of *The Grove: Working Papers on English Studies* has come to an end, I will be able to devote more time to research and other professional activities.

In the coming months, *The Grove* will be available in electronic format which will facilitate access to it. You can already consult the index of the previous issues on the web page <http://www.ujen.es/dep/filing/grove>. The complete content of the journal will be available very soon.

Concepción Soto Palomo  
(The editor)





# MUSICIANSHIP OF FORM IN A LITERARY WORK

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## **Abstract**

*The article analyzes the consistent patterns of time art forms, the newest conceptions of forms of the Lithuanians, Russians, and other musicologists as well as the aspects in the perspective of analogues in literary texts. Further, the article presents some methods used for analysis of musicological forms such as Hugo Riemann and Viktor Bobrovsky's functional analysis and form systematics of Hermann Erpf. In addition, the article introduces the principles of musical thematics as a possible methodological novelty used to define the composition of literary writing. The usage of musical form conceptions and ways of musicological analysis for examining the verbal texts composition allows a greater precision in defining the specifics of form in literary writings. It also reveals the musicianship and enriches the world of science with the new methodology.*

The research of comparative time arts such as music, literature, and rhetoric, began in the 18th century, and the peak was reached in the middle of the 20th century when the research by Calvin S. Brown was published (Brown 1948, 1953). The line of Brown's methodical school was followed by Ulrich Weisstein and Steven Paul Scher, whose achievements were even more enriched by Lawrence Kramer, Werner Wolf, Walter Bernhard, Erico Prieto, and other researchers, e.g. Werner Wolf complemented Scher's classification of art interaction types according to the aspect of intermediality (Wolf 2002). Wolf claimed that various music-literature relations can be analyzed according to

the aspect of intermediality and the theory of intertextuality using two methodologies: hermeneutical and semiotic. However, this article does not aim to discuss all the possible cases of interaction and analysis of music and literature; instead, it tries to ascertain the basis of the compositional principle that serves as an expression of the world-view transformation. In this research, we focus on some forms of the 20th century modern musical concepts and their aspects that can enrich the concept of the literary writing composition and its musical contexts. Thus, the principle of functional analysis developed by Viktor Bobrovsky will be introduced as it allows one to analyze the musical analogues in the literary writings. Then systematics of musical form offered by Hermann Erpf will be discussed and the contribution of the Lithuanian school of musicology will be focused on since the Lithuanian school encompasses the best achievements of Western and Russian scientists and enriches the science with new ideas. In general, the application of musicological terminology and concepts for the analysis of literary texts is also rather innovatory because many scientists that analyze the interaction of music and literature mainly appeal to the metaphorical concept of musicianship or to the analysis of intertextual relations rather than to particular concepts of science of musicology.

The ontological relations between the world-view and composition have already been discussed by many culture-scientists, philosophers, specialists of aesthetics, and music, e.g. Viktor Karbusicky, Carl Gustav Jung, Susan Langer, Clode Lévi-Strauss, Jevgeny Nazaikinsky, and the others (Brūzgienė 2004:13-23). However, the claims of musicologist Rimantas Janeliauskas can be considered as another level of psychological creativity and a form of methodological innovation, which are used to generalize the form concepts (they are associated with the universals of world-view and composition principle) of other scientists. According to Janeliauskas (2001:147)

the world-view expresses a typical human relation with the universe and is subsequently characterized by time-determined logics. The most universal logical operation that orients the thinking processes and operates with lifestyle order [...] and absorbs the universal time logics

is mostly encoded in the world-view; therefore the music epoch begins and lasts until the appropriate compositional principle is brought into existence. Even the most talented composers will never surpass

their time because their compositional system is strictly determined by the mentality and lifestyles of that time (ib.163). The principle of composition expresses both intuitive and rational origins of creation for it “allows to criticize” the musical language elements and factors of a particular musical epoch, to determine their compositional way and to associate a piece of music with general cultural situation, world-view, philosophy, and aesthetics (ib.163). Despite the “spirit of time”, this principle is reputed as a historical category, the dimensions of which are synchronically intermittent, i.e. the congruence of evolution of historical world-view and compositional principles, and as a stable historical diachronics which is distinguished for its models of composition and techniques.

In the article, Janeliauskas meaningfully glances at the differences of musical forms, musical creation, and notions of composition:

The usage term *composition* is logical, when the creation is reviewed with the aspects of composition principles. When we take a larger look at the composition ignoring the compositional subjects, we also consider the other aspects such as semantics, genre, style, creational factors etc. In such a case, the term *musical creation* is more appropriate to use. *The form of music* is equivalent to the order of sound structure. This form is the formation, the arrangement of the sound structure. Traditionally, on the other hand, by recruiting the processional and architectonic moments of sound order, the notion of music form poorly absorbs the phenomenons of compositional techniques. (2001:149)

Janeliauskas concept of form, as a compositional principle of epoch, is essentially a new methodology of musical theory development. It embraces the ideological aspect of form, architectonics, theme-intonation connections (literature with the respect of its internal form), and synchronic and diachronic transformation of certain models in time arts.

Here one could recall the main historical music types:

- 1) the antiquity syncretic poetry-quantifiable music genre system when the rhythm of poetry supplied rhythmical impulses to the music and each syllable had its musical tone.
- 2) the epoch of the middle-ages with its typical sequential repetition of a topic and syntactic quadratic formations such as period and rudiments of two-part or three-part structure.

- 3) the expressivity of renaissance music, its flexibility, its tendency to improvisation, and, on the other hand, the formation of variance-strophic structure as well as of major and minor tunes.
- 4) the devolution of baroque epoch forms, the formation of vast dramatic genres from the variants of multiplex repetition of one theme.
- 5) the rationalistic spring of classicism epoch arts, the synthesis of romanticism epoch art ideas when various genres, forms, and ways of portrayal converge.
- 6) the abundance of the stylistic tendencies of the new music evolution period, i.e. impressionism, expressionism, neoclassicism, constructivism, and various strains of avant-gardism.

We could also recall the main classical music models, i.e. two-part or three-part, rondo, variation, and sonata that were discussed in the research of Viktor Bobrovsky for the scholar enriched and developed the methodology of Hugo Riemann functional analysis of musical creation (Bobrovsky 1978). This methodology can also be applied for the analysis internal structure of a literary work (the processuality of literary composition). The relations of these models with *the universal time art development* functions *i (initium): m (motus): t (terminus)*, i.e. the impulse, movement, and ending, with general logical functions of creation (preface, exposition – the change of themes; middle – development and conjunctive; and final) that apply to all the epochs and styles, and *common compositional functions* (*i* – preface, presentation of themes; *m* – middle, recast, conjunction, and predict; *t* – reprise, addition, and coda). It is noted that these functions remain constant in the overall context of European music. The third and the fourth are formed of *special and particular compositional* functions which historically and stylistically are most varied (see Table 1).

**Table 1.** (Bobrovsky 1970:23)

Universal development functions	1.Common logical functions	2. Common compositional functions	3. Special compositional functions			4.The properties of particular creation
			Simple three-part form	Rondo	Sonata form	
Impulse (i)	1.Preface 2.Theses representation	Preface Presentation of theme Presentation of other themes	Preface Themes	Refrain Episodes	Preface The first theme The secondary theme	
Movement (m)	Idea development 3. Shift 4. Conjunction	Middle Edition Conjunction Predict	Middle Predict	Conjunction Predict	Recast Conjunctional theme	
Ending (t)	5.Generalization (ending)	Reprise Addition Coda	Reprise Coda	Reprise Coda	Reprise Ending theme Coda	

Common regularities of all compositions are implemented by balancing diverse expression types and psychological conditions. The comparison nature, contrast types and their intension, and the ways of their implementation construct the expressional and dramaturgical functions of a musical piece. These functions are grouped according to their aesthetical categories: lyrical, dramatic, epical, comical tone, etc. In the classification of dramaturgical functions, the categories of quality (*contrasting, uncontrasting, or conflicting*) and quantity are used. The latter ones are divided into one element expressed principle (*mono-dramaturgical*  $a_1 a_2 a_3 a_4$ ), two element non-reprise principle (*ab*; they express the ontological or pendulum principle, for example, preface – enunciation, enunciation – addition) or reprise principle (*aba<sub>1</sub>*), and three element triadic principle [“thesis – antithesis – synthesis” *ab (a+b)*], which is one of the most meaningful functions, if considering from the philosophical point of view. Here also belongs the principle of multi-elements (*a b c d f*), the parts of which are grouped into combination of two or three elements according to tone and rate. The creation’s dynamical profile of dramaturgical action is outlined by so called *dynamical wave form*, which, depending on the number of culminations and area, can be *simple* or *composite, orbicular* or *half, fluctuating* or almost *smooth*, etc. (Bobrovsky 1978:56-58).

The rhythm of music form is closely connected with the compositional and dramaturgical aspects of a theme. Therefore, it can be defined as an alternation of compositional units for it is a structure of various logically bound functions that differ in structure of artistic views (or genre shade). The alternation of compositional units can be as follows: expository or developmental, intensive or lengthy, major or minor. The themes of different genre style or meaning cause permanent rhythmical wave-like swinging. The “swinging period” is known as a *compositional rhythm phase* and covers a certain number of compositional components (of themes and partitions of their development). Consequently, it is the first principle of compositional rhythm classification. The principle helps to distinguish five types of rhythm which, in turn, influence every level of form. The rhythm of one component (*mono-rhythm*  $a_1 a_2 a_3 a_4$ ) is inherent in variations and variation form. On the basis of a two-part rhythm (*even rhythm*  $ab$ ), the non-reprise forms are produced. This rhythm determines the tuning of fast and slow tempo starting from the nucleus of theme and concluding with the proportion of form parts. The three-part reprise rhythm (uneven  $aba_1$ ) expresses one rhythm wave, the non-reprise [(*triad*  $ab (a+b)$ )] rhythm discloses the variants of dramaturgic principle “thesis – antithesis – synthesis”, whereas the *multi-componential* ( $a b c d$ ) from the genre point of view can be viewed as a suite-like rhythm. The second principle of classification consists of a number of phases that are joined into one compositional unit (these are *monophase*, *diphase*, and *multiphase* rhythms). The third principle of classification is based not on compositional regularities but on the quality of dramaturgic-expressive functions. Again, it is relevant with the notion of contrast. It is a complementary and elaborate rhythm expressing a variety of themes that are subject to the notional relation types. Except for relief, a dramaturgic tempo (a relative notion) is very important in common music form dramaturgy for it is related to the variation of tension. The tension can be accelerated (strengthened dramatization, rising tension), evened (tone of an epic narration), and decelerated (the fall of tension).

The method of functional analysis helps to comprehend the processuality and to reveal the particular expression of common logical principles in time arts, i.e. composition, rhythm, dramaturgy... On the basis of functional sameness, we focus on the music form analogues such as period, two-part or three-part form, variations, rondo, sonata,

etc. as well as certain systems of these forms. The method also facilitates the meaningful usage of some music terms that are used to define the composition of a literary writing and to reveal its impact to aesthetical value of a literary writing.

In Hermann Erpf's conception of form, which can be applied to analysis of literary composition, the functional conception of creation is generalized by systemizing synchronic and diachronic aspects, and by forming and arguing the qualitatively new principles of structural logics (Erpf 1967). These principles are genetically associated with the idea of music process and with dramaturgics that is the most essential layer of musical text. The scientist excludes three highest level principles such as *succession*, *equilibrium*, *development*. These principles are used to regulate the internal structure of a creation. Using these principles, all the transformations of musical models can be described. In the research, H. Erpf emphasized the connection between language and music, especially considering them from the structural point of view. He gave priority to structure, which is based on the principle of repetition. The unit that is sung with one breathing-space is called one succession tread, and a number of them is known as a succession form. Erpf distinguishes between the *simple successions* (canons, inventions, sequences, rondo etc.; some of these forms are musical-vocal genres) and *explicated succession* (the treads of their partitions are not equivalent—some of them are predominant and some of them are not very significant at all); the preludes, suite partitions, parts of baroque concert, and fugue, all of which are attributed to the latter ones.

The so called *equilibrium forms* (meaning *back and forth*) are the second major group of forms in Erpf's conception. These forms are divided into *simple equilibrium* (period, two-part, and some sonatas) and *developed equilibrium* (in sonatas form evolution tunable verses such as songs, fugues, fugato and equilibrium form types). However, it is very important not to identify equilibrium with uniformity of duration. Instead, it is important to perceive the form and sense the flow; its parts can be of different meaning and proportion. Further, Erpf discusses the forms of *developed equilibrium* by examining the types of *song* (*monothematic*, *simple*, which is *AB*, whereas *ABA* is the biggest form of a song and does not necessarily correspond to the number of strophes, e.g. a variable strophic song, a free structure song); *cyclic*

forms (suites, sonatas, cycle), and *variation* principles (even though they can be written in reference to succession).

The third type of form is the *developing* form with the characteristics of zero linearity which is common in succession forms, zero retrospective sense of ending which is common in *equilibrium* creations. Here one should consider the purposeful movement, singleness of different parts as well as in aspect of totality because some treads insistently tend to integrate to the totality and the whole form is as if surrounded with a tread of culmination. In these types of forms, it is common that the theme of a creation is formed by developing different motives. Then the theme emerges at the end of the creation and becomes its culmination. It should be noted that the developed form has no clear reprise; it is without equilibrium and the essence of a creation becomes noticeable just at the end of the creation. Consequently, the equilibrium connections emerge in elementary *succession* forms and the idea of development emerges in these connections.

What modern aspects of form do we find in the 20th century? In the article “Anti-nomination of musical forms: dialogue of scientists’ interpretations in the 20th century”, musicologist Gražina Daunoravičienė claims that the traditional conception of Hugo Reimann’s form becomes an inglorious notion, and gradually disappears from the lexicon of musicologists as if it was an attribute of the past (Daunoravičienė 2001:165). In 1895, when the concept was produced, it was understood as the higher aesthetical principle and a maxim of “variety of unity”, which were relied on for a century. On the edge of the 21st century, the concept was “arrogantly spurned” and the meaning of form was devalued.

Further in her article, the scientist generalizes various oppositions of the 20th century form conceptions. The first is the concept of traditional form as an interpretation of process and its result when the statistical form aspect is given no prominence and the major attention is given to energetic-processual modus of creation. Usually it is known as “instinct, materialization of vision, cosmic strength, subjective me” (Daunoravičienė 2001:129). The second oppositional pair is the creation of traditional “dramatic” forms referring to the beginning – process – ending formula, and to open, mobile, polysemous, aleatoric, approximate forms that have no logics of determinism. This



point of view would be the opposition of the teleological (determinism) principle (when it is considered that all processes of creation have an initial and terminal aim) and rhizome (rootstock –that flourishes to all the sides, is open, multiplicative, starts nowhere and goes nowhere) e.g. indeterminism principle. The third oppositional pair expresses the creation as organic and non-organic. In the former case, the unity of dialectical whole and distinct part is clear, whereas in the latter case, the divisibility of a writing is not obligatory. The fourth oppositional pair appeals to skepticism or even negativism (when the “collapse” of a form is considered, for example, the processes in serial music) and also positivism (the negativism is “translated” to its inverse; the crystallization of new forms is considered, for example form of a moment, puantilistic, rhythm, open, serial, individual, micro-variational, etc.). The fifth opposition describes the form from an aesthetical point of view. The form here can be forming (proportions, symmetry, unity, concentration, and harmonic) and formless (like contrast to the esthetical worth).

According to Daunoravičienė, the following factors become the most active in avant-garde and post avant-garde era: the aspect of form processuality, the expression of rhizome principle, open forms, new species of non-organic compositional works, and, eventually, the aesthetics of formless form (Daunoravičienė 2001:135). It is common to think that these tendencies express the passionate character of the 20th century form.

Many aspects of these forms could be applied to the analysis of literary writings as a tone of the main compositional principle of the epoch. They would enrich the concept of composition and would allow us to perceive many (especially modern) principles of vocal work composition more precisely. According to Umberto Eco,

the real content of a creation is its way of perceiving and assessing the universe. This is expressed by creating forms [...] now it is fundamental to contract various phenomena (aesthetical and other) with precise *structural models*, where the aim is to distinguish the *homologues of structure* and the similarities of structure. (2004:265)

These types of homologues appeal to the fundamental tendencies of composition such as the identity of thematic data (the centripetal effect of structuring force), and the renovation (the result of centripetal force). Many musicologists and literature scientists talk about these

two fundamental types of composition, centripetal and non-centripetal. According to literary scientist Viktorija Daujotytė, “composition is the axes of creation as well as centripetal force, which attracts sustains and allows outspreading. The centripetal force contributes with different regimes in each creation, depending on the modus and tone of speech” (2005:138).

In his works, Bobrovsky also discussed the concept of musical thematism (Bobrovsky 1989). When analyzing the musicianship of work form as an aspect of process, it is common to appeal to conception of musical theme, the abilities of its tone, structure and properties of development. Therefore, it is important to emphasize the theme in literary and musical work and its relation to the form. According to Daujotytė, “the compositional function can be performed by motive, its development, variation, syntax (similar or same structure of sentences, anaphora), intonation, sound structures, and all that has an ability of slip, spread and mass” (2005:137). According to Bobrovsky, the theme of music is a complex of intonations that concentrically embody the essential features of a musical view. The themes are basically divided into *centralized* and not *centralized* (which contain a number of various species of thematic). They are connected by a common principle: the realization of a certain visual function. Therefore, the intonation acquires a meaning of theme and helps to perform its specific function that can actualize itself in two ways. In the first case, the intonation is a certain centre as well as the middle point around which the formations of intonation become crystallized; they pass the *i:m:t* stage. All of its main features are concentrated in the nucleus of theme (centralized thematic). In the second case, such a center is not created. The intonations that have a function of theme scatter throughout the work or at least through most of it for the artistic view does not necessarily have to be concentrated in the nucleus of the theme. Next, the theme can form during the period of elongate intonation process (not centralized thematic). The centralized themes form the bases of classical canonical forms such as period, simple forms, complex forms, rondo, sonata, and fugue. The structural properties of not centralized thematics emerge in the nucleus of the theme structure. They might also show up in the structure of additional thematic impulses during the process of intonation. The choice of methods of internal and whole development, as well as the possible forms of connection, is one of the essential features

that show the tone of creational mood. Their main tendency of identity and renewal express the main principles of thinking—retaining and changing (the impact of centripetal and non centripetal forming force). Therefore, the means of thematic development open the fundamental laws of entity in the specific form of music.

In literature, theme is understood as a general theme of work and as a specific structure in discourse. Usually it is applied to semantic-expressional criterions of a theme. The formal themes and the compositions do not always characterize themselves with some certain regularity. When considering the theme, it is not always important to separate the different functions (referential, emotional, imperative, contact, esthetical, metalinguistic) of linguistic discourse. According to Charles Stevenson, referential and emotional discourse aspects are the two different aspects of a whole. If they are not parts of a whole, they cannot be isolated and studied (1944:8).

In music, according to Viktor Bobrovsky (1989) the functional development of theme supposes the concepts *micro* and *macro* *thematics* (in other words, *sub-thematic* and *super-thematic*). Micro *thematics* stands for fragmentation of meaningful parts of a theme into minor derivatives of intonation. Macro *thematics* occurs when a number of themes form a conglomerate which opposes to another one, i.e. the one that is contrasting to the former. Some other theme complexes can be discussed, for example, a composite theme, complexion of themes, and kaleidoscope of themes. It is evident that the usage of one or the other form of *thematics* is associated with individual properties of a creator's thinking. Naturally, some analogical phenomenon can be found in the other types of time arts. For example, texts of prose can be distinguished by larger compositional "dabs" of themes. The Polish scientist Ewa Wiegandt claims that the musical structures in prose texts often follow this pattern (as a matter of fact, a lot more various types of can be found; Brüzgienė 2004):

1. Cycles (symphony, divertissement) and the most fundamental ways of forming their structure are repetition and variational techniques. It is a creation of totality and finished episodes. However, they contain some fragmental features. The leitmotif in its techniques shows up at various levels. The most common ones are vocal, situational, course of plot, and characteristics of creator.

2. Ability of simultaneous sounds of few melodic lines – several narratives (counterpoint and fugue).
3. Leitmotif as a way of repetition at various levels, from representation of topics to the cadence way (Wiegandt 2002:66-67).

Considering the peculiarities of thematics in poetic texts, one should pay attention not only to semantics, but also to the nuances of phrase, cadence, semantics of verses, allocation and structure of strophes. In my opinion, when considering the literary conception of theme, only the aspects of modern theory form might be helpful (Brūzgienė 2004:193). Some help might be acquired from semiotics, though it is based on semantic analysis of discourse at various levels. For example, analyzing on oppositional basis, narrative procedure, generative path and similar notions might specify a particular expression of thematism in writing. On the other hand, the modern conceptions of form and methods of analysis refer to semantics, i.e. emotional expressivity of text.

To summarize, we can say that some modern aspects of musicological form conceptions as well as the conception of musical thematics are both significant in a literary text because they help to perceive the modern form principles and their transformations. The conclusion is as follows:

1. The conception of main compositional musicological principle echoes the sense of world-view tone of epoch.
2. The principles of some modern music form conceptions, their aspects and conception analogues are possible in other time—literature and rhetoric—arts.
3. The diachronic dimension of main compositional musicological principle characterizes itself with classical compositional models. The literary analogues of these models can be researched using the method of functional analysis and other musicological methods.
4. The method of functional analysis illustrates the principle of diachronic models of form. Moreover, it can also be applied to the analysis of musical analogues in literary writings. Next, it allows one to concretize the process of creation and to discuss the transformations of its models from a synchronic and diachronic point of view as well as enlarge its intertextuality possibilities.

5. The application of modern music concepts and thematic concepts to composition of literary work would enrich its research capabilities and would more clearly describe the relation between modern literary processes and the general arts development processes and with the innovatively perceived arts psychology processes. The analysis of a similar nature would be a new phenomenon in the science of literature.

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# EXPLOITING INTERLANGUAGE CORPORA: A TENTATIVE PROPOSAL<sup>1</sup>

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## **Abstract**

*This article presents a pilot version of an error tagging system for the analysis of language errors in Spanish corpora of learner English. The available error tagging systems for learner corpora are often in-house tools offering general classifications of errors. However, a detailed error tagging system seems necessary for fruitful interlanguage research. The error tagger described here is intended to provide detailed descriptions of errors specific to Spanish learners of English. The error classifications and the tagset were inferred from a portion of a longitudinal corpus of learner English collected at the University of Granada, Spain.*

## **1. Analysis of Errors on Learner Corpus Research**

Learner corpus research is intended to study the interlanguage of language learners through the exploitation of computerized databases of texts produced by language learners.<sup>2</sup> Recent publications of article compilations, monographic books and survey articles in the literature show the (good) wealth and the deep interest that the field of learner corpus research enjoys nowadays, above all the issues concerned with Interlanguage (IL) research and subsequent pedagogical applications. Granger (1998), Granger et al. (2002), Pravec (2002), Tono (2003), Aston *et al.* (2004), Sinclair (2004) and Nesselhauf (2005), to name some, are relevant references which gather theoretical contributions as well as papers on experimental research. In them, the methodology of the

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<sup>1</sup> Paper written in December 2005.

<sup>2</sup> See Granger (2002:7; 2003b:538), Leech (1998:xiv) and Nesselhauf (2004:125; 2005:40) for similar definitions of learner corpora.

analysis of learner errors on computerised corpora, also referred to as Computer-aided Error Analysis (Dagneaux *et al.*, 1998; henceforth CEA) is recognised as a valuable approach to the study of learner language. CEA uses error annotation on learner corpora for IL research, which involves: first, the construction of a taxonomy of errors alongside a pertinent error tagset; second, application of the tagset to the learner material. Although automatization of this process at a small scale has been attempted (see Mason & Uzar 2000; Tono 2000), error tagging is usually done manually, at most, it is assisted by an editor for the insertion of predefined tags; finally, the last step involves the use of software tools to retrieve and quantitatively analyse the annotated material according to various research interests.

Although several error tagging systems have been created, availability of tools of this kind is still particularly scarce, see for instance Milton & Chowdhury (1994), Dagneaux *et al.* (1998), Nicholls (2003), Fitzpatrick & Seegmiller (2004) and Izumi *et al.* (2004) for taggers of learner English, Granger (2003) of learner French, Weingberger (2002) and Lüdeling *et al.* (2005) of learner German. Error tagging systems are chiefly in-house tools created by learner corpus projects rarely shared with or documented for the rest of the learner corpus research community.<sup>3</sup> In addition, the above mentioned systems tend (to avail) make use of for general descriptions of errors, probably because, as in any tagset, the risk of miscategorization increases as definitions become more refined (van Rooy & Schäfer 2002:328, see also Atwell *et al.* 2000:8, 13). However, a fine-grained tagset allows richer possibilities of research (Meunier 1998:20; Granger 2004:128) and, for error categorization, maximum delicacy has explicitly been recommended (Ellis & Barkhuizen 2005:60). A further feature of these systems is that, when error taggers are (built) designed for the analysis of learner English, the material is associated with L1 backgrounds like Chinese (see Milton & Chowdhury 1994), Japanese (see Izumi *et al.* 2004), or several in the case of multilingual learner corpora (see Dagneaux *et al.* 1998; Nicholls 2003). However, to the best of my knowledge, none of them have been specifically (built) constructed for the description of learner English by Spanish students.

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<sup>3</sup> Please note that an exception is the error tagging system developed at Louvain (Dagneaux *et al.* 1998), which is the only one that has been commercialised to date.



Within this frame, the present paper describes a pilot version of an error tagging system which attempts to provide a comprehensive and detailed description of errors (driven) drawn from a learner English corpus produced by Spanish learners. The steps taken towards the construction of the error tagging system are described in detail in the following section.<sup>4</sup>

## 2. Methodology

For the construction of the error tagger, three stages were covered:

- i) Learner corpus selection.
- ii) Samples processing.
- iii) Annotation and documentation.

### 2.1. Corpus Collection

The material used for this study is part of a longitudinal corpus collected during the academic years 2003-2005 from first to second year students of *Filología Inglesa* at the University of Granada, Spain, (during). Three samplings were organised per year, which presented a task involving writing an argumentative essay on one of four options proposed. In three of the four options a topic for discussion is suggested, while the fourth one involved free-writing. The task completion was timed (around 30 minutes) and no reference materials (dictionaries, grammars, online resources, etc.) were allowed. Prior to the first sampling, students were asked to complete a form of consent and a profile form to authorise their written material to be anonymously used for research,<sup>5</sup> and to supply information on factors that might be relevant for the study of learner language (L1, knowledge of foreign languages, level of exposition to the English language, motivation, etc.).

Since error annotation of learner corpora is manual, in order to avoid difficulties of manageability, a selection from the learner corpus appeared necessary. The selection included the samples from the first

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<sup>4</sup> The study presented in this article is part of an unpublished M.A. dissertation by the same author (Díaz Negrillo 2005).

<sup>5</sup> See *Ley Orgánica 15/1999 de protección de datos de carácter personal* (see <http://www.boe.es/boe/dias/1999-12-14/pdfs/A43088-43099.pdf> for details).

year students which were present at the three samplings of the academic year 2003-2004. The corpus contains the work of 28 participants who contributed a total of 84 texts ranging between 175 and 350 words, which (accumulates) makes up a corpus of 17,695 words.

## *2.2. Sample Processing*

Sample processing involved, in this order, scanning, filing and mark-up of the handwritten corpus. Once collected, the samples were scanned and saved as image files (.jpeg) for storage. Samples were assigned a code for filing purposes and transcribed and stored as .doc files. Keyboarding entails the need to ensure that transcripts include the errors made by learners but also that new ones are not introduced in the process. To avoid this, after transcribing, proofreading of transcripts was done to verify that each sample had been transcribed verbatim. In order to have access to separate texts individually and to texts as part of the corpus, once the corpus was fully keyed in, each text was stored in separate files and the corpus as a whole as an uninterrupted raw text, both in .doc format and .txt format.

## *2.3. Annotation and Documentation*

The error tagging system was driven from the analysis of actual corpus evidence. It entailed the two-fold task of building an error tagging system and testing it against the learner corpus. These two activities were developed hand in hand until annotation was completed.

The construction of the error tagger and the annotation of the corpus consisted of the following steps:

- i) Previous reading of the material was undertaken to understand errors in their context and disambiguate wherever necessary.
- ii) A bidimensional category was established accounting for categories of analysis.
- iii) Category codes were assigned to errors.
- iv) A detailed linguistic description was undertaken.
- v) The error coding system was made consistent and analysis and annotation were standardised throughout the corpus.

- vi) Final checking of the annotation was done through cross-searches of error codes and tags at a later stage by linear reading of the annotated corpus.

A documentation stage followed once the error taxonomy had taken a certain shape, at step iv), to help arrive at a systematic system and to ensure consistency of annotation.

### 3. The Error Tagging System

Over the years, theoretical and applied linguists have agreed on the need for descriptive taxonomies of errors, that is, taxonomies that classify errors according to their observable features (see Dulay *et al.* 1982:144; Ellis 1994:54; James 1998:102; Granger 2002:19). James (1998:103) emphasizes the value of classifications that describe errors not just according to one criterion but to a number of them. Similarly, recent initiatives to error tagging systems highlight the value of multilevel error taxonomies for the analysis of learner language (see Granger 2003a; Lüdeling *et al.* 2005). The study presented here also attempts at a multilevel taxonomy. It combines two dimensions of error classification:

- i) A target modification classification (misselection, omission, overinclusion, etc.).
- ii) A linguistic classification (spelling, punctuation, morphology, etc.).

The linguistic dimension is further specified to indicate:

- i) The unit associated with the error.
- ii) Whether the error involves deviant formation or deviant use.
- iii) The specific aspect associated with the error.

In what follows the structure of the tagset is described in detail.

#### 3.1. Tags and Codes

The structure of the error taxonomy is reflected in tags, that is, the classification of errors in descriptive dimensions and further subcategorization is shown in the annotation assigned to errors. Tags are made up of independent codes which may be represented in one

upper case letter or in two letters, the first one in upper case and the second in lower case. In addition to codes, tags incorporate opening and closing angle brackets which serve to delimit the scope of the error. The following is an error tag from the tagset presented here:

- (1) Yesterday I <get **WMrIfVT**> up at 7:40, like everyday. GR1A2013F

In (1) the codes in the tag classify the error as *wrong selection* (W) at the level of *morphology* (Mr). The following codes indicate that the error is found in the *inflection* (If) of a *verb* (V) concerning the grammatical category *tense* (T). An opening angle bracket is inserted before the erroneous item and a closing bracket is placed after the tag.

Tags exhibit two features: first, tags present a hierarchical structure according to delicacy of detail, i.e. errors are described from the most general aspects of the levels of analysis to the most specific linguistic features; second, tags exhibit the feature of analysability, or the possibility of logically decomposing tags into parts, which, according to Leech (1997:25) is one of the characteristics which an effective tagger should display.

Analysable tags are advantageous for several reasons. First, their structure allows retrieval of material to suit a variety of interests through queries by individual codes or codes in combination. The interest of a user may be a particular level of analysis. In this case, searching by the code assigned to that particular level will recall the material needed. It may also be the case that the interest lays in a particular feature at a level of analysis. Then the combination of a level of analysis code and the code of the specific feature will lead to the right kind of material needed. Second, in the context of this study, this feature of tags has also eased the process of revising older versions of the annotated version. Third, it makes more accessible the task of enlarging tags to account for further detail of description, if this is desired. In what follows the different codes used for the tagset construction are presented.

### 3.1.1. Error Types and Linguistic Levels of Analysis: Base Tags

While error types respond to a target modification classification, the first dimension, levels of analysis are closely related to a linguistic classification of errors, the second dimension. Spelling errors, which are

one of the levels contemplated here, may exemplify the five error types considered in this taxonomy. These are:

**Table 1.** Target Modification Classification

Error Types	Examples
I. Missing or omission of items, encoded as <i>M</i> .	(2) Every country is <communicated <b>MSV</b> > with every place in the world. GR1A2011X
II. Order or flawed arrangement of elements, encoded as <i>O</i> .	(3) [...] they need some <foreingȝ <b>OSAj</b> > languages [...] GR1A2068X
III.Redundancy or unnecessary addition of an element already used, encoded as <i>R</i> .	(4) <Chinesse <b>RSN</b> >: a “modern language” [...] GR1A2103X
IV. Undue items or overinclusion of elements, encoded as <i>U</i> .	(5) <Althought <b>USCj</b> > in the most of the cases you feel good [...] GR2A1062
V. Wrong selection of items, encoded as <i>W</i> .	(6) [...] there are a lot of people who speak the one of this ğ <languages <b>WSN</b> > [...] GR1A2080X

The second dimension contains the following eight levels of analysis. These are:

**Table 2.** Linguistic Classification.

Levels of analysis	Examples
<i>I. Spelling</i> , encoded as <i>S</i> .	(7) [...] everywhere: [...] <busses <b>USN</b> >, school, university... [...] GR1B2062Y
<i>II. Morphology</i> , encoded as <i>Mr</i> .	(8) I am a person who <enjoy <b>WMrIfVP</b> > very much travelling [...] GR1B2068X
<i>III.Lexis</i> , encoded as <i>L</i> .	(9) [...] <past <b>WLAj</b> > weekend I went to Sierra Nevada [...] GR1B2073Y
<i>IV. Syntax</i> , encoded as <i>Sx</i> .	(10) [...] you can find <easily <b>OSxiE</b> > places for using computers [...] GR1A2089Z
<i>V. Punctuation</i> , encoded as <i>P</i> .	(11) [...] I killed him. Why?<, <b>UP</b> > because I was a killer [...] GR1C2013F

VI. <i>Style</i> , encoded as <i>Sy</i> .	(12) [...] doing all that kind of <stuff <b>WSy</b> > [...] GR1A2045F
VII. <i>Unclear</i> , encoded as <i>Z</i> .	(13) <That is anyone of the good thing wiwh this is used to <b>Z</b> > [...] GR1A2092Z
VIII. <i>Non-native</i> , encoded as <i>Zz</i> .	(14) I could choose 2 or 3 languages <for being all of them my first languages <b>Zz</b> > [...] GR1A2103X

Only six levels of analysis combine with error types. Levels VII (*unclear*, *Z*) and VIII (*non-native*, *Zz*) do not combine with any error type. That is why in Table 3 below they are represented in rows separated from the rest of the levels. The rest of the cases, that is, *spelling* (*Sp*), *morphology* (*Mr*), *lexis* (*L*), *syntax* (*Sx*), *punctuation* (*P*) and *style* (*Sy*), all in rows, combine in the taxonomy with error types, all in columns. These combinations of levels of analysis and error types allow a range of *error categories* which are represented in cells in Table 3 below:

Table 3. Error Categories.

	M	O	R	U	W
S	MS	OS	RS	US	WS
Mr			RMr	UMr	WMr
L	ML	OL	RL	UL	WL
Sx	MSx	OSx	RSx	USx	WSx
P	MP			UP	WP
Sy					WSy
Z					
Zz					

3.1.1. Sets of codes

Codes are added to the base tag. Some of these are selected from two-member sets, while others are part of sets with more than two alternatives. The sets of codes are:

- i) One set describing editorial interventions.

- ii) Three identification sets of codes: word-class, function and punctuation codes.
- iii) One set that distinguishes between errors of formation and errors of use.
- iv) Seven specific sets of codes according to levels of analysis.

Each of these sets is described in the following sections.

### 3.1.1.1. *Editorial Intervention*

A three-member code set describes editorial interventions on the part of the writer. These represent cases where learners revise or reformulate their writing. Tags where these codes are present have been called *editorial intervention tags*:<sup>6</sup>

- i) *Rw* (rewriting). This code is used when the new version is not a correction of the original version, but instead shows that the learner has reformulated his/her discourse, as in (15):

(15) [...] I've begun my university (*studie*) career in English Filology <(at the) **Rw**> in Granada. GR1A2045F

*Rw* is also used when correction tape has been used to conceal part of the text, shown in the transcription by the use of italics:

(16) In short, <*I have* **Rw**> so much time to think [...] GR1C2102Z

- ii) *Rwr* (rewriting right). This code is assigned to those cases where the correction has helped avoid an error, that is, the original text included an error which the learner corrects after rewriting the original text. This code takes first position in the sequence of codes in a tag that describes the original error. In example (17), the learner corrects his/her spelling error and finds the appropriate case to name languages in English:

(17) [...] languages as <fFrench **RwrWSNLc**>, <iItalian **RwrWSNLc**> [...] GR1A2007X

- iii) *Rww* (rewriting wrong). This is for those cases where learners rewrite but fail to correct a use of language that they thought incorrect, as in the example below:

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<sup>6</sup> Similarly, the error tagging system for the *SST* corpus uses the term *basic tag* to refer to “[...] tags for discourse phenomena such as filled pauses or repetitions [...]” (Izumi *et al.* 2004:33).

- (18) [...] there are 3 students, that always <eat **Rww**> <eats **WMrIfVP**>  
with us. GR1A2013F

### 3.1.1.1. Unit Identification

Three identification sets of codes describe word-classes, functions of items and type of punctuation mark, when errors involving elements of this nature are described. One code from one of these three sets is selected according to the level of analysis which the error is related to:

- i) Word-class identification codes are assigned at the levels of *spelling, morphology, lexis*<sup>7</sup> and *syntax*.
- ii) Functional identification codes are assigned at the level of *syntax*.
- iii) Punctuation identification codes are assigned at the level of *punctuation*.

No identification codes of this type are assigned at the level of *style, unclear* and *non-native*, since the units under analysis are not always identified with any of the elements described by the three identification sets of codes listed above.

These three sets include:

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<sup>7</sup> One type of unit at the level of *lexis, phraseme*, is not always marked with identification codes. Phrasemes are understood as bound lexical units containing more than one element often identified with word-classes and constituents. Due to the diversity of their elements, it is not always possible to identify them with a word-class or syntactic function. Complex prepositions and pronouns, also considered here as phrasemes, are the only ones associated with word-class codes.



**Table 4.** Word-Class and Function Code Sets.

Word-class codes	Function codes	Punctuation codes
acronym ( <i>Ac</i> )	Phrase level:	apostrophe ( <i>At</i> )
adjective ( <i>Aj</i> )	Auxiliary verb ( <i>Ax</i> )	brackets ( <i>B</i> )
adverb ( <i>Av</i> )	Complement ( <i>C</i> )	colon ( <i>Cn</i> )
article ( <i>Ar</i> )	Determiner ( <i>D</i> )	comma ( <i>Cm</i> )
conjunction ( <i>Cj</i> )	Head of the noun phrase ( <i>N</i> )	dash ( <i>Ds</i> )
existential <i>there</i> ( <i>Ex</i> )	Head of the adjective phrase ( <i>Aj</i> )	dots ( <i>Dt</i> )
conjunction ( <i>Cj</i> )	Head of the adverb phrase ( <i>Av</i> )	full stop ( <i>Fs</i> )
interjection ( <i>It</i> )	Head of the prepositional phrase ( <i>Pp</i> )	quotations ( <i>Q</i> )
noun ( <i>N</i> )	Head of the verb phrase ( <i>V</i> )	
operator verb ( <i>Op</i> )	Modifier ( <i>Mo</i> )	
operator verb and negation <sup>8</sup> ( <i>OpNg</i> )	Negation ( <i>Ng</i> )	
preposition ( <i>Pp</i> )		
pronoun ( <i>Pn</i> )	Clause level:	
verb ( <i>V</i> )	Adverbial ( <i>Avl</i> )	
	Conjunction ( <i>Cj</i> )	
	Object ( <i>Oj</i> )	
	Object Complement ( <i>Co</i> )	
	Predicator ( <i>Pr</i> )	
	Subject ( <i>Sj</i> )	

3.1.1.1. *Formation vs. Use*

A two-member set (tells) distinguishes errors of formation from errors of use. The former refers to errors that result from flawed realisation of a given linguistic feature, while the latter refers to errors of misselection of the linguistic feature required by the linguistic context. This distinction is represented by the code *f* in cases of errors of formation, and by its absence in errors of use:

- (19) I <wouldn't came **WMrIffVTc**> here because I had my friends [...]  
GR1A2027F
- (20) I now have <thing **WMrIfNNo**> that are wonderful and I *will never*  
change. GR1A2027F

<sup>8</sup> This class is used for those cases where the error comes about in the actual combination of the operator and the word *not*.

Example (19) shows erroneous formation of a conditional tense since the combination chosen is not acceptable; therefore *f* is attached in the tag. By contrast, (20) shows erroneous use of an inflectional morpheme, in this case unmarked singular number. The combination of the inflectional morpheme and the base exists, but in this case it is not rightly used, hence the absence of the code *f* in the tag.

3.1.1.1. Error Specification

Specific code sets are used to particularize the nature of errors according to the level of analysis. A brief presentation of the sets follows:

- i) Spelling:
  - a. A two-member set distinguishes between:
    - i. lower case (*Lc*), and
    - ii. upper case (*Uc*).
  - b. A two-member set distinguishes between:
    - i. merges (*Mg*), and
    - ii. splits (*Sp*).<sup>9</sup>

Table 5. Specific Codes at the Level of *Spelling*.

Spelling	Case	Word separation
	<i>Lc, Uc</i>	<i>Mg, Sp</i>

- ii) Morphology:
  - a. A two-member set distinguishes between the types of morphology:
    - i. derivational (*Dv*), and
    - ii. inflectional (*If*).
  - b. A nine-member set distinguishes between the grammatical features of:
    - i. aspect (*Ap*),

<sup>9</sup>The terms *merge* and *split* refer to cases where two independent words appear in the corpus as one single unit (e.g. ‘someday’) and to the opposite case (e.g. ‘bottle necks’), respectively.

- ii. case (*Ca*),
- iii. degree (*Dg*),
- iv. finiteness (*Fn*),
- v. number (*No*),
- vi. phase (*Pf*),
- vii. tense (*T*),
- viii. tense-condition (*Tc*),
- ix. third person singular, present tense, indicative mood (*P*),  
and
- x. voice (*V*).

**Table 6.** Specific Codes at the Level of *Morphology*.

Morphology	Type of morphology <sup>10</sup>	Grammatical features
	<i>Dv, If</i>	<i>Ca, Dg, No, P, Pf, T, V, Ap, Fn, Ng</i>

iii) Lexis:

- a. A two-member set distinguishes between:
  - i. lexemes, represented by the absence of the code *Pm*, i.e., unmarked, and
  - ii. phrasemes (*Pm*).

**Table 7.** Specific Codes at the Level of *Lexis*.

Lexis	Type of units
	<i>(Pm)</i>

iv) Syntax:

- a. A six-member set distinguishes several positions of functional elements in phrases:
  - i. medial (*Md*),
  - ii. pre-nuclear (*Prn*),
  - iii. post-nuclear (*Psn*),

<sup>10</sup> Codes from the subset referring to type of morphology appear right after the code for the level of analysis, in fornt of the identification code.

- and clauses:
- i. initial (*In*),
  - ii. initial-end (*iE*), and
  - iii. end (*E*).
- b. A four-member set distinguishes between problems of:
- i. complementation (*C*),
  - ii. modification (*Mo*),
  - iii. syntactic structure (*St*), which can be:
    - 1. a phrase (*StPh*), or
    - 2. a clause (*StC*),
  - iv. word-class selection (*Wc*).

Table 8. Specific Codes at the Level of *Syntax*.

Syntax	Syntactic positions	Syntactic problems
	<i>Prn, Psn, In, Md, iE, E</i>	<i>St, StCl, StPh, C, Mo, Wc</i>

4. Conclusion

This article presents a first attempt at the development of an error tagging system for annotation of Spanish corpora of learner English. The system argues for a multi-dimensional classification of errors and delicacy of error description, although (while), admittedly, there are areas where the project is in need of further work. Future prospects for the project include work at two levels. Regarding the taxonomy of errors, work is intended towards:

- i) extension of linguistic categorization of errors at the levels of lexis and discourse, which seem to be more problematic, specially in advanced learner language (Lennon, 1991:184), and
- ii) revision of the current error categories through application of the tagset to a larger portion of the Spanish corpus of learner English.

Concerning the annotations themselves tasks to undertake include:

- i) conversion of current tags to XML format, and
- ii) construction of an editor for the insertion of XML tags in the text.

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## JEANIE DEANS: THE HEROINE OF THE WAVERLEY NOVELS

Enrique García Díaz

### Abstract

*The Heart of Mid-Lothian may be regarded as one of the most brilliant novels in the Waverley Novels because of its principal character, Jeanie Deans. This is the first time Scott uses a female heroine as the main character for his Waverley Novels. But what is more astounding is the social condition of Jeanie and how she overcomes all the difficulties which arise in her long journey from Edinburgh to London. If we compare Jeanie with the other heroines of other Scott's works, we will discover that none of them is similar to Jeanie. Her behaviour, her courage and responsibility are unique. Her interview with Queen Caroline, George's II's Queen is one of the central moments in the novel. For Jeanie it is the most crucial point in the story, since her sister's life depends on the outcome of this meeting. Finally, Queen Caroline forgives Effie because of Jeanie's sacrifice. That is why she may be considered as the heroine of the Waverley Novels, because her behaviour is essential to the plot. She is the only one who can turn a desperate situation as her sister's death penalty into a happy-ending.*

### **Introduction: *The Tales Of My Landlord 2<sup>nd</sup> Series: The Heart Of Mid-Lothian.***

When Sir Walter Scott had finished *Rob Roy* he decided to take up again one of his most emblematic characters, Jedediah Cleisbotham, the schoolmaster from the fictitious region of Gandercleugh, to introduce his new novel. The reason for this may be the success of the previous series of *Tales of My Landlord: Old Mortality*, when he was introduced to the reader for the first time.

From the very beginning the plan was a four volume bundle of ‘Tales’. As Scott foresaw it in late 1817, *The Heart of Mid-Lothian* would be the three volume main course apparently “with a gloomy ending in which Jeanie would like her original Helen Walker, die single” (Sutherland 1995:208). But he became so absorbed in the plot that finally he decided to add one more volume. So the novel was published in four volumes in 1818. Cleishbotham himself explains that these four volumes are a special gift to the readers of the first edition of the *Tales of My Landlord*:

It is meet that my gratitude should be expressed with the louder voice and more preponderating vehemence. [...] I have committed to the eyes of those who thought well of the former tomes, these four additional volumes of the *Tales of my Landlord*. (Scott 1818:5-6)<sup>1</sup>

However, the story should have ended with Effie’s pardon, but Scott wrote another volume to tell us about Jeanie’s return to Scotland and the following years.

The title of the novel refers to the prison of the city of Edinburgh, Tolbooth, which was known by this label ‘The Heart of Mid-Lothian’. This is the nucleus around which the plot moves. On the other hand, it has several functions. Maybe the most relevant is that it is the image of law and order, and it is the centre of the historical event which occurred in the city of Edinburgh in 1736 (Fisher 1968:102). Scott decided to recall the unhappy events which had taken place in Tolbooth many years before and set the story of Jeanie and Effie Deans there. But this is not the only reason why Scott decided to set the plot of *The Heart of Mid-Lothian* in that year. According to John Sutherland,

the original manuscript of *Tales of My Landlord* (2nd series) was to be delivered in incredibly short order—for publication on 4 June 1818. The date was significant as George III’s official birthday and was one of the great royalist holidays of the British calendar. Scott moreover consciously built his novel around an elaborate compliment to his grandmother, Queen Caroline. (Sutherland 1995:209)

Furthermore, Scott reached an agreement with Constable “for the second series of *Tales of My Landlord* and he also transferred to him

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<sup>1</sup> We are referring to its original edition from 1818.

the rights for the first series, beginning with the fifth edition of 1819” (Millgate 1984:151).

## The Story Of Helen Walker

The plot of *The Heart of Mid-Lothian* is based on the real story of Helen Walker. Her story was sent to Scott by an anonymous sender. Scott himself admits it in the introduction to the novel:

This narrative was enclosed in the following letter to the author, without date or signature:

‘SIR,-The occurrence just related to me 26 years ago. Helen Walker lies buried in the churchyard of Irongray, about six miles from Dumfries. I once proposed that a small monument should have been erected to commemorate so remarkable a character, but I now prefer leaving it to you to perpetuate her memory in a more durable manner. (Scott 1818:12)

This mysterious letter seems to be the story on which Scott based his novel *The Heart of Mid-Lothian*. In the same way Scott himself admitted in the introduction to the novel that Helen Walker inspired him in the creation of the main character Jeanie Deans:

The reader is now able to judge how far the author had improved upon, or fallen short of, the pleasing and interesting sketch of high principle and steady affection displayed by Helen Walker, the prototype of the fictitious Jeanie Deans. (Scott 1818:12)

Scott chose to divert attention from Helen Walker to Jeanie. The inspiration for her heroism was the story of Helen Walker, sent by an anonymous correspondent to Scott, early in 1817 (Sutherland 1995:209). Scott himself wrote in his own *Journal* a few years later the following about the anonymous letter:

I am annoyed beyond measure with the intrusion of voluntary correspondents; each man who has a pen, ink, sheet of foolscap and an [hour] to spare flies a letter at me. I believe the postage costs me £ 100 besides innumerable franks; and all the letters regard the writer’s own hopes of projects, or are filled with unasked advice or extravagant requests. I think this evil increases rather than diminishes. On the other hand I must fairly own that I have received many communications in this way worth all the trouble and expense that the others cost me. (Scott, *The Journal* 1998:462)

This mysterious letter poses the question about the real existence of its sender. The followers of Sir Walter Scott know that he was very fond of creating characters to introduce his novels like, Jedediah Cleisbothan for example; so why could Sir Walter not have invented this mysterious sender? On the other hand, we can doubt the real name of Helen Walker. Might it not be a pseudonym or a false name? What we know is that the mysterious letter-writer remained anonymous until Scott decided to reveal his name in the Preface to *The Chronicles of Canongate* in 1827. But in the introduction to *The Heart of Mid-Lothian* Scott says as follows:

The author has stated, in the preface to the *Chronicles of the Canongate*, 1827, that he received from an anonymous correspondent an account of the incident upon which the following story is founded. He is now at liberty to say, that the information was conveyed to him by a late amiable and ingenious lady, whose wit and power of remarking and judging of character still survive in the memory of her friends. Her maiden name was Miss Helen Lawson, of Girthhead, and she was wife of Thomas Goldie, Esq., of Craigmue, Commissary of Dumfries. (Scott 1818:9)

This may be true, according to Sutherland, who says that “In Scott’s 1830 preface the correspondent is revealed to be Mrs Thomas Goldie of Craigmue (née Helen Lawson) wife of the Commissary of Dumfries” (Sutherland 1995:209).<sup>2</sup> It is clear that

very early in 1817 Mrs Goldie, wife of Thomas Goldie Commissary of Dumfries, sent Scott a ‘communication’. This consisted of an account of her meeting some twenty six years ago, with Helen Walker, the woman who had saved her sister’s life, together with a covering note- neither bearing signature or date. Nor is any mention made of the date of the events recalled. The communication—that is, the information offered to Scott— falls into three distinct parts: first, a description of the Abbey of Lincluden, hard by whose ruins Mrs Goldie had taken lodgings for the summer; secondly, an encounter with an old woman, who, hesitantly admitted that her name was Helen Walker, and referred Mrs Goldie to her husband for the story behind the name; thirdly that story recounted the same evening

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<sup>2</sup> “In his introduction to the First Series of *Chronicles of the Canongate* (1827) Scott, having relinquished the presence of anonymity, spoke of his own indebtedness to ‘an unknown correspondent (a lady)’ for Helen Walker’s story, and praised “the truth and force of the original sketch which I regret that I am unable to present to the public as it is written with much feeling and spirit”. Scott was to add his correspondent’s name in the Magnum edition of *The Chronicles of Canongate* in 1832” (Lascelles 1980:88-9)

by Mr – evidently Thomas Goldie; the whole concluding with Mrs Goldie's wish for further intercourse, which was to be frustrated by Helen's death. The covering note asks that such merit should be commemorated. (Lascelles 1980:88-9)

What Mrs. Goldie wished was to exalt her heroism and bravery. So Scott was ordered to build an "aedifice for Helen Walker". According to W. E. K. Anderson, editor of *The Journal of Sir Walter Scott*, "Mrs. Goldie, who sent Scott the story which suggested Jeanie Deans' walk to London, wished 'that Helen Walker's grave should be marked by a tombstone'. Scott paid and Burn drew the plan *Letters*, xi. 303). The stone stands in Irongray churchyard" (Anderson 1998:732). On the other hand, Mrs. Goldie, by the end of that year [1818], (still remaining anonymous), and the editor of *The Dumfries and Galloway Courier*, John M'Diarmid evidently felt free to publish the communication which they must suppose had contributed so much to the novel—in a lightly revised version. This *The Scotsman* reprinted, with due acknowledgement (Lascelles 1980:88-9). Scott himself knew this fact and so he described in the Postscript to the novel:

Although it would be impossible to add much to Mrs. Goldie's picturesque and most interesting account of Helen Walker, the prototype of the imaginary Jeanie Deans, the Editor may be pardoned for introducing two or three anecdotes respecting that excellent person, which he has collected from a volume entitled *Sketches from Nature*, by John M'Diarmid a gentleman who conducts an able provincial paper in the town of Dumfries. (Scott 1818:15)

In spite of being based on the true story of Helen Walker, *The Heart of Mid-Lothian* may be considered as a typical ballad plot; it has many fairy-tale and folk elements:

the girl who cannot tell a lie, the journey through a perilous landscape for a moral ending, the beautiful set scene of the interview with the Queen, the rewards doled out to the virtuous by the benevolent Duke, the final punishment met out to the wicked baronet. (Crawford 1965:88-9)

In addition to it we can perceive the conflict between England and Scotland which appears in most of the Scottish Novels. The riots of the city of Edinburgh pitted against the decision of the English Parliament symbolise the old struggle between Scotland and England, a plot which Scott used for most of his novels.

### **Jeanie Deans: the Heroine of the Waverley Novels**

*The Heart of Mid-Lothian* is the first of the 'Waverley Novels' whose main character is a female one. We have seen how in the 'Scottish Novels' such as *Waverley*, or *Rob Roy* for example, the main character was an English gentleman or a Scottish Lowlander. But in these cases the male character is travelling from England to Scotland and spends most of his time in the Highlands amongst the Scottish clans. In *Waverley* and *Rob Roy* both Edward Waverley and Francis Osbaldistone run to the Highlands to find an offender. In *Rob Roy* Francis Osbaldistone's quest is sure to fail, because of his lack of information about the country and his relatives who live in it.

Scott places a young Scottish peasant, Jeanie Deans, at the centre beginning of *The Heart of Mid-Lothian*. She's the genuine heroine. She decides to begin a pilgrimage from Edinburgh to London to beg for mercy from the king. And the image Scott offers us is one of a little barefoot girl with a blanket of tartan upon her head. But what is the meaning of such a dangerous journey? The reason is that she is ashamed of not having saved her sister in the court. Effie has been accused of child-murder and sentenced to death, because she is not able to explain where his child is. On the other hand, Jeanie prefers to be loyal to her moral convictions rather than to commit perjury. Scott is expressing his own religious and moral convictions through Jeanie Deans. When he decided to write the novel he was influenced by Malthus' theories about population and how the lower classes gave birth to many children whom they were unable to feed. In some cases the murder of the child was a frequent solution to this problem. However in this case Effie Deans is not sure about the destiny of her child and so she is tried. According to the law, if Effie is not able to know where her baby is, she will be accused of murdering him. On the other hand, Scott describes Jeanie as an honest person who believes in her moral and religious ideas. She can not lie and when she realises that she has made a mistake with her sister, she tries to amend her fault, going to London on foot as a kind of punishment. She feels she has betrayed her sister and tries to make good. Scott offers in this novel a different portrait of Covenanters than he made in *Old Mortality*, and he must make some amends for the apparent harshness in their characterisation. Scott refused to admit that he had been unfair with them. But if he had incurred any debt he repaid it in generous measure by showing what that creed could

beget in two faithful peasant hearts such as tender Davie Deans and his heroic daughter Jeanie (Baker 1967:161).

Jeanie Deans is the main element in the plot of the novel in spite of her virtues and faults; her strength and her weakness. She stands out among the other characters in the novel because of her generosity and her lack of selfishness. She is not a rebel but she wishes for a more fair world and society; and she desires to save her sister's life. Jeanie is not a cultivated and cultured woman and when makes mistakes she assumes them as something normal because she has not studied at all. She fulfils her dream of saving her sister once she has talked with Queen Caroline. And we don't know if Queen Caroline revokes the judgement for political or humanitarian reasons. Jeanie Deans, who is one of the most favourite characters of Scott himself, succeeds in her quest where others like Francis Osbaldistone have failed, overcoming all the troubles which appear along her journey to London (ex. she is kidnapped by Madge Wildfire). There is an element in the novel that we cannot forget. When Jeanie enters England she changes her tartan cloak for an English hat like the one English girls wear. Furthermore, she must put stockings and shoes on her bare-feet.

Hitherto she had been either among her own country-folk, or those to whom her bare feet and tartan screen were object too familiar to attract much attention. But as she advanced, she perceived that both circumstances exposed her to sarcasm and taunts, which she might otherwise have escaped; [...] Her chequed screen was deposited carefully in her bundle, and she conformed to the national extravagance of wearing shoes and stockings for the whole day. [...] The want of the screen, which was drawn over the head like a veil, she supplied by a *bon-grace* as she called it; a large straw bonnet, like those worn by the English maidens when labouring in the fields. (Scott 1818:299)

She is rejecting her identity to adopt the English one. This is maybe the most contradictory element in Jeanie's behaviour. But what does it mean? Jeanie's clothes symbolise the Scottish tradition or the past, whereas the English garments mean the future. What Jeanie is doing is becoming an English girl. Scott is proud of the Scottish manners but at the same time he is fond of the English one and makes his characters adopt them. But this change of clothes is not a disguise to adopt a different identity as for example Wamba, Sir Kenneth of Huntingdon or other characters in the *Waverley Novels*.

Her popular condition is even more evident when she speaks in her own language; the language of the Scottish peasants and the rural communities. Her discourse is different from her father's, which has to do with religious controversies. Jeanie, on the other hand, uses a few natural expressions and vocabulary that is well established in the Scottish tradition, although she tries to avoid it when she is speaking with the Queen. Jeanie speaks Scots in the novel but she can also speak English at a certain moments. However, when she is going to speak with the Queen she is afraid of making many mistakes because she is not an English-speaker at all. So the Duke of Argyle, one of her closer friends, advises her about it:

“But sir, your Grace” said Jeanie, “if it wasna ower muckle trouble, wad it not be better to tell me what I should say, and I could get it by heart?.

“No Jeanie, that would not have the same effect- that would like reading a sermon, you know, which we good Presbyterians think less unction than when spoken without book”, replied the Duke.

“Just speak as plainly and boldly to this lady as you did to me the day before yesterday; and if you can gain her consent, I'll wad ye a plack, as we say in the north, that you get the pardon from the king. (Scott 1818:391)

At the end of her meeting with the Queen we realise that she is impressed by Jeanie's eloquence, and at the same time she is conscious of her Scottish language. This use of Scots by Jeanie might be considered as a claim of the Scottish identity. When Jeanie achieves the object of her pilgrimage from Scotland to England, she gets free of her *guilt*. She made the journey because she felt guilty for not having helped her sister Effie; and once she has accomplished her task she is rid of her sense of guilt. The return journey exposes Jeanie to a hanging from which Effie has just escaped, when she watches Madge Wildfire's. And when she returns home to see her sister she discovers that she and Staunton have married and a smuggler's boat is waiting to carry them off. Her initial refusal to lie in the court is transformed into a heroic action through the journey to London. Jeanie proves her love for Effie, a love that even the Queen understands. We must bear in mind what Jeanie has achieved; she has faced justice. And this is all more difficult as she is a humble Scottish peasant woman. Jeanie means the restoration of harmony and order into her family, which has been altered with Effie's behaviour.



## Conclusion

Most of the *Waverley Novels*' readers will share a common point of view about Jeanie Deans: she is not like the other heroines of Scott. We are accustomed to see well educated and spoken ladies or elegant and beautiful maidens from the upper classes. Most of them are English such, as Lady Edith Plantagenet, Lady Rowena, Alice Lee... On the other hand, we have Scottish heroines as well, such as Rose Bradwardine, Di Vernon, or Edith Bellenden for example. Then there is a group of heroines which belong to the lower class. One of these is Jeanie Deans, and the other is Rebecca of York and Flora MacIvor. The latter two represent a love which was not corresponded. Edward Waverley falls in love with Flora, but he finally marries Rose Bradwardine. Flora means an unknown and wild adventure whereas Rose means stability. Rebecca is the perfect counterpart of Wilfred Ivanhoe, but their relationship is impossible from the very beginning of the novel because Rebecca is a Jewess; and it is not possible for a Christian to marry with a infidel in spite of their relationship in the novel. Finally, Ivanhoe marries Rowena who represents the union of the Saxons and a follower of the Norman king Richard. We have said many things about Jeanie in this brief essay. Her heroic behaviour is immense from a female point of view. Readers may consider the novel as a feminist declaration in view of Jeanie's behaviour. But what is really interesting is Scott's message of justice and what a humble peasant girl can do for love.

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# **A CASE STUDY OF CO-OPERATIVE TEACHING IN AN ESP CONTEXT**

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## **Abstract**

*This article presents a case study of co-operative teaching between the English Language and Analytical Chemistry Departments performed at the University of Granada. Although we are aware of the doubts which have been raised in relation to the relative efficiency of using a subject specialist informant as provider of resources, consultant or even co-writer of materials with the language teacher, we wish to share our experience of using co-operative methods at the Faculty of Science in order to illustrate some of the considerable advantages which could be gained as a result of the interdisciplinary relationships created by this approach, improving not only the status of ESP professionals but also pedagogical practices.*

## **1. Introduction**

As is well known, ESP teachers are often required to design specific courses and provide materials which are suitable for their learners' needs. Due to the scarcity and sometimes inappropriateness of the materials available in the market, we as ESP teachers face the challenge of developing original materials carefully designed to raise student motivation so that successful learning is achieved. When analysing most published ESP textbooks which could be useful in our particular teaching context, we have found that they tend to use topics from multiple disciplines, making much of the material redundant and perhaps even confusing the learner as to what is appropriate in the target field.

When preparing our own materials for classroom use, the first question that arises is how specific those materials should be. There are different opinions on this. Hutchinson and Waters (1987:165) argue that the grammatical structures, functions, discourse structures, skills, and strategies of different disciplines are identical, so they support materials that cover a wide range of fields. However, recent research (Hansen, 1988 and Anthony, 1998) have found clear differences between different branches of science. The next question is related to what Selinker (1979:201) pointed out: “How can we teach the NNS [non-native speaker] to read this stuff when we don’t even know what we don’t even know!”. Being aware that we come from a background unrelated to the discipline in which we are asked to teach, we frequently feel unable to rely only on personal experiences when selecting, designing and preparing materials which might meet the specific needs of our learners. In fact, when dealing with diverse specific texts, we have realised that our subject-content knowledge has limits, so we feel the need to work closely with a subject specialist informant (SSI), as defined by Selinker (1979). Although Selinker’s notion of SSI has been extended nowadays to include subject specialists working with ESP teachers at more integrative levels than he initially described, including collaborative teaching and team teaching, in our teaching situation, co-operation between the ESP teacher and the subject matter teacher has proved to be a good solution. Moreover, the notion of distinct discourse communities, each with one or more genres identified as such by differences in methodology and discourse features (Swales 1990:24) demands the help of the SSI, since most ESP teachers have not been initiated into these cultures. In this co-operative approach, the ESP teacher plays the role of the expert in the communication strategies with the aim of developing the students’ communicative competence, while the SSI, providing the ESP teacher with insights on the content of specific texts, answering his questions and recommending authentic reading material, acts as the expert in the subject field with the aim of improving the students’ subject knowledge, thus ensuring that the language competence of the learners develops together with their academic competence.

We agree with Bhatia (1993:35) that “it is difficult to find a truly resourceful specialist informant” and with Swales (1990:129) in the objection that this approach can be very time consuming and in his

statement that the role of the SSI is somewhat controversial in RA genre analysis, but at the same time it is true that the use of the SSI helps associate language learning with academic development so that students become competent members of their particular subjects. We try to do so by identifying key activities specific to a particular subject, drawing on topics in the subject, and teaching how and why the genres are used. The contribution of the SSI as provider of resources also helps us gather information, gain a fuller understanding of the subject content, understand better students' language needs and how the course fits into the larger curriculum. With respect to this, Dudley-Evans and St John (1998:43) warned of some of the dangers that ESP teachers can face when operating without much consultation with subject-area teachers, such as the focus on skills which are not helpful or even needed by the students, the use of out of date or inappropriate reading texts, or the lack of, or too little connection with subject courses.

In this paper we want to show a way of using co-operative methods at the Faculty of Science (University of Granada). Our experience, in which the SSI has become a bridge between us and the learner's needs, illustrates some of the considerable advantages that could be obtained as a result of the interdisciplinary relationships created by this approach, among which we can say that the course gains in authenticity, credibility, and ability to meet students' needs.

## **2. Case study: a chromatographic parable**

This case study illustrates a sample of how a co-operative approach can be used in an ESP reading course in the field of Analytical Chemistry. We, as ESP teachers and course designers, have determined the content of our course together with the subject teacher as SSI, who has provided not only his expertise on specific content but also his help in selecting appropriate reading texts. The texts deal with topics which are included in the programme of the content subject and offer the students the opportunity to deepen their previous knowledge. Obviously, for this approach to be carried out, ESP teachers need not to become experts in the content subject but at least should feel an interest in the field of the student specialism. We advocate the need to work on diversified authentic texts, that is, those written for a specific audience—not language learners—and whose aim is to convey information and ideas

rather than the use of language. In this way, we as ESP teachers teach the language and communication skills, and, at the same time, the subject teacher teaches the specific content. In other words, students learn the language while learning the new subject matter.

The reading text “A chromatographic parable”, which has been chosen for this case study, constitutes one in a series of reading materials recommended by the SSI in his specific bibliography since the chromatographic process, a basic process in Analytical Chemistry, presents concepts somewhat difficult for students to grasp. It is presented to students in the ESP classroom at the same time as they are attending subject classes about separation of mixtures offered by the field specialist in the laboratory. The text has been taken from the *Journal of Chemical Education*, a journal which publishes articles with pedagogical content and directed at an audience of teachers and students. In this text, the writer shares his personal teaching experience and explains the whole chromatographic process through a parable, so that it can be understood better.

### **A chromatographic parable**

In thirty years of teaching separations courses, I have often searched for an apt allegory to illustrate the fundamentals of chromatographic processes. The following is one version of such a tale that students seem to find interesting and perhaps even informative.

In a small Southern town (it must be a Southern town or the story doesn't work), the people are planning a Fourth of July race from one end of town to the other. The townsfolk have the commonly observed characteristics that most of them are either Saints or Sinners; however, some of the folks are neither Saints nor Sinners (The Agnostic-Teetotalers) and others are both Saints and Sinners (we'll call this group the Hypocrites). The race will be conducted along the main street of town, and, as in most Southern towns, the street is lined with a suitable collection of churches and bars.

During the race the town folks all run at the same speed, but the Saints cannot pass a church without entering to pray for a while, and the Sinners cannot possibly pass by a bar without pausing for a refreshing beer. The immediate question then is who will win the 4th of July race? Most people want the Saints



to win the race, but this is not probable because, while they are in church, the Agnostic-Teetotalers are still running. It is fairly obvious, even to college students, that the Agnostic-Teetotalers will win the race, and, quite deservedly, the Hypocrites will come in last. But what about the Saints and Sinners? Who will come in second or third? And finally, what can be done by the City Fathers to alter the outcome of the race next year?

So, what will determine the results of the Saints-Sinners race? Let's say there are ten churches, but only three bars, along the main street. Under these conditions, the Sinners will win the race. Right? Watch out! What if it takes longer to drink a beer than it does to say a prayer?

The point of the exercise is to illustrate the concept that the results of this particular race are determined by the amount of time the participants spend not racing, that is, drinking or praying as the case may be. The analogy to chromatographic retention times is obvious if somewhat colloquial. Unfortunately, the analogy between the chromatographic stationary phase and a church or bar is perhaps less exemplary.

A secondary effect is possible if not all the racers run at exactly the same speed, if some Saints pray longer than others, or if some Sinners have more than one beer. In this case, not all the Sinners will reach the finish line at the same time. It is even possible that some very fast Saints could reach the finish line (elute) before some of the more tipsy Sinners or vice versa. Thus, there would be a distribution of individuals within a group of townsfolk and possible overlap of Saints and Sinners at the finish line. In chromatographic terms, the distribution is known as dispersion (described by the universally dreaded van Deemter equation) and overlap results in poor resolution. Both effects lead to diminished results for a chromatographic separation. In the 4th of July race analogy, it is possible that all the townsfolk (Saints, Sinners, Agnostics, and Hypocrites alike) would finish the race at the same time. In my experience, this is the most probable outcome for most Southern towns, as well as most chromatographic experiments.

(From *Journal of Chemical Education*, 2000, vol.77:176)

Below we show some activities designed for this specific case study. Their main aims can be summarized as follows:

- ability to use English as a means of learning language through specific content.
- capacity to analyse and comprehend a specific text containing the description of a process.
- acquisition of specific lexis related to the specific theme.
- mastery of the linguistic structures necessary to handle the content.
- use of graphic elements (diagrams and pictures) with the double purpose of creating expectation and motivation and of reconstructing students' previous knowledge about the content.

**Chromatography** is an analytical chemical process for the separation of mixtures involving passing a sample (the analyte) in the mobile phase through the stationary phase. Usually, each component has a characteristic separation rate that can be used to identify it and thus the composition of the original mixture. Since the reading text explains this separation of mixtures by using the analogy of a race along the main street of a town with different participants, we present students with figure 1, which illustrates the process of separation by chromatography, and ask them to find in the reading passage the analogy for the labels used in the figure.

- a) sample mixture = \_\_\_\_\_
- b) a chromatographic column = \_\_\_\_\_
- c) stationary phase = \_\_\_\_\_
- d) mobile phase = \_\_\_\_\_
- e) detector = \_\_\_\_\_

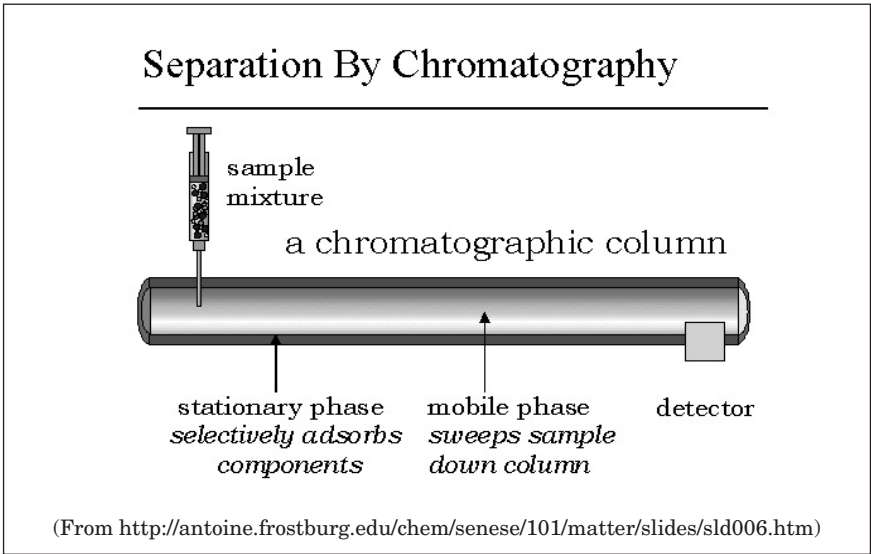


Figure 1.

After reading the text, the students should compare the labels with the reading passage and complete the analogy as follows:

Analogy	
Separation by chromatography	The race (Reading Text)
• sample mixture	• participants: saints, sinners, hypocrites, agnostic-teetotallers.
• a chromatographic column	• the main street of the town
• stationary phase	• stop to pray or drink
• mobile phase	• run
• detector	• finish line

In order to comprehend better the description of the whole process, we have selected a picture (figure 2) which represents another analogy—in this case using bees and hornets—for chromatographic separation. The students have to compare this analogy with the one described in the reading passage. Supposing that the bees and hornets in figure 2 are equal to saints and sinners respectively in the reading passage, they have to find the equivalents for the following steps or phases:

- enter flower bed = \_\_\_\_\_
- bees visit flowers = \_\_\_\_\_
- hornets do not visit flowers = \_\_\_\_\_
- hornets leave the bed first = \_\_\_\_\_

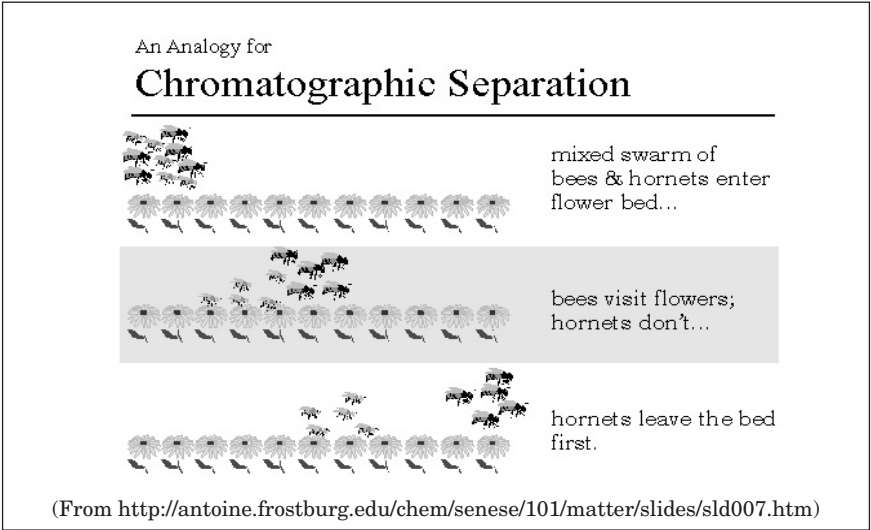


Figure 2.

After comparing both analogies, the correct answer would be:

Analogy 2. (Figure 2)	Analogy 1. (Reading Text)
• enter flower bed	• run along the main street
• bees visit flowers	• saints stop to pray
• hornets do not visit flowers	• sinners do not stop to pray
• hornets leave the bed first	• sinners win the race

As the analogy presented in Figure 2 is simpler than the one described in the reading text, the student is asked to name the aspects and steps related to the chromatographic process that are not mentioned in the allegory with bees and hornets and can be found in the reading passage. In this way, the students become aware of the complexity of the chromatographic process which can even result in poor resolution due to the overlapping of components in the mixture, explained in the text by the overlap of all the racers at the finish line.

3. Concluding remarks

As we have seen, our co-operative teaching method, centred on the content of a subject and based on the use of authentic language materials, seems to be a positive means of ensuring that academic

development and language development proceed hand in hand. In our opinion, one of the main advantages of this approach is that it makes students aware that the content subject and their ESP classroom are firmly connected, as they have access to subject-area knowledge and assistance with language at the same time. Moreover, they begin to realise that the subject teacher feels the ESP class is worthwhile. As Jordan (1997:121) writes: “[...] the students see that their subject tutors take the EAP/ESAP classes seriously. This can only be advantageous.” As a result of the good relationships established by the ESP teachers with the SSI, who has acted as our background informant, consultant and colleague, we can say that our experience has created a positive image of the ESP department, raising its profile. We can conclude that for this approach to be successful there must be detailed planning during the course and regular meetings between the ESP teachers and the SSI must be arranged. Of course, co-operative teaching methods are flexible since they can be used in different circumstances and the level of involvement of the SSI will vary depending on the situation. Although in our experience the relationship between the ESP teachers and the SSI has been one-sided, it is our intention to continue working together at higher levels of involvement with the SSI in planning courses, selecting or creating materials, organizing tutorials together and even co-writing suitable materials according to the students’ linguistic and learning needs.

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# REPRESENTACIÓN NARRATIVA *INTER-MEDIA*: LA ADAPTACIÓN FÍLMICA COMO FENÓMENO DE TRANSFERENCIA INFORMATIVA

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## Abstract

*Este artículo pretende una revisión compiladora de los estudios cimeros de adaptación filmica. Haciéndose eco de exégesis como la teoría de la fidelidad—con George Bluestone a la cabeza—, el dialogismo intertextual de Mijael Bakhtin y Julia Kristeva o los enfoques narratológicos de Seymour Chatman y Brian McFarlane, nuestras líneas vendrán a definir el fenómeno de la traslación textual como una vía de intercambio informativa entre sus dos sistemas de representación narrativa: el texto literario—con la supuesta supremacía que siempre lo ha caracterizado en el parangón estético de ambas artes—y el discurso cinematográfico resultante en la operación de traslación.*

Mucha literatura se ha vertido a lo largo de la historia de la estética cinematográfica en relación a la temática de la traslación textual. El compendio de las debatidas aproximaciones de exegetas comparatistas,

semiólogos y otros tantos académicos de dispar rango y rama—historia, educación, teoría literaria, crítica fílmica, comunicación, etc.—concluyó con la acuñación del término “adaptación”<sup>1</sup> como voz que reseña en nuestro ámbito el proceso de “traducción” al que un discurso literario es sometido para su ulterior transformación en una determinada materialización fílmica. La adaptación es, consecuentemente, la traslación de un texto a otro, de una forma de expresión a otra, una transferencia de información que bascula de un género estético cuyo material de producción es la palabra a un dominio artístico de mecanismos tan dispares como son las plataformas visual y sonora.

En este orden de cosas, ¿cuál sería la viabilidad de la transferencia de ideas estéticas de un medio a otro? ¿Es realmente posible hablar de adaptación? Y, de ser así, ¿hemos de aceptar como material fílmico “adaptado” solamente aquel cuyas correspondencias expresivas responden de forma escrupulosa a su constructo literario original? Cuestiones como éstas y complejos subyacentes de este proceso de transformación se tornaron en motivo de disertación expresa en los años 60, teniendo como voz pionera a Béla Baláz,<sup>2</sup> a quien tempranamente seguirían las teorías estructuralistas y post-estructuralistas de Roland Barthes, las tesis narratológicas de Gérard Genette o el neoformalismo de David Bordwell. Con posterioridad, los modelos narratológicos de Chatman, Rifkin o McFarlane y, sobre todo, el análisis de la adaptación como dialogismo intertextual de M. M. Bakhtin han moldeado los estudios contemporáneos de adaptación, configurando un global de exégesis de trascendencia al que atenderemos a continuación.<sup>3</sup>

1 En su exhaustivo estudio titulado *De la literatura al cine: teoría y análisis de la adaptación*, José Luis Sánchez Noriega ofrece una explícita e íntegra definición del concepto: “Globalmente podemos definir como adaptación el proceso por el que un relato, la narración de una historia, expresado en forma de texto literario, deviene, mediante sucesivas transformaciones en la estructura (enunciación, organización y vertebración temporal), en el contenido narrativo y en la puesta de imágenes (supresiones, compresiones, añadidos, desarrollos, descripciones visuales, dialogizaciones, sumarios, unificaciones o sustituciones), en otro relato muy similar expresado en forma de texto fílmico” (2000:47). Sánchez Noriega advierte de la flexibilidad del término “adaptación”, añadiendo otras voces como “translación” o “transposición” para denominar de forma sinónima a este proceso de experimentación de una obra particular en un lenguaje distinto a aquel en que fue creada.

2 Previas a las disertaciones de Baláz acerca de la temática de la adaptación, se encuentran las teorías de Sergei Eisenstein, quien en los años cuarenta denotó concomitancias estructurales entre cine y literatura, tratando de demostrar que la última podría ser predecesora directa del arte fílmico. Tan sólo diez años más tarde, las propuestas de André Bazin abogarían por la búsqueda de equivalencias expresivas del texto literario en el nuevo discurso adaptado. Las directrices de ambos estudiosos pueden leerse en *Dickens, Griffith et le cinéma actuel* (Eisenstein 1994) y “Pour un cinéma impar, défense de l’adaptation”, en *Cinéma, un oeil ouvert sur le monde*. (Bazin 1952).

3 Como Aragay anota, críticos más recientes—Graeme Turner (1993:39), Imelda Whelehan (1999:17), Robert Ray (2000:44-5) o Barbara Hodgdon (2002:v)—han subrayado la relevancia de la trayectoria institucional de los estudios fílmicos para la comprensión de las distintas formas en las



Probablemente, la aportación más sonada y de mayor influjo dentro de los estudios de adaptación filmica es la debida a George Bluestone, quien, ya en 1957, publicó *Novels into Film*, un tratado acerca de la cuestión de la transferencia textual que cargaría las tintas en los contrastes básicos entre los dos medios. Para el autor, novela y filme son dominios de dispar origen, géneros con diferentes órganos receptivos y diversos medios de producción. En su opinión, la distancia que separa la “imagen visual” de la “imagen mental” ha de encontrarse, precisamente, en la naturaleza misma de las materias de expresión que los definen: lenguaje e imagen. Señala el estudioso acertadamente:

Lo que ocurre [...] cuando el cineasta emprende la adaptación de una novela, y dada la inevitable mutación, es que no la traslada. Lo que adapta es una suerte de paráfrasis de la novela, o sea, la novela vista como materia prima. [...] Como dos líneas que se cruzan, la novela y el cine se juntan en cierto punto y divergen después. En la intersección, el libro y el guión sólo pueden diferenciarse entre sí. Pero cuando las líneas se separan no sólo se resisten a su mutua conversión, sino que pierden toda similitud. (En Romaguera & Alsina 1989:431)

Efectivamente, existen ciertas conexiones de valor entre la novela y el filme, pero tales confluencias no son determinantes ni taxativas. Como Bluestone afirma después, los cambios que se producen en el proceso de adaptación han de ser apreciados como probables y lógicos puesto que pasamos de un medio lingüístico a otro visual, con todo lo que tal transferencia informativa conlleva.<sup>4</sup> Sin embargo, y a pesar de tal pretendida objetividad analítica, en la aportación de Bluestone se destila un personal reconocimiento de la preponderancia del texto literario. Aragay proporciona aspectos clave que justifican esta afirmación:

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que la teoría de la adaptación se ha materializado a lo largo de su historia. Subraya la estudiosa igualmente la categoría casi divina del creador del texto original, cuya traslación al cine se vislumbraba como un acto de osadía y hostilidad latente (en Aragay 2005:11).

4 La problemática de la adaptación filmica se materializa para Vanoye (1996:126-148) en tres categorías de dificultades expresas: problemas técnicos, opciones estéticas y procesos de apropiación:

- a) *La adaptación como conjunto de problemas técnicos*: incidiendo en la trascendencia de la limitación temporal que el proceso debe encarar. Dado que resultaría cuanto menos inapropiada la traslación íntegra del material literario a la adaptación filmica, la síntesis y abreviación resultante puede llegar a suponer la concentración de personajes o la eliminación de pasajes narrativos completos.
- b) *La adaptación como conjunto de opciones estéticas*: con dos modelos de guión bifurcados en dos grupos diferentes: materiales “clásicos” y productos “modernos”.
- c) *La adaptación como proceso de apropiación*: se trata de un proceso de integración, de asimilación de la obra configurando sus características de acuerdo al punto de vista de la estética y de la ideología propias del contexto de adaptación.

[A]s soon as Bluestone focuses on the “unique and specific properties” of each medium (1957:6), it becomes obvious that his discussion is underpinned by a continued belief in the intrinsic superiority of literature. The novel, he claims, is “more complex” than film (1957:7); the fact that it is a linguistic—hence symbolic—medium means that it is more self-conscious and self-reflexive, far more deeply steeped in metaphor, far better equipped to render thought and other mental states. Film, as a primarily visual medium, can only aspire to metaphor “in a highly restricted sense” (1957:20)—mainly through the uniquely cinematic technique of editing, Bluestone claims (1957: 27)—and is singularly inadequate when it comes to rendering thoughts and feelings (1957:48). (Aragay 2005:13)

Sea como fuere, las posibilidades de traslación de dispositivos comunes y la adaptación de elementos concretos de cada medio han de ser objeto de análisis ineludible. Sánchez Noriega, por ejemplo, atiende a la analogía de la imagen y a su facultad referencial para luego contrastar ésta con el nivel de abstracción que le es inherente a la palabra:

[L]a imagen cinematográfica constituye un significante de diversa entidad respecto a la palabra. Probablemente, la mayor diferencia del valor de los sintagmas verbales respecto a los visuales (uno o más planos que ofrecen una significación) radica en la analogía de la imagen. Se suele decir que la palabra se sitúa en un nivel de abstracción, mientras que la imagen es concreta, representacional, remite directamente a un referente. [...] El conjunto del relato fílmico tiene capacidad para la abstracción en tanto que puede proporcionar a la imagen un valor simbólico a través del montaje (la dialéctica eisensteiniana), de personajes, de espacios, etc. En todo caso, hay que matizar ese lugar común de que el cine es incompatible con el discurso abstracto, sobre todo si tenemos presente la competencia del espectador. (2000:39)

En efecto, la adaptación fílmica no es sino una vía de transferencia entre dos sistemas de *representación* narrativa. Desde las perspectivas del estructuralismo y post-estructuralismo, el filme—y por extensión la imagen, como unidad mínima que lo constituye—es un texto cuyo fin primordial no es una imitación simple de la realidad que muestra al espectador. Se trata de un complejo constructo de convenciones estéticas sobre las que alzar el texto que servirá de material comunicativo a los receptores, si bien tal apreciación de su valor ornamental no ha de minimizar los factores ideológicos subyacentes. Pérez Rúa (2000:26)

explicita la complejidad en la relación existente entre la “realidad” y su representación en los medios literario y fílmico. Para la autora, cualquier posible representación visual o verbal de esta realidad, lejos de ser igual a su referente, supone una manipulación expresa y proporciona un nuevo significado. Ciertamente, la imagen representa de forma directa, inmediata, a diferencia del texto verbal, que lo hace a través del lenguaje, pero ambos medios—cine y literatura—son, en pureza, constructores de *realidades ficticias* que se cimentan para su concreción en *realidades auténticas*.

De cualquier modo, no podemos soslayar la problemática subyacente en nuestra cuestión original, especialmente desde el ángulo de análisis que nos compete. El estudio de las adaptaciones de obras literarias al cine y a la televisión es cada vez más común y aceptado como parte de los estudios de inglés y/o estudio de los medios de comunicación en la educación universitaria (Whelehan 1999:3), si bien las pródigas aportaciones académicas a las que esta singular operación de traslación han dado lugar condensan la cuestión, por lo general, en una mera jerarquía o estructuración categórica que no hace sino subordinar el cine a la literatura, otorgando a esta última un valor canónico del que el correspondiente fílmico parece condenado a carecer. En palabras de Naremore:

Much of the discussion of film adaptation quietly reinscribes the axiomatic superiority of literary art to film, an assumption derived from a number of superimposed prejudices: *seniority*, the assumption that older arts are necessarily better arts; *iconophobia*, the culturally rooted prejudice (traceable to the Judaic-Muslim-Protestant prohibitions on “graven images” and to the Platonic and Neoplatonic deprecation of the world of phenomenal appearance) that visual arts are necessarily inferior to the verbal arts; and *logophilia*, the converse valorization, characteristic of the “religions” of the book, of the “sacred word” of holy texts. (2000:58)

Los prejuicios acerca de la viabilidad de un análisis de estas características y la falaz pretensión de equilibrio artístico entre ambos dominios del saber tienden a evidenciar el grado de autonomía estética del trabajo resultante partiendo de un criterio meramente literario. Ya sea por la consideración del séptimo arte como mera industria, ya por su asociación directa al entretenimiento, la adaptación ha sido contemplada, pues, como “el terreno, la apuesta, el catalizador de la eterna rivalidad [...] entre cine y literatura” (Vanote 1996:126). Bajo

nuestro prisma, empero, el proceso no puede ser considerado un simple “préstamo perezoso”, como Fuzellier (en Jaime 2000:14) denominase a la práctica de la adaptación, sino un impás de comunicación entre las dos disciplinas estéticas involucradas. No postulamos evidenciar una supuesta superioridad de la estética fílmica—ya asumieron este riesgo los integrantes de la “Nouvelle Vague” francesa—, pero tampoco sería el nuestro un enfoque digno de reconocimiento objetivo si obviásemos la influencia que el cine ha llegado a tener en la literatura misma.

Con todo, y pese a esta “hostilidad” latente, el propio hecho de la adaptación—una práctica original ya desde el siglo XIX—no deja de ser en sí una respuesta a la búsqueda de cimientos diegéticos sobre los que conformar nuevos discursos audiovisuales que, beneficiándose del “elitismo” y la popularidad obtenidos por el material de origen, reciban la misma—sino es que más positiva—acogida entre el público de masas. Ya en los años 50, Lester Asheim sugería una serie de preguntas clave en torno a la cuestión de las consecuencias que la transposición del texto podría tener no sólo en el discurso literario en sí, sino también en la audiencia misma:

What happens to novels when they are translated to the screen? What kind of things are lost and gained by those who see the film as a substitute for reading a book? Do the changes fall into discernible patterns which may provide insight into their effects upon audiences? Do the changes affect the material so vitally that our “popular culture” is of different order of things from the traditional heritage of the “intellectual”? Or are the changes merely form changes which reflect the influence of the medium but do not alter the ultimate message conveyed, the problems presented, or the insights provided? (1951:289)

En efecto, en la era de la digitalización—muy avanzada hoy día con respecto al momento en que Asheim escribiera estas líneas—las diferentes formas de representación material implicadas en el proceso de adaptación—dígase novelas, relatos breves, discursos dramáticos, incluso cómics u otras manifestaciones verbales—plantan claros efectos de naturaleza tanto receptiva como recíproca. Por un lado, se persigue la consecución de un producto competente a las predilecciones del público, aun cuando éste dude de la legitimidad de la nueva obra con respecto al producto original (McFarlane 1996:7). Por otro, e independientemente de la “jerarquía de prestigio” (Peña-Ardid 1996:22) ya comentada, también el material novelístico puede verse altamente

favorecido por el éxito y la fama que su adaptación a la gran pantalla le proporcionase, sobre todo en aquellas composiciones cuyo crédito literario fuese escaso.

Con los términos hasta aquí expuestos evidenciamos cómo el fenómeno de la transposición “literatura-cine” se plantea, en cierta medida, como *necesario*,<sup>5</sup> lo cual no implica que la obra adaptada haya de *imitar* el estilo retórico de su original en aras de merecer la condición de *trabajo artístico*; no se trata de valerse del “barniz intelectual”—empleando términos de Peña-Ardid (1996:22)—que la literatura puede aportar para después obviar la esencia visual del cine y todas aquellas opciones expresivas—escenografía, códigos sonoros, ritmo diegético, montaje, etc.—que le son propios. Rainer Werner Fassbinder así lo constata:

Cinematic transformation of a literary work should never assume that its purpose is simply the maximal realization of the images that literature evokes in the minds of its readers. (En Naremore 2000:12)

La adaptación nos atañe directamente al proporcionar con su examen un amplio conocimiento de los textos que se cotejan en el proceso y de los elementos que cada discurso implicado integra. El avance narrativo en dos medios diferentes es, por ejemplo, analizado en la obra de Brian McFarlane, *Novel to Film: An Introduction to the Theory of Adaptation*—a la que atenderemos en breve—, donde el autor subraya lo que *puede y no puede* ser traducido de un medio a otro, destacando la enunciación entre tales elementos “no-adaptables”. Y a pesar de la existencia de tales dispositivos intransferibles, los textos literario y fílmico poseen capacidades comunes que interaccionan constituyéndose como “productoras de un placer a la vez físico—intelectualizado y directo—y metafísico” (Jaime 2000:119).

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<sup>5</sup> Sánchez Noriega (2000:50-2) sintetiza las razones de la adaptación en seis aspectos fundamentales:

- a) *Necesidad de historias*: considerando la literatura como heredad de material del que el cine puede proveerse.
- b) *Garantía de éxito comercial*: al optar por un texto literario agraciado por el favor del público, el riesgo de inversión de su adaptación fílmica decrece considerablemente.
- c) *Acceso al conocimiento histórico*: empleando la literatura como vehículo para la comprensión de acontecimientos reales sin caer en el didactismo imperante en ciertos documentales o tratados históricos.
- d) *Recreación de mitos y obras emblemáticas*: trasladando a la gran pantalla aquellas leyendas o memorias por las que se siente especial predilección y admiración.
- e) *Prestigio artístico y cultural*: la visualización de algunas adaptaciones cinematográficas es, en sí, una operación cultural.

Pero, como ya vinimos a señalar en líneas precedentes, la criba cardinal a la que todo texto adaptado es sometido en aras de alcanzar el favor del público no es otra que la cuestión de la *fidelidad*<sup>6</sup> al texto origen, si bien tal apreciación *pseudo*-popular parece responder a cuestiones infundamentadas y carentes de sentido objetivo. Conjeturamos gratuitamente que la relación óptima entre los discursos literario y fílmico es una relación de traslación fiel, pero, como advirtiese Berghahn (1996:72), tal presuposición sólo es patente en traducciones que persigan, ante todo, la integridad de la obra original y no una interpretación libre del material de referencia.

Ya Bluestone apuntó que las reacciones posteriores a la visualización de un filme adaptado están basadas por lo general en la identificación que el espectador establece de forma casi instintiva con el texto literario germinal. La añoranza de un material literario de primer orden conlleva en muchos casos juicios radicales en contra del discurso adaptado. Como público “desilusionado” por el material resultante, podemos llegar a alegar toda suerte de inclinaciones: infidelidad al espíritu<sup>7</sup> del libro, alteraciones clave en la estructura básica—orden de presentación de eventos, elipsis de elementos diegéticos, etc.—, caracterización modificada y personajes eliminados, síntesis inexacta o gratuita de material, transformación parcial o total del final de la historia, etc.

Con todo, y como Bluestone añade, la novela y el cine “representan diferentes géneros estéticos, tan diferentes entre sí como el ballet pueda serlo de la arquitectura” (en Romaguera & Alsina 1989:427) y es precisamente en la extensa diversidad de progresiones, enfoques, y estilos entre ambos discursos donde radica la valía del nuevo texto. “[L]a virtud novelística y la virtud cinematográfica siguen caminos

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6 En su artículo titulado “Beyond Fidelity: the Dialogics of Adaptation”, Robert Stam acentúa la repercusión de la temática de la búsqueda de mimesis al texto referencial y el alcance moralista que su análisis ha supuesto durante décadas: “The language of criticism dealing with the film adaptation of novels has often been profoundly moralistic, awash in terms such as *infidelity*, *betrayal*, *deformation*, *violation*, *vulgarization*, and *deseccration*, each accusation carrying its specific charge of outraged negativity. *Infidelity* resonates with overtones of Victorian prudishness; *betrayal* evokes ethical perfidy; *deformation* implies aesthetic disgust; *violation* calls to mind sexual violence; *vulgarization* conjures up class degradation; and *deseccration* intimates a kind of religious sacrilege toward the ‘sacred word’” (Stam 2000:54).

7 Belén Vidal (2002:17) recoge en sus líneas la particular visión del exegeta Christopher Orr sobre esta cuestión. Para el autor la crítica que aboga por la fidelidad al *espíritu* del texto literario original está lacrada por una naturaleza fetichista e imaginaria que, en puridad, atiende a un concepto totalmente abstracto, inmanente e inalterable.

distintos” (ib. 428), comentan estos autores evidenciando con sus términos la autonomía de cada materia expresiva, si bien la pretensión de un filme cuyo éxito hable por sí sólo en taquilla y el peso de grupos sociales mayoritarios han concluido por regir los dictámenes morales y la selección de los códigos vigentes.

Un filme adaptado será tildado de “legítimo” si su *densidad dramática*—empleando términos de Sánchez Noriega<sup>8</sup> (2000:55)—resulta ostensible a su espectador o si provoca en él una *experiencia estética* similar a la producida por el texto literario que lo inspiró. El público debe asumir positivamente la inviabilidad de una adaptación absoluta de elementos, aceptando las potenciales operaciones de selección, síntesis y eliminación que el filme haya sufrido en el proceso de su adaptación, pues sería quimérica labor pretender la traslación íntegra de un texto literario de extensión media a un filme de duración estándar. Hemos de aceptar la sucesividad que es inherente al texto

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8 En la sección dedicada a las adaptaciones del género novelesco—rama de su estudio que nos compete de forma más directa—, Sánchez Noriega (ib. 63-72) establece una tipología basada en cuatro criterios clave:

- a) *Según la dialéctica fidelidad/ creatividad*: distinguiendo cuatro tipos de adaptación según el grado de similitud entre los personajes y los eventos de ambos textos:
  - *Adaptación como ilustración*: plasmando en el texto fílmico la misma suerte de eventos y personajes que figuran en el relato verbal, sin más transformación que las requeridas en el proceso básico de traslación de un sistema expresivo a otro.
  - *Adaptación como transposición*, que persigue una doble causa: el reconocimiento del valor literario de la obra de referencia y la creación de un filme que sea autónomo respecto al literario.
  - *Adaptación como interpretación*: hablaremos de “interpretación”, “apropiación”, “parafrasis”, “traducción” o “lectura crítica” cuando el producto adaptado presente una transformación ya notable en sus componentes conceptuales y formales.
  - *Adaptación libre*, denominada también “reelaboración analógica”, “variación”, “digresión”, “pretexto” o “transformación”. Este tipo de traslación puede llegar a alterar la base dramática, temática, ideológica y formal del nuevo texto.
- b) *Según el tipo de relato*, sean éstos clásicos o modernos:
  - *Coherencia estilística*: si la adaptación se produce de una obra literaria clásica a un filme clásico o de un texto verbal moderno a una cinta moderna.
  - *Divergencia estilística*: si, por el contrario, una obra literaria clásica da lugar a un filme moderno, originándose así una nueva interpretación del material referencial con distintivos valores artísticos.
- c) *Según la extensión*, atendiendo a existencia de dispositivos tanto de reducción como de ampliación:
  - *Reducción*: método responsable de la tan manida consideración de que la novela goza de mayor predicamento que la película.
  - *Equivalencia*: técnica por la que el texto fílmico, de similar extensión al literario, presenta una palpable fidelidad literal.
  - *Ampliación*: procedimiento que conlleva transformación de pasajes narrativos en fragmentos dialogados, materialización de eventos implícitos, adición de personajes y acontecimientos, etc.
- d) *Según la propuesta estético-cultural*, ciertas adaptaciones no logran el favor del público puesto que su realización ha supuesto una previa simplificación o eliminación de aspectos cardinales —para cierto sector toda una “vulgarización”— en pos de un aventajamiento comercial.

literario como discurso verbal, su doble articulación en los modelos de narración y descripción y la naturalidad que caracteriza a su sesgo diegético; pretender una transferencia íntegra y sin alteraciones de tales dispositivos en el producto adaptado acarrearía un recuento de carencias inevitables pero delusorias.

De cualquier modo, juzgar de segundo orden una determinada adaptación por la fidelidad con que su esencia reproduzca la existente en su original literario no deja de ser un subjetivo criterio de escaso—si no nulo—valor. Distinto es que se atienda en la labor de cotejo al posible desequilibrio entre el mérito artístico del material de referencia y la valía estética del filme adaptado, considerando que técnicas fílmicas como la funcionalidad de los planos, la retórica de las secuencias, los códigos eminentemente intrafílmicos o el propio reparto de actores no sean parangonables en su conjunto a la novela original. Como Orson Welles apuntó: “If one has nothing new to say about a novel, why adapt it at all?” (En Stam 2000:63).

En resumen, se tiende a una ausencia de objetividad y rigurosidad exegética debidas—según la teoría de Berghahn (1996:73)—a que el contraste cimental hace uso de dos construcciones mentales diferenciadas y, a su vez, irreconciliables: la interpretación que el director del filme hace del texto y la crítica que el exegeta realiza tras su visualización. Pero no sólo el juicio del comentarista vocacional resulta de trascendencia para la cuestión; también la interpretación de la audiencia misma puede desvirtuar por completo el sentido primario que el cineasta trató de lacrar en el filme. Robert Stam recuerda palabras del posmodernista Frederic Jameson, quien, en una interpretación notoriamente personal del sentido del filme, afirmaba: “the visual is essentially pornographic”,<sup>9</sup> como si el hecho mismo de la traslación de una expresión verbal a una imagen fotográfica implicase el tránsito de un elitismo constatado a un voyeurismo obsceno.

Nuestro propósito no es secundar el extremismo injustificado de Jameson—para quien la imagen es por poco símbolo de perdición—, pero tampoco aplicar el concepto de “fidelidad” como precepto sistemático de cualquier estudio de adaptación que de aquí en adelante emprendamos, sobre todo porque—como Stam lúcidamente arguye—, resulta más

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9 En Jameson, Fredric. 1990. *Signatures of the Visible*. New York: Routledge, p.1.



que cuestionable si la fidelidad es realmente posible en una traslación textual de un medio a otro:

The shift from a single-track, uniquely verbal medium such as the novel, which “has only words to play with”, to a multitrack medium such as film, which can play not only with words (written or spoken), but also with theatrical performance, music, sound effects, and moving photographic images, explains the unlikelihood—and I would suggest even the undesirability—of literal fidelity. Because novels do not usually feature soundtracks, for example, should the filmmaker deprive him or herself of music as an expressive resource? (2000:55)

Y continúa el autor aludiendo ahora a cuestiones financieras que arrojan otro haz de luz sobre la cuestión:

The demand for fidelity ignores the actual processes of making films—for example the differences in cost and in modes of production. A novel is usually produced by a single individual; the film is almost always a collaborative project, mobilizing at minimum a crew of four or five people and at maximum a cast and crew and support staff of hundreds. Although novels are relatively unaffected by questions of budget, films are deeply immersed in material and financial contingencies. (ib. 56)

En efecto, razones de naturaleza narratológica o argumentos de fondo mucho más práctico, como presupuestos económicos o restricciones básicas, evidencian que la fidelidad no asegura la sustancialidad<sup>10</sup> que debería subyacer en el nuevo texto. No se trata tanto de ser “fieles” al discurso en sí—argumento, narrador/es, ritmo diegético—, a la intencionalidad del autor—caracterización de personajes, manipulación de desórdenes cronológicos, etc—, sino a su especificidad, a su esencia, a la índole de sus diferentes medios de expresión. Ya Lotman (1988) consideró que el proceso de adaptación es en sí toda una *transcodificación*, una nueva modelación de un sistema comunicativo configurado por

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10 Muy a colación, inserta Pastor Cesteros en su análisis una cita de L. Gómez Mesa (Madrid, Filmoteca, 1978, p. 10) que nos permitimos reproducir aquí: “proceda una película de una novela, del teatro o de la observación directa de la vida, si el autor del guión lo desarrolla según los más genuinos cánones, verifica una obra original. Lo importante [...] [es] extraer la sustancialidad. [...] Es completamente equivocado entender por fidelidad al texto de una novela o una creación teatral respetarlo en exceso. Lo es comprenderlo en los caracteres de los personajes, en sus sentimientos e ideas, en sus conductas, tan relacionadas con los ambientes en que se desenvuelven y, aprehendidas estas notas esenciales, recrear la obra en supeditación a lo que rige esta especialización filmico-literaria que es la del guionista” (En Pastor Cesteros 1996:31).

ciertos códigos y mecanismos de expresión a un diferente paradigma de acto de comunicación con sus dispositivos y códigos propios.

Contodo, esta “cinematización”<sup>11</sup>—aventurándonos a tomar prestado el término acuñado por Stam (2000:55)—que asume la heterogeneidad códica de la que ya diese cuenta el mismo Christian Metz, ha de aceptar igualmente sus limitaciones congénitas, sus *especificidades diacríticas*. Así, la novela se vale de un único material de expresión que no es otro que la palabra, mientras que el discurso filmico emplea cinco diferentes dispositivos: la imagen dinámica, el sonido fonético, la música, los ruidos y los materiales escritos. Por tanto,—y como Stam viene a concluir sin abogar por la superioridad cualitativa del séptimo arte en momento alguno—, el cine no tiene *menores* sino *mayores* recursos expresivos, independientemente del uso que cada cineasta haga de ellos.

A tal empuje crítico habría que añadir el hecho de que la percepción del texto literario como una estructura abierta y susceptible de continua elucidación y reelaboración—“[t]he text feeds on and is fed into an infinitely permutating intertext, which is seen through ever-shifting grids of interpretation” (ib. 57)—resulta de gran utilidad para *no* examinar el proceso de traslación fílmica como una mera subordinación del producto resultante al original literario; ya el mismo Roland Barthes halló en la adaptación una forma de crítica o “lectura” de la novela referente.

Esta *intertextualidad* de la que tanto Stam como Barthes—a su manera vienen a dar cuenta analiza la adaptación fílmica como un método de negociación de discursos a diferentes niveles, dado que un texto parece no poder existir de forma autónoma como un todo cercado y autosuficiente. En efecto, en primer lugar, asumimos una co-presencia de dos textos—el filmico y su precedente literario—o, lo que es lo mismo, navegamos en un proceso de intertextualidad o “intertextuality”<sup>12</sup>—

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11 Para Stam, la voz “cinematization” responde al fenómeno de adaptación casi automática de pasajes, intervenciones dialogísticas, caracterizaciones y otros elementos formales y conceptuales de la puesta en escena.

12 El concepto de “intertextualidad” ha sido objeto ya desde 1967—fecha en que lo acuñara Julia Kristeva—de todo un entramado de aproximaciones exegéticas de naturaleza no sólo lingüística, sino también filosófica, semiótica y literaria. Bengoechea (1997:1) establece una distinción entre “intertextualistas” radicales, por un lado, y despolitizados, por otro, caracterizando a los primeros como estudiosos cuyos análisis se enmarcan en las estructuras sociales en las que se producen los textos. En el segundo grupo recaerían exegetas que relacionan ciertos textos por medio de análisis formales y temáticos abstraídos de su sociedad de origen.

como Gérard Genette<sup>13</sup> apuntase al acuñar sus propios conceptos partiendo de la nomenclatura de Mijael Bakhtin y Julia Kristeva. Si nos adherimos a la corriente crítica que desestima el origen histórico-social de estas relaciones intertextuales, hallaremos una “explotación [...] de la herencia mítica, simbólica y cultural” (Bengoechea 1997:2) entre ambos discursos que atenderá, sin más, a las diferencias y semejanzas entre la obra literaria de origen y su “descendiente” cinematográfico. Pero si, por el contrario, adoptamos una perspectiva radicalizada y típicamente kristeviana,<sup>14</sup> trascenderemos las lindes del plagio, la imitación o incluso la cita; obviaremos influencias eruditas y formales y atenderemos a la adaptación como una reapropiación justa y libre del texto literario precedente. El cineasta es creador<sup>15</sup>—bien podemos

13 Además del concepto de “intertextuality”, los términos acuñados por Genette en su obra *Palimpsestes* (1982:7-17) son un recuento de relaciones “transtextuales”—“all that which puts one text in relation, whether manifest or secret, with other texts”—que también Stam recoge en su análisis como posibles elementos para la lectura y comprensión del fenómeno de la adaptación (ib. 65-6):

- *Paratextuality*: relación existente dentro de la totalidad del texto entre el texto en sí y su “paratexto”: títulos, prefacios, dedicatorias, epígrafes, ilustraciones, epílogo, notas marginales, comentarios en las solapas del libro, etc.
- *Metatextuality*: relación explícita entre un texto y otro, tanto si el texto comentado figura citado de forma literal, simplemente evocado o sin mención alguna.
- *Architextuality*: que atiende a las determinaciones genéricas sugeridas o rehusadas en los títulos y subtítulos del texto.
- *Hypertextuality*: relación entre un texto o “hipertexto” con un texto previo o “hipotexto”. El hipertexto busca la transformación del hipotexto por medio de fenómenos como reelaboración, extensión, simplificación, etc., pero no el comentario.

La separación tajante de estas categorías de transtextualidad representa una dificultad capital incluso para el propio Genette, pues sus fronteras tienden a solaparse y a ser dependientes de factores como las expectativas del propio lector, su bagaje cultural, etc. Pero como bien indica Ónega Jaén, esta tipología resulta imprescindible para concienciar al lector de lo que Barthes llamó “the circular memory of reading” (en *The Pleasure of the Text*, 1976:36), pues: “[...] la inserción de una cita literal, de una alusión genérica, o de cualquier otro guiño intertextual interrumpe la lectura y genera una tensión entre la tendencia de creer en la integridad y originalidad del texto y la posibilidad de que su significado se disperse y postponga infinitamente. Es decir, como diría Derrida, constituye una *ruptura* y un *vestigio* que exige una lectura especulativa, no lineal” (Ónega, en Bengoechea & Sola eds. 1997:29).

14 Bengoechea sintetiza explícita y lúcidamente las teorías de la estudiosa Julia Kristeva en relación a la temática de la intertextualidad, puntualizando la influencia que sobre sus exégesis ejerció su predecesor, Mijael Bakhtin. Para Kristeva, la intertextualidad no es sino una extensión de la *polifonía*, concepto formalista de Mijael Bakhtin. Sería en las obras de éste último, *Rabelais and his Work* (1967) y *Problems of Dostoevsky's Poetics* (1967), donde la escritora feminista desarrollase sus teorías partiendo de la dicotomía u oposición Bajtiniana entre dos tipos de discurso: el monológico y el dialógico, el último de los cuales se epitomiza en la novela moderna. La autoridad omnipresente del autor épico que figura en dicho género queda sustituida por la polifonía de un sujeto colectivo, que da voz a los sectores oprimidos de la tradición democrática y popular. El perfil exegético de la noción de intertextualidad—en la que, como Bengoechea señala, concurren teorías postmarxistas, semióticas y hasta freudianas, y que cuenta con doctrinarios post-estructuralistas, deconstruccionistas y post-modernistas—, considera el signo literario como resultado inmediato de ciertos influjos sociales e ideológicos y analiza el proceso intertextual como una reapropiación revolucionaria de textos previos (Bengoechea ib. 3).

15 Esta idea del director como creador nos conduce directamente a la teoría del cine de autor, cuyos postulados operan—según Naremore (en Vidal 2002:35) como conjunto de prácticas discursivas que adoptan diversas actitudes o perspectivas según la coyuntura en la que se desarrollen. La autoría proporciona cierta *libertad* creativa al cineasta, convirtiendo el filme en todo un recurso pragmático,

afirmarlo—, pero antes que hacedor se acreditó como lector de la obra literaria y, embebecido por ella, aprendió de su ritmo y musicalidad, experimentando las mismas emociones que más tarde trasladaría a la gran pantalla y que, tal vez, formarían ya parte de su bagaje literario previo. Como Umberto Eco apunta: “[n]o text is read independently of the reader’s experience of other texts” (1984:21).

Sea como fuere, y empleando la terminología y el enfoque propuestos por Genette, el texto literario ha de ser considerado en sí un “hipotexto” sujeto a múltiples operaciones de transformación total o parcial—ampliación, concreción, extrapolación, reculturización, etc—y al filtrado de diversos tamices:

The source text forms a dense informational network, a series of verbal cues that the adapting film text can then take up, amplify, ignore, subvert or transform. The film adaptation of a novel performs these transformations according to the protocols of a distinct medium, absorbing and altering the genres and intertexts available through the grids of ambient discourses and ideologies, and as mediated by a series of filters: studio style, ideological fashion, political constraints, auteristic predilections, charismatic stars, economic advantage or disadvantage, and evolving technology. The film hypertext, in this sense, is transformational almost in the Chomskian sense of “generative grammar” of adaptation, with the difference that these cross-media operations are infinitely more unpredictable and multifarious than they would be were it a matter of “natural language”. (Stam 2000:69)

En efecto, en esta “pugna” de elementos hallamos toda una conflictiva red de significados, pues cada significante aportaría, según Kristeva, su propia historia textual, sus diversas superficies textuales, los *posos*—si se nos permite la expresividad terminante de la comparación—de discursos precedentes y de dispositivos sociales e histórico-culturales que, en su momento, definieron su naturaleza. Como Bengoechea apunta al referirse al *imperativo dialógico* de Bakhtin, “cada voz influye en otras voces; cada significado compite con otro” (1997:6).

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de tal modo que: “[T]he director adapting a previous work does not subordinate himself to another autor; his source (the gender bias being very much part of the first formulations of authorship) is only a pretext that provides catalysts, scenes that fuse with his own preoccupations to produce a radically new work [...]. Thus, the authorial voice can be redefined by the critical discourse as an organizing cluster of patterns and motifs located within the film text. Following these premises, a critical discourse on film adaptation should put the stress on the film as a *performative text*” [Cursiva nuestra] (Vidal, ib.).

Las diversas operaciones de evolución a las que la novela ha de verse expuesta en aras de transformarse en un discurso filmico deben sobrepasar los límites formalistas para atender a aspectos culturales, económicos e incluso políticos, evitando un análisis cercado en textos del canon literario<sup>16</sup> y excediendo las restricciones impuestas por los principios moralistas de la fidelidad al texto referente, aun cuando la *huella* de éste sea indeleble. A tal último parecer anota Vidal:

The concept of film adaptation encompasses [sic] a set of intertextual practices that result from two related aspects: the operations of translation from the page to the screen and the memory of the referent overwritten by textual repetition. Or, to put it in a different way, the film adaptation and, in particular, the classic film adaptation, is torn between the two opposite forces: the drive for fidelity and the intertextual baggage that the film image brings to work on the memory of the literary text. (2002:15)

Pero estos ejercicios de “trasvase cultural” (Sánchez Noriega 2000:23) pueden ser válidamente analizados también desde un prisma eminentemente narratológico, perfil analítico que, sin lugar a dudas, es de nuestra competencia más directa. Para la rememoración de su historia institucional sólo hemos de situarnos en los albores de la década de los 80, cuando Dudley Andrew expuso la viabilidad del método como punto de inflexión entre la novela y el discurso filmico adaptado. De acuerdo con su teoría, los sistemas lingüístico y visual no son sino signos “condemned to connotation” (en Vidal 2002:27) y productores de un sentido expresivo que trasciende la correspondencia solidaria entre significante y significado. Su tesis vendrá a reflexionar acerca de la reacción en cadena de las relaciones con textos previos y posteriores, aunándose, de algún modo, a las teorías de intertextualidad de Kristeva (Vidal ib.).

En otro orden de cosas—pero igualmente inmersa en la corriente narratológica—opera la exégesis de Seymour Chatman. En su “What Novels Can Do That Film Can’t (and Viceversa)”, el autor comienza a cuestionarse la problemática de la adaptación como mecanismo inverso al que hasta ahora nos ha ocupado; para él, el proceso de “novelización”

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16 Comenta Bengoechea en la línea de lo expuesto: “[U]n autor puede enfrentarse de formas diferentes con ese discurso extraño, esa otredad, esa tradición presente en el centro de cada obra literaria: desde un respeto reverencial que se plasma en cada nueva obra a través de la autoridad y presencia absolutas de la tradición culta que constituye el canon, hasta el saqueo, el plagio, la revuelta contra los principios que representa” (1997:10).

transfiere existentes filmes al género novelesco, con todo el peso que una transferencia informacional como ésta conlleva. Pero, en primer término, Chatman viene a analizar la naturaleza propia de la narrativa misma y su estructura intrínseca e independiente del medio en el que se desarrolle:

One of the most important observations to come out of narratology is that narrative itself is a deep structure quite independent of its medium. In other words, narrative is basically a kind of text organization, and that organization, that schema, needs to be actualized: in written words, as in stories and novels; in spoken words combined with the movements of actors imitating characters against sets which imitate places, as in plays and films. (1980: 121-2)

Su consecutivo análisis de la representación del *tiempo narrativo*—apunte exegético que vendremos a desarrollar en nuestro siguiente apartado—continúa obviando el medio artístico en el que se desarrolle la obra de arte para demostrar, de nuevo, su capacidad comunicativa y mutable, su traducibilidad de una forma estética a otra.

Pero tan sólo seis años antes de esta aportación de Chatman, Iser ya había proporcionado un particular enfoque de la adaptación que habría de ubicarse a medio camino entre la preocupación por la fidelidad al texto original y la corriente narratológica de la que los estructuralistas beberían después. Para Iser (1974:283), la problemática fundamental del material fílmico resultante reside en el hecho de que viene a cubrir de forma casi gratuita muchos de los aspectos o dispositivos indeterminados en la novela, no permitiendo al receptor—el espectador en este caso—completar por medio de su imaginación lagunas descriptivas u otros elementos de indeterminación novelística.<sup>17</sup>

A tales afirmaciones—de poco peso, bajo nuestro prisma—, Chatman (1990:162-3) también contribuye con teorías claras y directas: la explicitud y concreción visual del filme no acarrea necesariamente

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17 En la primera página del prólogo a la obra de Belén Vidal *Textures of the Image: Rewriting the American Novel in the Contemporary Film Adaptation*, Manuel Asensi alude de forma bastante expresiva a esta explicitud del cine como cualidad distintiva y pseudo-regidora: “There is a fundamental difference between literature and cinema: in literature it is necessary to fill in the characters’ faces and bodies, the blank spaces; in film the character has a particular face and the space a definite outline. This notwithstanding, cinema is not a window open to the world, or at least not more open than literature is. It is one thing that it raises phantoms within us, that it works as a transitional object; whether its position is that of a mirror, is another very different thing. The moment an image forces me to look inside its frame, and to look at it from a specific viewpoint, I can see the trick. The moment an image looks back at me from a particular point that does not coincide with my gaze, I realize I am part of a slightly uncanny process” (En Vidal 2002:11).

una determinación diegética total, de ahí el empleo de eventos elididos, pasajes sugeridos y fragmentos narrativos que en la transferencia fílmica desaparecen casi íntegramente. La intervención del narrador—aspecto ampliamente analizado también por Rifkin (1994)—resulta, de hecho, una de las dificultades primordiales de la transcodificación de un texto literario al cine, pues se trata de hallar un método natural y fidedigno de materializar la aportación del narrador literario.

Una más reciente contribución a los estudios de adaptación desde un perfil eminentemente narratológico es el del ya citado Brian McFarlane (1996), para quien el fenómeno de la adaptación no es sino un *factor-muestra* de las distintas manifestaciones artísticas de una cultura, de ahí que la operación de transferencia deba dejar de ser considerada una mera manipulación del texto original con finalidad básicamente reductora para convertirse en toda una ejemplificación de enriquecimiento cultural. Su método de análisis parte de una distribución organizada de los elementos comunes al medio verbal y fílmico—y, por ende, transferibles—, los aspectos inherentes a la narrativa y aquellos dispositivos enunciativos que precisan de adaptación para su traslación al nuevo medio.

En definitiva, la valía de los modelos narratológicos en el estudio de la adaptación queda más que constatada al trascender con su práctica la simple—y en ocasiones infundada—búsqueda de la tan manida fidelidad textual. El contraste de las tácticas estructurales evidencia las permutas cardinales que tienen lugar en la operación de traslación, si bien el riesgo de tales análisis puede conducir a ciertos problemas de definición e interpretación.<sup>18</sup> Con el uso de conceptos estructuralistas, categorías críticas como *historia* y *discurso*<sup>19</sup> o enfoques ideológicos como el proporcionado por Christopher Orr (1984)—para quien la adaptación no es sino producto de una determinada cultura y materialización de las fuerzas ideológicas operativas en ella en un preciso momento

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<sup>18</sup> Aun reconociendo la utilidad del modelo narratológico diseñado por McFarlane, Imelda Whelehan (1999:11) da cuenta de la problemática subyacente en la categorización que el autor hace de algunos aspectos *extracinematográficos* como el “código cultural”, elemento pergeñador de tradiciones ancestrales que pueden desubicar al espectador en su relación con la película que contempla, con la época en que ésta se desarrolla, u otros...

<sup>19</sup> Aunque la referencia que hemos hecho a Seymour Chatman en líneas previas se centra en su artículo de 1980, “What Novels Can Do That Film Can’t (and Viceversa)”, las teorías estructuralistas que allí figuran reciben una atención mucho más exhaustiva y muy pormenorizada en su aclamado volumen *Story and Discourse: Narrative Structure in Fiction and Film*, un análisis acerca de la teoría de la estructura narrativa en los medios verbal y visual publicado por primera vez en 1978.

histórico—trascendemos la anodina preocupación por la fidelidad al texto base, analizando cómo la traslación o nueva configuración cinematográfica puede llegar a revelar la impronta ideológica de su cineasta o creador, su postura artística, filosófica o incluso política o, simplemente, su particular visión e interpretación del original literario (Berghahn 1996:74).

A la luz de tales apreciaciones, posiblemente el empleo de un enfoque ecléctico que aglutine y atienda a los distintos ámbitos del fenómeno de la adaptación constituya la elección más recomendable para el analista o estudioso del fenómeno de la traslación textual. La fidelidad al relato original—con su visión legitimadora y carácter conservador—favorecerá un análisis de contrastes entre los elementos que el nuevo discurso aporta, los dispositivos que éste respeta celosa o livianamente y aquellos mecanismos que fueron elididos, reducidos o simplemente alterados durante el proceso de traslación. De igual modo, y en este trasiego de elementos susceptibles de traducción, habremos de contemplar el texto literario como un *hipotexto* que dará lugar a un continuo e infinito flujo de nuevas composiciones o *hipertextos*, un discurso abocado a la imperecedera reescritura y reelaboración que, asimismo, podrá ser analizado como corpus aglutinador de dispositivos narratológicos de trascendencia, dígase tiempo, espacio, focalización narrativa, caracterización, etc.

Para todo ello, baste recordar los términos de Asensi, en los que se destila todo un susurro kristeviano, una intertextualidad latente que, al unísono, se sumerge en la complejidad pragmática subyacente en la problemática de la adaptación, pues:

[T]he relevant question to be posted with regard to adaptation is not whether a film is successful in transposing its literary source, but what a film can do with its literary referent. Thus, the film is seen not just as *écriture*, but also as a performative act. The



filmic text is not a vessel for literary plots, but a powerful means of rewriting and transformation. (En Vidal 2002:12)

En efecto, y como Vidal concluye, las relaciones actuales entre las disciplinas del cine y la literatura parecen estar dando paso a reescrituras y redefiniciones de prácticas históricas y representaciones textuales. La proliferación de nuevas versiones reclama novedosas orientaciones exegéticas que respondan de forma fidedigna a la actual *heteroglosia*<sup>20</sup> en la práctica de la adaptación fílmica, así como a una revisión de lo que la autoría pueda llegar a simbolizar en este proceso de continua dispersión cultural en el que nos hayamos inmersos (Vidal ib. 33).

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<sup>20</sup> Entre sus teorías, Bakhtin propuso un enfoque *ideológico* para el análisis de la lengua, alegando que debería existir una relación recíproca entre el lenguaje individual del sujeto bajo estudio y el lenguaje de carácter social que le rodea. Para el autor, la libertad lingüística del individuo siempre se verá relativamente cercada por reglas básicas en la estructura de la comunicación y por los condicionantes espacio-temporales e histórico-sociales en los que el sujeto se encuentra envuelto. Así, el concepto de *heteroglosia* según lo concibe Bakhtin hace referencia al complejo diálogo entre estos lenguajes simultáneos—individual, discursivo e ideológico—, una "masa bullente"—como escribe Ónega Jaén (en Bengoechea & Sola 1997:21)—de unísonos lingüísticos con características formales individuales que luchan por manifestarse de forma individual (ib.).

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# IMAGISM AND VORTICISM OF EZRA POUND

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## **Abstract**

*The article is devoted to elucidation of the early period of Ezra Pound's work, with a particular emphasis laid upon the following collections: A Lume Spento, A Quinzaine for this Yule, as well as on the somewhat later collections, titled Personae and Lustra. Exclusive attention is paid to Ezra Pound's role in initiating and promulgating the modernist trends of Imagism and Vorticism. The poet's insistence on the necessity of toughness, sculpture-like precision and the absence of unnecessary ornaments in New Poetry is faithfully adhered to in the process of the analysis of his poetry. The article is devoted to the task of showing the effects of the movement, which always strove towards perfection, paradoxes and rapid changes to be encountered in the poetry written by the major Modernist writer. The article also aims at the unfolding of the preeminent role of language in creating the meaning of Ezra Pound's oeuvre.*

When approaching the vanguard of Modernism, we should note that Ezra Pound, alongside with T.S. Eliot, James Joyce and the somewhat older W.B. Yeats, inheres in the very front ranks of that movement in England and, as Modernism is a very international artistic Movement, the above mentioned writers definitely belong to the most prominent range of Modernism at large. Already in the early collection of his essays, titled *The Spirit of Romance* and published in 1910, Ezra Pound, true to the basic Modernist principle promulgating the exclusivity of art, spells out his views regarding the nature of all art:

The history of art is the history of masterwork, not of failures,  
or mediocrity. The omniscient historian would display the

masterpieces, their causes and their interrelation. The study of literature is hero—worship. It is a refinement, or, if you will, a perversion of that primitive religion. (*The Spirit of Romance* 6)

The aim of the presentation is to demonstrate a very thorny path of the development pursued by one of the chief representatives of the Modernist trend in Arts, Ezra Pound. Having begun his writing career by following the teachings of his college friend, having admired the Anglo-Saxon ideal of chivalric love, and the early poems of William Butler Yeats belonging to the latter's Celtic twilight period, having romantically sung nature and its divinity, Ezra Pound became famous for promulgating the theory of the toughness, sculpture-like precision and the absence of unnecessary ornamentation in New Poetry. The road was very twisted, the influences were many. The presentation aims at the elucidation of the forms of the early poetry of Ezra Pound, excluding *The Cantos*, and excluding the poetry written under the influence of Fenollosa's Chinese poetry and Japanese drama.

In 1908 Ezra Pound, filled with the determination to become a poet, and taking with him the pages of poems which later entered the collection *A Lume Spento*, left for Europe in search of culture. There had been a number of American writers who had traveled to Europe for similar purposes before.<sup>1</sup> *A Lume Spento* was published in Europe, when Pound, following his trip to Venice and bearing his admiration for Italian art, sojourned in London. In the same year 1908 Ezra Pound published another collection of his poems *A Quinzaine for This Yule*. This second collection of poems continues much in the vein of *A Lume Spento*. The poem *Histrion* seems to be worthy of a particular mention. Ezra Pound is convinced that utter originality is impossible in good poetry, because all the poetry belongs to a very special sphere of human activity. The poet wears masks—Yeats's theory of the masks should be remembered in this connection— and he is an actor constantly performing different roles on the stage of Arts:

Thus am I Dante for a space and am  
One François Villon, ballad lord and thief  
Or am such holy ones I may not write,  
Lest blasphemy be writ against my name.  
(Collected *Early Poems* 71)

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<sup>1</sup> For example, Henry James settled in England in 1869, though he became a British citizen only in 1914, following the outbreak of the First World War.

Pound is convinced that utter originality is not conducive to great Art. Cultural figures occupy the very center of our beings, which are our souls, and they determine the future course of our creativity. The idea is very Modernist. The constantly self-rejuvenating Art is supposed to seek for inspiration in other artistic figures and forms, all of them producing a very special realm of the ever changing and ever self-renewing beauty, as “Always the desire to know and to understand more deeply should precede any reception of beauty” (*Collected Early Poems* 58)

The collection of the poems *Personae*, bearing a subscript typical of the early Pound “Make strong old dreams lest this our world lose heart” (*Collected Early Poems* 77), is dedicated to one of Pound’s early loves Mary Moore “if she wants it”. Repeating the cry for a song, emphatically stressed in the first collection of his poems, Ezra Pound enlarges the theme of *Vana* in the poem of the medieval character *Praise of Ysolt*, which belongs to the third collection of Pound’s poems *Personae*. The poem praises an imaginary woman, “a woman of the wonderfolk” (*Collected Early Poems* 80) who is adored just because she keeps calling and crying and urging the poet to deliver a song.

Some of the poems of *Personae* had been published before in the previous two collections of poetry, and the new poems of this collection seem to bear witness to the same mood of Pound-like bravado mixed up with early Yeatsian “longing and complaint”. Ezra Pound, writing still in a very Romantic vein, is convinced that the creation of poetry is the activity deserving immortality:

Aye! I am a poet and upon my tomb  
Shall maidens scatter rose leaves?  
And men myrtles, ere the night  
Slay day with her dark sword.  
(*Collected Early Poems* 97)

The Collection *Canzoni*, dedicated to Olivia and Dorothy Shakespeare, published in 1911, is filled with poems written on Italian and Classical themes. The poem *L’Art* seems worthy of a specific mention because the poem clearly states a very Modernist idea, later reiterated by T. S. Eliot, namely, that great poets are supposed to hide the sources they steal their themes and poems from:

Horace, that thing of thine is overhauled,  
 And "Wood notes wild" weaves a concocted sonnet.  
 Here aery Shelley on the text hath called,  
 And here, Great Scott, the murex, Keats comes on it.  
 And all the lot howl, "Sweet Simplicity!"  
 'Tis Art to hide our theft exquisitely.  
 (Collected *Early Poems* 163)

Following the most negative critical commentaries that the Postimpressionist exhibition, held in the Grafton Gallery in London in 1910, attracted in the English press, Ezra Pound's moods changed dramatically. At that time Pound held the exhibition to be the confirmation of the importance of the New Art. Until 1913, suffering the influence of Ford's Postimpressionistic theories offering new literary techniques ready to take root at that time, Pound considered Impressionism to represent the possibilities of new anti-academic and anti-rhetorical forms of art. In Pound's opinion, real art was not supposed to indulge in any moralizing attitudes. Eager to explore the condition of the arts in Europe, in May 1912 Ezra Pound set on a trip to France, spending some time walking in Provence and returning back to England later that very same year.<sup>2</sup>

While in France, Pound, following Hulme's theories, abolished any remnants of the acknowledgement of representational attitudes in Arts which Ford's penchant for Impressionism might have forwarded before. New theories reared their heads. "Dehumanization", wrote Lewis in *Blast*, is the chief diagnostic of the Modern World" (Levenson 1984:125). In his essay *On the Spiritual in Art*, Kandinski, on the other hand, formulated his definition of modern art in the following way: "The emancipation from dependence on nature", he announced "is only just beginning" (Levenson 1984:125). Gaudier Brzeska served as an example of "pure devotion to form", and the old representational qualities of Impressionism became unnecessary and were treated as obsolete.

Pound's relationship with Ford Madox Hueffer (Ford), F.S. Flint and T.E. Hulme proved to be decisive in changing Pound's ideas about Modern arts in general and poetry in particular. T. E. Hulme became especially instrumental in preparing Ezra Pound's mind for developing

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<sup>2</sup> "It had been a remarkable summer for art in Paris 1912; Duchamps had completed his 'Nude Descending a Staircase' and Apollinaire had published *Les Peintres Cubistes*" (Tytell 1987:81).



new forms of art. Having been Henri Bergson's student once, T.E. Hulme evolved his theories of an image as a form combining intuition and concept. Ezra Pound used Hulme's ideas in projecting Imagism as a new trend in Anglo-American art. That was a time rich in artistic manifestoes of most varied kind. About 1912 a group of English and American poets, headed by Ezra Pound, attempted to accentuate the new qualities in poetry, paying a special heed to its hardness and resemblance to the art of sculpture. The demand for objectivity became the key demand of the new poetry. Pound's theory of Imagism can now be viewed as the opposition to impressionism and symbolism. In 1912, when alluding to Hulme's poetry, Pound used the term Imagism for the first time. In his essay *The Art of Poetry* Ezra Pound delineates both the process of the birth of the new ideas for poetry as well as the very ideas.<sup>3</sup>

Imagism demands technical excellence from a poet, and not the elucidation of his emotions or states of mind. An image presents something visual, it sharply contrasts to the demand of the unity of the general and the concrete that the Symbolist doctrine entails. "An 'Image' is that which presents an intellectual and emotional concept in an instant of time" (*Literary Essays* 4). The elimination of all the superfluous details is taken to be an inherent demand of the Imagists. Time and again does Ezra Pound voice his concern for Arts and poetry. In its best form, poetry should follow the hardness of sculpture:

As to twentieth century poetry, and the poetry which I expect to see written during the next decade or so, it will, I think, move against poppy cock, it will be harder and saner; it will be what Mr. Hewlett calls "nearer the bone". It will be as much like granite as it can be, its force will lie in its truth. (*Literary Essays* 12)

Pound repeatedly voices his objection to the "rhetorical din" and "painted adjectives" Poetry should be "austere, direct, and free from emotional slither" (*Literary Essays*, 12). Initiators of new trends frequently outgrow these trends. Imagism soon degenerated into

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<sup>3</sup> "In the spring or early summer of 1912, H.D., Richard Aldington and myself decided that we agreed upon the three principles following:

1. Direct treatment of the "thing" whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.
3. As regarding rhythm: to compose in the sequence of the musical phrase, not in the sequence of the metronome.

The first use of the word 'Imagiste' was in my note to T.E. Hulme's five poems, printed at the end of my 'Ripostes' in the autumn of 1912" (*Literary Essays of Ezra Pound* 3-4).

Amygism, in Pound's opinion, and in 1914, influenced by his friendship with Wyndham Lewis and Gaudier Brzeska, Ezra Pound originated a new trend, Vorticism:

The image [...] is a radiant node or cluster; it is what I can and must perforce call a Vortex, from which, and through which, and into which, ideas are constantly rushing. (Kenner 1973:185)

Energy is another key word specifying a new Art for Pound. The vortex has become a metaphor, indicating very creative and seething workings of the imagination. The autonomy of form is accorded a special emphasis. While speaking at the Rebel Art Centre, newly opened in 1914, Ezra Pound stressed that Vorticists were going to emphasize the most intrinsic qualities inherent in their respective forms of Art.

The inner demand to catch the "primary form" of all things and cultural phenomena, without adding anything extraneous to it, presenting this "primary form" in its supposed innocence of truth is what the new art was striving after. A bit later the concept of the primary pigment is also introduced.<sup>4</sup> For example, the pictorial poem 'L'Art 1910' contains merely two lines:

Green arsenic smeared on egg—white cloth,  
Crushed strawberries! Come, let us feast our eyes.  
(*Personae* 118)

There is no suggestion of an implied comparison between the supposed products and the effect of the colours generously splashed on the canvas. The colours are presumed to ooze out the effect of the "green arsenic smeared on egg-white cloth, crushed strawberries!". It is the picture which creates the effect of the arsenic and of the crushed strawberries; it is the work of art which is endowed with all the creative capacities. The work of art is presented in its primary form, and that is why it should be taken as such. Comparisons or similes would simply lessen the effect.

*Ripostes* (1912) dedicated to the poet-friend William Carlos Williams, is the first collection of Pound's poems written in an Imagist manner. Direct phrasing of the poems of this collection makes them very different from those bearing the far-fetched diction in previous

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<sup>4</sup> "I defined the vortex as 'the point of maximum energy', and said that vorticist relied on the 'primary pigment' and on that alone" (Tytell 1987:191).

collections, most suitable in portraying dreamy Provençal troubadours and their damsels. Some of the poems in *Ripostes* are truly remarkable. *Portrait D' Une Femme* resembles T.S. Eliot's *Portrait of a Lady* in its merciless portrayal of the dullness, pettiness and nullity of an average aging mind, filled with

Ideas, old gossip, oddments of all things,  
Strange spars of knowledge and dimmed wares of price.  
(*Collected Early Poems* 184)

The owner of the limited mind, still eager to be of use and to find friends by proffering "some curious suggestion", is not unlike Eliot's elderly lady whose "life is composed so much, so much of odds and ends" (*Collected Poems* 8).

The poem *N.Y.* testifies to the new mastery Ezra Pound has learned to exercise over his diction. The poem is quite Whitman-like in "hearing America sing" or rather in singing America, but it is much more forthright and controlled than Walt Whitman's *I hear America Singing*. In Ezra Pound's poem it is the language which controls and creates the meaning. The images of the poem create pictures; words on paper address the reader's perceptive mind and encourage his response; the reality of the city of New York is of no significance; it is the poem that presents the associational chain of images destined to ignite the perception of the reader:

My City, my beloved,  
Thou art a maid with no breasts,  
Though art slender as a silver reed.  
Listen to me, attend me!  
And I will breathe into thee a soul,  
And thou shalt live for ever.  
(*Collected Early Poems* 185)

The Imagist poem *A Girl* presents a girl like a tree. Two pictures and all the images interpenetrate; the associational chain creates a new picture and a new unity, which even the Yeats-like ending "And all this is a folly to the world" (*Collected Early Poems* 186) cannot disentangle. The first stanza is very likely to have penetrated the perceptive reader's mind already. *The Seafarer* testifies to Ezra Pound's indebtedness to the past, i.e., to "the early Anglo-Saxon text" (*Collected Early Poems* 188). The constant presence of the cultural past and its revival in the poetry of the Modernists has been repeatedly mentioned in this presentation. *The Return* is also devoted to the theme of the return of "Gods of the

winged shoe”, that is, of the heroes and gods of the past golden age of beauty and valor.

In his book *A Vision*, written in 1925, W. B. Yeats dedicated the chapter, entitled *A Packet to Ezra Pound*, to the younger poet and helper. In this chapter, W. B. Yeats quotes the poem *The Return* in full, stating that this poem does not require any words of commentary as “it gives me better words than my own” (*A Vision* 29). While reading the text of the poem, readers seem to be empowered to visualize the progress of the returning gods with “the tentative movements and the slow feet” (*Collected Early Poems* 198). Their past is revived alongside their slow forward progression:

These were the swift to harry;  
 These the keen—scented;  
 These were the souls of blood.  
 Slow on the leash,  
 Pallid the leash—men!  
 (*Collected Early Poems* 198)

The imaginary past and present are closely linked in an image, that is, in a verbal picture, which alone makes this unity possible.

The poems of *Lustra* consist of two parts. The first part contains the poems written between 1913 and 1915, and the second part embraces the poems written between 1915 and 1916. The anaphoric quatrain used as the motto of the first part creates its own world, presented in the imagistic succinct few lines:

And the days are not full enough  
 And the nights are not full enough  
 And life slips like a field mouse  
 Not shaking the grass.  
 (*Personae* 82)

The themes of the previous collections make their new appearance in the tough imagistic and well controlled lines of *Lustra*. The superiority of the poet is emphatically contrasted to the people lacking comprehension of the nature of Arts. Ezra Pound ironically states that his “songs flee, howling in terror” (*Personae* 83) because people refuse to accept them. The collection is rich in quotations in Spanish, French, Greek and Latin. Greek, Chinese, Latin names as well as plentiful allusions to the Antique and Renaissance writers glitter in this collection. After all, a Latin word (*Ite*) may be much more forthright and

powerful than an English phrase could be. Even more so as the poem addresses the old theme of Pound, i.e., his songs or poetry. The poet is sure that his songs are destined to live “among the lovers of perfection alone” (*Personae* 96).

The collection can equally pride itself on a great number of very short succinct and ironic poems, some of which approach prose in their directness. Let us not forget that emulating the style of prose was one of the aims that Pound the imagist had set before the New Poetry. The poem, bearing a Latin title, *Meditatio*, consists of merely two short stanzas, the first of which runs as follows:

When I carefully consider the curious habits of dogs  
I am compelled to conclude  
That man is the superior animal.  
(*Personae* 103)

The second stanza is even shorter, more direct and more prose, like in its diction. Sometimes the old Provençal troubadour Bertrams de Born is also remembered in this collection of poems.

For the first time in Pound's writings Chinese themes and Chinese names are introduced in the collection *Lustra*. I am going merely to mention that some of the short Chinese poems in this collection are very forceful in creating a new imagist reality for Pound, i.e., the reality of absolute beauty, as the creation of beauty was the paramount end of all poetry, in Pound understands:

The petals fall in the fountain,  
The orange—coloured rose—leaves,  
Their ochre clings to the stone.  
(*Personae* 111)

Few imagist poems seem to have attracted so much attention and commentaries as the famous *In a Station of the Metro*. Indeed, what can we make out of these two lines following the pattern of the Japanese haiku, which means nature image:

The apparition of these faces in the crowd;  
Petals on a wet, black bough.  
(*Personae* 111)

It is the text which rules our perception of the reality, albeit an artistic reality, given in any Imagist poem. Definitely, to read these two lines and to see an implied comparison between the faces and the petals

would be a misreading, though many attempts at a similar misreading have been made. In my opinion, nobody commented better on this short poem than did Hugh Kenner in his work *The Pound Era*:

The 'plot' of the poem is the mind's activity, fetching some new thing into the field of consciousness. The action passing through any Imagist poem is a mind's invisible action discovering what will come next that can sustain the presentation—what image, what rhythm, what allusion, what word—to the end of the poem shall be 'lord over fact', not the transcript of one encounter but the Gestalt of many, from the Metro traveller's to the Kore in the underworld. (Kenner 1973:186)

In short, while reading the poem everything gets transformed in our perception—both the faces and the petals—and all reach a mythical dimension. That mythical dimension, presenting the faith in the eternal presence of beauty, seems to be the major factor ensuring the immortality of these images. The instantaneous picture and impersonal images seem to open before the reader the deeper layers of immanent Truth.

The knowledge of the history of the composition of this short poem, or rather of the influence exerted by Gaudier-Brzeska on his friend Ezra Pound, the vorticist, is likely to shed additional light both on the development of the movement of Vorticism and on the workings of the inner mind of Pound. I am grateful to the reviewer of this work for directing my attentions towards the second issue of the periodical *Blast*, containing an article, titled *Vortex (Written From the Trenches)*, composed and sent to Wyndham Lewis by Gaudier-Brzeska. The second edition of *Blast* was published in July 1915. Later we read that Henri Gaudier-Brzeska "was killed in a charge at Neuville St. Vaast, on June fifth, 1915" (Gaudier-Brzeska 34) Do we have to read that it was the dead who was instructing the living Pound not merely in the intricacies of the art of sculpture but also in the sculpture-like views regarding both art and life? In the article, Gaudier-Brzeska wrote the following:

I SHALL DERIVE MY EMOTIONS SOLELY FROM THE  
ARRANGEMENT OF SURFACES, I SHALL PRESENT MY  
EMOTIONS BY THE ARRANGEMENT OF MY SURFACES, THE  
PLANES AND LINES BY WHICH THEY ARE DEFINED.

MY VIEWS ON SCULPTURE REMAIN ABSOLUTELY  
THE SAME. (Gaudier-Brzeska 1915:34)

Vorticist force of Pound's poetry proceeds from his sculpture-like handling of the single line of poetry and fragmenting it into phrases, separated by silences. The original printed phrases of *In a Station of the Metro* were divided and united by visual spaces between the images.

Ezra Pound's opposition to and the dislike of the ordinary as well as of all those who are incapable of perceiving his poetry is very sharply marked in *Lustra*. In the poem *Salvationists*, Ezra Pound urges his songs to speak of perfection exclusively, though he is sure that both he and his songs will be rejected by the uninitiated:

Come, my songs, let us speak of perfection---  
We shall get ourselves rather disliked.  
(*Personae* 100)

Later the poet repeats the sentiment, adding even more of the invective power to his diction:

Come, my songs,  
Let us take arms against the sea of stupidities....  
.....  
And against this sea of imbeciles—  
All the Bulmenian literati.  
(*Personae* 100)

The images in this poem not only express Pound's attitude to the surrounding mediocrities, they do not only speak against all the seas of stupidities or the seas of vulgarities or the seas of imbeciles but the very allusion to Shakespeare's "To take arms against the sea of troubles" (Shakespeare 1992:866) fathoms the depth of Pound's artistic and human predicament. The artistic problem is turned into the question "to be or not to be". It is not in vain that in a very romantic fashion Ezra Pound later chooses to announce his future line of conduct:

I mate with my free kind upon the crags;  
The hidden recesses  
Have heard the echo of my heels,  
In the cool light,  
In the darkness.  
(*Personae* 83)

The images are very much internalized in the poems of *Lustra*. The reader is made to understand that "the hidden recesses" are the recesses of the poet's mind reflected in his poems, and the crags upon which the poet chooses to mate with his own free kind are those produced by his

own free poetry. The poem proceeds from the “primary sensation” while the very words, images and the rhythm of the poem create a new world for his own “free kind” to perceive and appreciate.

The second part of the collection *Lustra* opens with a long poem, *Near Perigord*, which reflects Pound’s perception of the poetry of the troubadours, Bertrams de Born in particular, and Pound’s intentional trip back in history, his supposed participation at the scenes involving the presence of Coeur-de-Lion accompanied by a number of troubadours, and ending those scenes with the lines from Dante. Just as ‘the headless trunk’ in Pound’s translation of Dante

Bears for light  
Its own head swinging, gripped by the dead hair  
(*Personae* 153-154),

so in Pound’s poetry we can perceive every quotation and allusion shining with his intent to present Poetry as the special world unifying the creators of the past and the present. The collection is equally filled with the poems bearing classical allusions, references to François Marie Arouet de Voltaire, and even some poems written in French. Irrespective of a bitter irony and satire demanding the presence of cruder images, for example, in the poem *To a Friend Writing on Cabaret Dancers*, the general tenor of the second collection of *Lustra* could be summed up in the refrain of *Villanelle: The Psychological Hour*:

Beauty is so rare a thing.  
So few drink of my fountain.  
(*Personae* 155)

Rough and rude imagery merely emphasizes the absence of beauty; it serves the purpose of a negative desire, the negative striving for something which is not always to be provided even by the most creative imagination.

Several sections of Pound’s relatively free translations of Propertius appeared in 1919, followed by a greater number of those translations produced some time later. If we remember T.S. Eliot’s statement that “true originality is merely development” (*Selected Poems* xi), we should not expect to discover much truthful adherence to Propertius’ texts in these translations. After all, the reader of Modernist translations should never forget another dictum of T.S. Eliot, namely, that “the translator is giving the original through himself, and finding himself through the



original" (*Selected Poetry* xiv). What Ezra Pound did was his presenting or recreating his own twentieth century version of Propertius. T.S. Eliot even refused to pass his own commentary on Pound's translation of Propertius because he wrote that "I felt that the poem *Homage to Propertius* would give difficulty to many readers" (*Selected Poems* xxiii).

I shall limit myself to the comment that the whole collection of these translations expresses Ezra Pound's displeasure with his own times. In 1917 Pound is very strong in emphasizing his anti-war sentiments:

Who has ordered a book about heroes?  
           You need, Propertius, not think  
 About acquiring that sort of reputation.  
           Soft fields must be worn by small wheels,  
 Your pamphlets will be thrown, thrown often into a chair  
 Where a girl waits alone for her lover.  
 (*Personae* 208)

The poem is centred on the themes of love, beauty and poetry as the highest form of art and inspiration in life. Propertius-Pound asserts that "neither Calliope nor Apollo sung these things into my ear" (*Personae* 213). Poetry and love-lyrics are the expressions of the form of the "process" of the performance mostly:

If she with ivory fingers drive a tune through the lyre,  
 We look at the process.  
 (*Personae* 213)

The preeminence of form and the self-sufficiency in arts are inherent doctrines of the Modernist theories of arts. When Pound writes

And whatever she does or says  
 We shall spin long yarns out of nothing  
 (*Personae* 213)

the poet's ability of spinning long yarns out of nothing as well as his determination to "construct many Illiads" (*Personae* 213) are very Modernist sentiments, asserting the creative power of the Arts and their ability to "construct" poetry. Pound is certain that "the pure form has its value" (*Personae* 220).

The assertion of the autonomy of poetry is time and again repeated in these twentieth century translations of the poetry of the Classical age. In his poem *Hugh Selwyn Mauberley* (1920) Ezra Pound tries to present

the dilemmas that confront his Vorticist poet. In a way, the poem was Pound's farewell to London and England which he was leaving never to return. Judging by the tone of the poem, E.P., who is Ezra Pound, did not seem to be carrying kind memories of London. The rhythm of the poem is very energetic and vigorous. Satiric, biting and displeased with the impossibility of "wringing lilies from the acorn" (*Personae* 185), the poem voices Pound's displeasure with his times, impervious to the pursuits of the traditional or Romantic poetic Truth. The metaphors are very forceful in presenting the Vorticist energy of their creator, i.e., Selwyn Hugh Mauberley who is partially Pound.

For three years, out of key with his time,  
He strove to resuscitate the dead art  
Of poetry...  
(*Personae* 185)

Asserting his opposition to his times, that is, "unaffected by 'the march of events', he passed from men's memory" (*Personae* 185). The needs of the age seem to be difficult to determine because if, on the one hand, we read that

the age demanded an image  
of its accelerated grimace.  
(*Personae* 186)

we can take the phrase to mean the need of speed, ferocity, energy and similar qualities dear to a Vorticist. On the other hand, when reading the following lines:

The "age demanded" chiefly a mould in plaster,  
Made with no loss of time,  
A prose kinema, not, not assuredly, alabaster  
Or the "sculpture" of rhyme  
(*Personae* 186),

we can be perplexed by the paradoxical quality of the lines. We know that Pound's desired aim was that poetry should resemble sculpture in its quality of hardness and stability of form. Gaudier-Brzeska, Wyndham Lewis, Jacob Epstein were some of the numerous examples of creators producing sculpture of the quality Pound approved of. The deprecatory image of "a mould in plaster" testifies to Pound's irony with regard to the age and the country incapable, in Pound's opinion, to value either alabaster or the sculpture of rhyme.

Ezra Pound was a great pacifist. Greatly affected by the death of his friend Gaudier-Brzeska during the First World War, Ezra Pound seemed to have become the enemy of all wars. During the Second World War, though, Ezra Pound's pacifism might have struck anyone as being somewhat peculiar. For example, he never blamed Germany for having invaded Norway, Holland, Belgium or France. He undertook broadcasting on Radio Rome instead. He ardently defended Mussolini after the latter's invasion of Ethiopia. When the Japanese attacked Pearl Harbor on 7 December 1941, Ezra Pound blamed the Americans and President Roosevelt in particular for having entered the war. When we return to the 1920s and *Selwyn Hugh Mauberley*, we can read part four of the poem, ironically spelling out the poet's disgust with any kind of war propaganda. The idea of "dulce et decorum est pro patria mori" is being attacked for its fallacy and deceit:

Died some, pro patria,  
                     Non "dulce" non "et décor"....  
 Walked eye—deep in hell  
 Believing in old men's lies, then unbelieving  
 Some home, home to a lie,  
 Home to many deceits,  
 Home to old lies and new infamy;  
 Usury age-- old and age—thick  
 And liars in public places.  
 (*Personae* 188)

The key words "hell", "deceit", "lies", "infamy" etc., qualifying the notion of dying for one's homeland, are crowned with the final harrowing metaphoric line of "laughter out of dead bellies" (*Personae* 188)

Part five attacks the deaths of myriads "and of the best, among them" because they seem to have died  
 For an old bitch gone in the teeth,  
 For a botched civilization.  
 (*Personae* 188)

Hard and direct language, filled with the power of choice invectives, spells out Pound's disillusionment with the civilization which is bent on usury and money making, typical of the advancing new century. Mr. Nixon of Pound's poem may advise the budding poet to give up verse, because "there's nothing in it", as literature "gives no man a sinecure" (*Personae* 192). Mr. Nixon is proud of his speedy advance in royalties. Ezra Pound's irony is deeply cutting and direct.

The second poem, bearing the title *Mauberley*, seems to return to the precepts of Imagism which had been so dear to the poet's heart, and which he adhered to through the remainder of his life. The reader should never forget that Ezra Pound always admired Gustave Flaubert for his search of "le mot juste", and the Parnassians, particularly Theophile Gautier, who had insisted that art should try and avoid moral issues and socio-political intrusions. In the poem we read very succinct and well-chiseled lines:

"His true Penelope  
Was Flaubert",  
And his tool  
The engraver's.  
Firmness,  
Not the full smile,  
His art, but an art  
In profile.  
(*Personae* 196)

Ezra Pound seems to be irritated by the knowledge of "the social in consequence" of all art. The language of the part ironically titled *The Age Demanded* is intentionally bulky and heavy; the diction seems to be flouting the traditional expectations of poetic language. The lines are filled with words like "exacerbations, perceptivity, isolation, examination, consternation, elimination, superfluities", etc. In short, the language seems to be designed to resemble the language of prose, and at the same time the poem denies its initial verbal intentions because these heavy prosaic words are rhymed, creating in this manner an ironic and angry effect:

A pale gold, in the aforesaid pattern,  
.....  
Left him delighted with the imaginary  
Audition of the phantasmal sea—surge,  
  
Incapable of the least utterance of composition,  
Emendation, conservation of the "better tradition",  
Refinement of medium, elimination of superfluities,  
August attraction or concentration.  
(*Personae* 200)

The language of this poem denies what the traditional poetical language is expected to be like. The diction is heavy, learned and even legal sometimes, for example "the aforesaid pattern". The poet is angry

with his times, and the poet is playing with the language. He is clearly seeking the new sources of the poetical, and finds them in the negation of the expected and the accepted. The final ironic stanza

Non-esteem of self-styled "his betters"  
Leading as he well knew,  
To his final  
Exclusion from the world of letters  
(*Personae* 200),

may be taken to represent not only Pound's self-exclusion from the world of those he did not like, because he always found those he liked and those who he was in the habit of leading along the road of the search for and the making of the NEW, but the lines also indicate the tremendous transformation of the language, adding new resources to the poetical, and, thanks to the irony, satire, invective, scientific jargon etc, making the realm of the poetical practically unfathomable. Mauberley's poetic sensitivity, i.e., his "lifting the faint susurrus of his subjective hosannah" (200) led him to his isolation. Having published *Hugh Selwyn Mauberley*, Ezra Pound left for France.

The poem *Envoi* (1919) following the poem *Mr. Nixon* and preceding the poem Mauberley is Ezra Pound's reworking of the 16th century poem by Edmund Waller. The poem is very musical, the diction is truly poetical, and the lines, standing in sharp contrast to what preceded and followed *Envoi*; sing a traditional hymn to the eternal power of Beauty. Contrast is one of the strongest means of poetical intensification. Pound's transformation of the 16th century text glorifies Beauty, whereas the persona of Mauberley, incapable of presenting "resistance to current exacerbations", is doomed to suffer utter isolation.

Pound's earlier or shorter poetry ended with the publication of *Hugh Selwyn Mauberley* in 1920, which was rated by some critics as a farewell song to London. The remainder of his creative time, which lasted longer than 50 years, was mainly given to the continuation and perfection of his epic poem *The Cantos*.

This article aims at showing the effects of the movement, which always strove towards perfection, paradoxes, rapid changes and contrasts to be encountered within the poetry written by the major Modernist poet. Having begun his poetic career by publishing *A Lume Spento* in 1908, the collection which still exuded the air of aestheticism

and aimed at the presentation of beauty, albeit the Beauty to be sought for and glorified in a more direct and succinct language than the Symbolists did, Ezra Pound concluded his years of apprenticeship in 1912, which was the date when the first *Manifesto of Imagism* was published. *Ripostes* was the first collection of poems voicing their own distinctly Imagist aesthetics. Direct presentation of the visual image became the key demand of the New Poetry. Sculpture became the ideal to be sought after.

In 1914, greatly influenced by the metallic art of Wyndham Lewis, Ezra Pound published a new Vorticist Manifesto. Energy and movement became the key demands of still newer poetry. Ideas were supposed to be constantly rushing from and through the Vortex. The publication of the Vorticist magazine *Blast* asserted the priority of the primitive form and savage content. Luckily, the publication period of the magazine was rather short lived.

The Movement of Anglo-American Modernism is unimaginable without Ezra Pound's name towering the movement. He was not only one of the most prolific writers of his times; he was also the originator of the ideas, and the mover of the new poetic spirit.

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# VALUE OF BIBLIOMETRIC ANALYSIS FOR RESEARCH POLICY: A CASE STUDY OF SPANISH RESEARCH INTO APPLIED LINGUISTICS

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## **Abstract**

*The primary aim of this paper is to assess the contribution to the international literature of Spanish scientific production in the field of applied linguistics. For this purpose 60 articles published in the last decade in the most prestigious international journals in this field have been evaluated. From this analysis we have concluded that there has been positive evolution from 1995 to the present time, as much from a qualitative as from a quantitative point of view. Also, we have found that research in this field is concentrated fundamentally on a reduced group of universities that nevertheless do not focus exclusively on one or a few research subjects, but on a wide range thereof.*

## **1. Introduction**

The purpose of this work is to carry out an exhaustive review of the literature published in international journals specialized in applied linguistics and in which researchers contracted by a Spanish institution have participated. To this end, articles have been analyzed in which these researchers have collaborated in the following publications: *Journal of Memory and Language*, *Applied Linguistics*, *English for Specific Purposes*, *Journal of Pragmatics* and *Language and Communication*. The period under consideration runs from 1995 to the present, representing a total of 60 published works. Their references are shown at the end of this article.

In order to achieve this aim, the structure of the present work will be as follows. First the methodology used in the article will be described. Secondly, the most relevant characteristics that define the research published in the last decade in international journals dedicated to the analysis of issues related to applied linguistics will be presented. Following this, the bibliometric analysis as such will be undertaken. Finally, we shall present the conclusions allowing for a diagnosis of the present situation of publication in specialized journals of articles that fall within the framework of applied linguistics.

## **2. Methodology**

The methodology used in this work is based on the detailed analysis of five specialised international journals of the greatest prestige at the present time, as manifest from their presence in the *Journal Citations Report* (2005 edition). The journals analyzed are the following: *Journal of Memory and Language*, *Applied Linguistics*, *English for Specific Purposes*, *Journal of Pragmatics* and *Language and Communication*. Each issue of these journals was analysed and 60 articles were found in which at least one researcher is linked contractually to a Spanish institution.

In this paper we offer the most relevant results obtained from the present research. Firstly, a general overview of the situation is offered, which will then be analysed and interpreted in greater detail. For this purpose, and through Table 1, the distribution of international applied linguistics papers is shown by year and by journal (and at the same time a combined grouping based on both criteria). Also the implications of the distribution of authors analyzed are discussed by universities and fields of knowledge. In the second part of the article (bibliometric analysis as such) we discuss the subject area approached in each of them, the distribution of articles according to the category they can be classified in (hypothesis contrast, conceptual) and the number of authors contributing to the articles.

## **3. Most relevant features of the articles analyzed**

Under this heading are shown the main features of the articles analyzed in the present article. These are then catalogued, respectively,

by annual distribution and journal (showing also their combined distribution according to both criteria simultaneously), while at the same time the relationship of the authors to universities and fields of knowledge is discussed.

3.1. Annual distribution of the articles analyzed

**Table 1** shows the annual distribution of the articles published in the course of the years analyzed. As it can be observed, firstly, there was a period of six years which can be classified, in practice, as years of inactivity. Afterwards, an increase is found in 2001 which is even greater in 2002 and tends to continue in the following years. Although in 2006 a considerable drop is perceptible, it must nevertheless be taken into consideration this may be a particularly unproductive year for Spanish researchers. Consequently, it can be concluded that the scientific community in Spain engaged in the research stream of applied linguistics is progressively increasing its participation in specialized international journals with an impact index in *Journal Citations Report*.

YEAR	NUMBER OF PUBLISHED ARTICLES
1995	2
1996	4
1997	4
1998	3
1999	6
2000	2
2001	6
2002	9
2003	8
2004	8
2005	7
2006	1
TOTAL	60

**Table 1:** Distribution of the Number of Published Articles by Years

3.2. *Distribution by journals of the articles analyzed*

**Table 2** below presents the distribution of these articles by journals. The journal in which, by far, most work has been published is *Journal of Pragmatics* followed by *English for Specific Purposes* and *Journal of Memory and Language*. At a considerable distance, the number of articles published in *Applied Linguistics* can be found. Presence in *Language and Communication* is merely testimonial with just one paper.

YEAR	JOURNAL OF MEMORY AND LANGUAGE	APPLIED LINGUISTICS	ENGLISH FOR SPECIFIC PURPOSES	JOURNAL OF PRAGMATICS	LANGUAGE AND COMMUNI- CATION	TOTAL
1995	1	0	0	1	0	2
1996	1	0	2	1	0	4
1997	2	1	1	0	0	4
1998	0	0	0	3	0	3
1999	3	1	1	1	0	6
2000	0	0	1	1	0	2
2001	2	0	0	3	1	6
2002	1	0	3	5	0	9
2003	0	2	3	3	0	8
2004	2	0	5	1	0	8
2005	2	0	0	5	0	7
2006	0	0	0	1	0	1
TOTAL	14	4	16	25	1	60

**Table 2:** Number of Published Articles by Years and Journals

3.3. *Distribution by journals and years of the articles analyzed*

**Table 2** shows, in addition to what is described in the preceding paragraph, the results by years of the articles published in each of the journals taken as reference. Thus, taking the analysis one step further, the evolution by years of publications in each of these journals must be examined, considering these on an individual basis. The evolution in *Journal of Memory and Language* has been practically linear, without appreciable variations over time. Neither does there seem to be any clear evolution upwards or downwards in *Applied Linguistics*.

*Journal of Pragmatics and English for Specific Purposes*, on the other hand, showed a tendency to increase from 2001 and 2002 respectively. These two journals are responsible for the progressively increasing participation of Spanish researchers in specialized international journals with an impact index in *Journal Citations Report*. *Language and Communication* cannot be subjected to analysis, since only one study with Spanish authors has been published in this journal.

### 3.4. Detection of stable research groups in applied linguistics

If detection of existing research groups in the field of applied linguistics in Spain is set as an aim of this paper, there must first be an appraisal of the number of published articles in which researchers from different centres and universities have taken part (It must be taken into consideration that the total number of participations is greater than 60, the total number of articles detected, since researchers under contract to different institutions may participate on the same article). **Table 3** reflects the number of articles in which staff of different Spanish institutions has taken part. Many of these have participated in one article or another of this kind. However, only one group of public universities has participated in a constant, systematic way in research related to this subject area. One of these has done so on a large number of occasions: the University of Barcelona. Others have participated, though to a lesser degree than the aforementioned two, on several occasions: Jaume I University, University of La Laguna, University of Alicante, University of La Rioja, University of Valladolid, and University of Zaragoza.

### 3.5. Grouping of the articles analyzed by fields of knowledge

**Table 4** shows the assignment of participating papers to different areas of interest within Applied Linguistics in the 60 articles analyzed in the present study. It is worth pointing out the clear predominance of papers from the area of pragmatics and discourse analysis. After these we can find those from the area of English for specific purposes, albeit lagging far behind. Finally, areas of second language acquisition, bilingualism and speech production are present occasionally in research in applied linguistics.

INSTITUTION	NUMBER OF PUBLISHED PAPERS
ESADE	1
Hospital Saint Joan de Deu, Barcelona	1
University of Alcalá de henares	1
University of Alicante	4
Autónoma University of Barcelona	1
Autónoma University of Madrid	3
University of Barcelona	9
Complutense University of Madrid	3
University of Coruña	1
University of Jaén	1
University Jaume I of Castellón	6
University of La Laguna	5
University of León	2
University of Málaga	1
University of Murcia	2
University of Oviedo	1
University of País Vasco	2
University Pompeu Fabra, Barcelona	1
Politécnica University of Madrid	1
University of La Rioja	4
University of Valladolid	4
University of Valencia	2
University of Vigo	1
University of Zaragoza	4

**Table 3:** Number of Published Articles where Researchers from Different Universities have Taken Part

KNOWLEDGE FIELD	NUMBER OF PAPERS
Pragmatics and discourse analysis	30
English for specific purposes	16
Second language acquisition	6
Bilingualism	4
Speech production	4

**Table 4:** Distribution of Papers according to areas of Knowledge

4. Bibliometric Analysis

Following below are the main results of the bibliometric analysis of these 60 articles. We will analyze, respectively, their distribution

according to the type of article, the number of authors and of the subjects dealt with, and finally we will reach conclusions regarding the present scene with respect to publications in the field of applied linguistics.

4.1. *Distribution of the articles analyzed according to the methodology used*

Next there is an examination of the distribution of the articles published according to the type of methodology employed. **Table 5** shows their distribution. A clear predominance of conceptual research can be observed. This suggests that the degree of development of the research in this field has not gone beyond a merely embryonic stage, and suggests the need for further discussion of a larger number of aspects.

USED METHODOLOGY	NUMBER OF PUBLISHED PAPER
Conceptual	38
Hypothesis contrast	22

**Table 5:** Distribution of Articles Published according to Methodologies Used

4.2. *Index of co-authorship*

**Table 6** shows the distribution of articles published according to the number of authors participating in them. From this it can be indicated that, in the same way as the articles published are not usually very long, it is also true that the most frequent ones are those signed by a single author. Also common are groups of two researchers.

NUMBER OF AUTHORS	NUMBER OF ARTICLES
One	31
Two	16
Three	9
Four	4
<b>TOTAL</b>	<b>60</b>

**Table 6:** Distribution of the Published Articles  
According to the Number of Authors

4.3. *Specialization by subject of the authors taking part in the articles analyzed*

It must also be pointed out that, nonetheless, the questions approached by the researchers of each of these universities cover a diverse range of subject matter in many cases. That is, the Universities have not opted for specialization in any particular field of analysis. **Table 7** shows the questions approached in the articles produced in each of these universities.

INSTITUTION	ISSUES
University of Barcelona	<ul style="list-style-type: none"><li>• Rehetoric and stylistics</li><li>• Conversational analysis</li><li>• Speech perception</li><li>• Lexical access</li><li>• Phonology</li></ul>
University Jaume I of Castellón	<ul style="list-style-type: none"><li>• Discourse interaction</li><li>• Genre analysis</li><li>• Rhetorical structure</li><li>• Discourse analysis in English for specific purposes</li></ul>
University of La Laguna	<ul style="list-style-type: none"><li>• Genre analysis in English for specific purposes</li><li>• Inferences</li><li>• Learning/teaching a language</li><li>• Anaphor comprehension</li><li>• Syntax</li></ul>
University of Alicante	<ul style="list-style-type: none"><li>• Learning/teaching English for specific purposes</li><li>• Rhetoric in English for specific purposes</li><li>• Genre analysis</li><li>• Relevance theory</li></ul>
University of la Rioja	<ul style="list-style-type: none"><li>• Contrastive analysis</li><li>• Metaphor</li><li>• Speech acts</li><li>• Cognition</li><li>• Metonymy</li></ul>
University of Valladolid	<ul style="list-style-type: none"><li>• Learning/teaching English for specific purposes</li><li>• Learning strategies in English for specific purposes</li><li>• Critical discourse analysis</li><li>• Genre analysis</li><li>• Pragmatic definitions</li></ul>
University of Zaragoza	<ul style="list-style-type: none"><li>• Rhetorical organisation in English for specific purposes</li><li>• Learning/teaching in English for specific purposes</li><li>• Genre analysis in English for specific purposes</li><li>• Intertextuality</li></ul>

**Table 7:** Issues Analyzed by the Universities Most Involved in Research



## 5. Conclusions

The aim of this paper is to analyze present research tendencies in the field of applied linguistics in Spain. Taken into account for this purpose were all the articles published by researchers associated with Spanish institutions in the international journals of greatest prestige specialized in this subject—*Journal of Memory and Language*, *Applied Linguistics*, *English for Specific Purposes*, *Journal of Pragmatics* and *Language and Communication*—from 1995 until the present. A total of 60 articles were found.

The main conclusions reached were those presented below. After six years practically of stagnation, an increase is found in 2001 which is even greater in 2002 and tends to continue in the following years. The journals that researchers most turned to for publication were, in this order, *Journal of Pragmatics* and *English for Specific Purposes*. The number published in each journal has remained practically constant over time, except in the case of *Journal of Pragmatics* and *English for Specific Purposes* where this number has increased substantially, especially in the last few years. There is a predominance of articles associated with the field of pragmatics and discourse analysis, although a large number belongs to the field of English for specific purposes. As regards the methodologies used, a clear predominance can be observed of those of a conceptual nature although a large number of articles of an empirical nature are also produced. This shows that research has not reached its maximum level of development, and has not gone beyond the merely embryonic stage. The most usual number of authors of the articles is 1. The Spanish institution with greatest presence is the University of Barcelona. Nevertheless, there is also a noteworthy presence of the universities Jaume I and La Laguna. At each of these, different authors have, however, dealt with diverse subject matter, i.e. there is no specialization in particular subjects according to the university. Consequently, it appears that what has been published in this field is not a consequence of any planned action on the part of research group leaders within the different universities, but rather a product of the interest and work of individuals or groups of a small size with regard to a given field.

To summarize, it can be deduced that there has been a positive evolution both in quality and quantity of international scientific

production in the field of applied linguistics on the part of Spanish researchers. Nonetheless, certain deficiencies have been noted, especially the lack of planning in research activity within universities. This may be a subject of interest for future articles, i.e. how to rationalize this activity, what systems of incentives would be necessary and what ways of organizing this activity would be capable of promoting cooperation. Moreover, what we have seen up to now is but one facet of one of the dimensions of the research within applied linguistics. Nevertheless, to produce a reasoned report on the present situation of the latter requires a study of other dimensions, for example, the researchers' criteria to choose a particular journal to publish their work. This evaluation must be the subject of future articles.

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# **THE AFFECTS OF AUTHORITATIVE AND INTERNALLY PERSUASIVE DISCOURSE IN SHAKESPEARE'S PLAYS: *THE TAMING OF THE SHREW* AND *THE TEMPEST***

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The role of discourse, written or spoken, has a profound influence upon the individual, society, and culture. For it is through discourse that social boundaries and individual ideologies are formed. By using M. M. Bakhtin's theory of discourse, the character development of Katharina in *The Taming of the Shrew* and Caliban in *The Tempest* can be better understood. In Bakhtin's essay, *Discourse in the Novel*, two major attributes of discourse are identified, "authoritative discourse" and "internally persuasive discourse". "Authoritative discourse", according to Bakhtin, "permits no play its borders, no gradual and flexible transitions, no spontaneously creative stylizing variants on it" (1981:343). And because "the ideological becoming of a human being is the process of selectively assimilating the words of others", according to Bakhtin, once imposed on an individual, this discourse destroys the identity that he or she once had. Standing in contrast to this is "internally persuasive discourse". According to Bakhtin, "When someone else's ideological discourse is internally persuasive for us and acknowledged by us, entirely different possibilities open up" (ib. 345). Where "authoritative discourse" destroys an individual, "internally persuasive discourse" helps an individual reach a better understanding of him or herself. "Internally persuasive discourse", Bakhtin continues, "is tightly interwoven with 'one's own word'" (ib. 345). One's word is never lost in the scenario of "internally persuasive discourse".

By using Bakhtin's theory of "internally persuasive discourse" as point of reference, one can see and understand the complicated transformation of Katharina in *The Taming of the Shrew* from a

lonely, sad woman to a woman that has found her true identity, and, consequently, becomes happy. Standing in contrast is Caliban's character development. With the theory of "authoritative discourse" as back drop, one can begin to see why Caliban is who he is, and perhaps why he rapes Miranda and conspires to kill Prospero.

It is in *The Taming of the Shrew* that the audience and readers witness the effects of "internally persuasive" discourse. This notion of "internally persuasive discourse" is set forth in the opening scene of the play. Sly, a tinker, is duped into believing he is part of the nobility by a wealthy man and his servants. Although Sly's role in the play is limited to the first act and a few lines later in the play, it nevertheless plays a significant role in how the play as a whole is presented to the audience and the reader. Similar to the chorus in *Henry V*, Sly's portion of this play can be interpreted as a way to reaffirm to the audience that they are in fact viewing a work of art and to expect limitations that are linked to it. However, in *The Taming of the Shrew*, Sly's scene also functions as a means to appeal to the audience, specifically the lower class—the tinkers. With Sly's constant physical presence in the play and with his speaking role in the opening act, the lower class portion of the audience has an individual to relate to; for the most part they share the same cultural and ideological beliefs. And as the abovementioned indicates, the lower class would find Sly's presence and speaking role in the play to be internally persuasive and potentially open their minds to the play that follows.

Through Katharina's character, however, the audience and the reader observe how the effects of internally persuasive discourse fully evolve. Before this journey into Katharina's discourse begins, it is essential to establish that Katharina is not the subject of an "authoritative discourse" but rather discourse that she accepts as a part her identity in order for Bakhtin's theory of "internally persuasive discourse" to be applicable. Katharina's character is introduced to the audience and the reader as a woman that is quite shrewd. However, as Jack Vaughn asserts in his essay, *Shakespeare's Comedies*, "[...] her shrewishness is not true to her essential nature and that her eventual 'taming' is simply a return to rational behavior—a rediscovery of her natural self" (1980:28). We see throughout the play a considerable amount of fluctuation in Katherine's character. In her first appearance in Act I Kate scolds Gremio and Hortensio for making uncomplimentary

comments about her to Bianca. Later in Act II, scene i, we see Katharina scolding her sister because she is jealous of all Bianca's courtiers and scared that she will become an old maid:

What, will you not suffer me? Nay, now I see  
She is your treasure, she must have a husband;  
I must dance bare-foot on her wedding day  
And for your love to her lead apes in hell. (31-34)

Katharina's role during Act I and II is clearly that of a woman who is full of scorn. It is nevertheless noteworthy that all of her wild, outlandish behavior is provoked by another's actions. With her interaction Gremio and Hortensio in Act I, Katharina is only protecting herself, and with Bianca, Katharina is a woman that is justifiably scared that she will remain alone until her death while her sister will be happily married. As the play progresses Katharina slowly becomes aware of her behavior and how she appears to others. The pivotal moment of Katharina's self-evaluation occurs when Petruchio strikes his servant. Although Katherine had struck her sister earlier in the play, she nevertheless protests Petruchio's behavior. Katharina, through Petruchio's actions, has come to recognize how improper her behavior was. She has now become a loving and caring woman—"her natural self".

Being that this coarse demeanor is not true to Katharina's nature, it is imperative that she find a means to shed this unbecoming crust. And for Katharina, who is a master of language in her own right, to do so, she needs only to find a man that is as equally strong and confident with his use of language—"internally persuasive". Up until the point in which Petruchio courts Katharina, the only men to have attempted to court Katharina are Gremio, who is an older man, and the inept Hortensio. Both men clearly can not provide Katharina with what she wants. To Katharina, Gremio and Hortensio are men that her father chose in order to expedite her marriage to allow Bianca to be formally courted by a man, preferably of wealth.

When Katharina first meets Petruchio and the courting begins in Act II, one can see both her mastery of language and his. Katharina's and Petruchio are able to interact with each other on a high level of discourse. With each "line" Katharina or Petruchio give, the other is able to rebut with one of their own. In the middle of Act II, scene ii, for example, Petruchio and Katharina verbally battle with each other over

Petruchio's desire to marry Katharina. Petruchio says, "Come, come, you wasp, i' faith, you are too angry" (209). Katharina replies, "If I be waspish, best beware my sting" (210). Petruchio follows, "My remedy is then to pluck it out" (211). This back and forth verbiage continues for the majority of scene ii. From this dialogue between Katharina and Petruchio, one can safely assert that they both have found their equal. Further along in scene ii, moreover, Katharina provides the audience with the first indication that she finds Petruchio's discourse to be "internally persuasive". After their back and forth banter, she tells Petruchio, "Where did you study all this goodly speech?" (II.ii.259). With this bringing an end to their dialogue in scene ii, it is apparent that her guise of hostility toward Petruchio is only a defensive protection. Katharina, perhaps unknowingly, has, at this point in the play, accepted Petruchio to be her suitor.

The turning point in which it becomes obvious to the audience that Katharina has become fully invested with Petruchio and found his discourse "internally persuasive" is when Petruchio arbitrarily tells Katharina the sun is the moon and to which she agrees to Act IV, scene v. At a superficial level this maybe construed as "authoritative discourse" on Petruchio's behalf, but upon closer inspection and given Katharina's character, one can grasp this scene as her willingness to integrate Petruchio's thoughts into hers, and, at the very least, Katharina's way of avoiding a long drawn out dialogue dealing their departure for her father's house. Also, it is worth mentioning that at this point in the play that Katharina has come to realize the offensive nature of her behavior before she met her love, Petruchio. Therefore, to expect her to act with the same wild behavior as she did before would be unreasonable, Katharina is no longer that woman. Before Katharina was lonely and unhappy, she now is happy, loving woman.

Katharina's final speech chastising Bianca and the Widow for their disobedience brings her development as a character full circle. Katharina is first introduced to the audience as a shrewd woman scolding her little sister for potentially marrying before she, and at the end of the play the audience again sees Katharina scolding her little sister, but this time as a loving and caring woman. In his forward to *The Taming of the Shrew*, Joseph Papp writes:

Her closing speech, with its fine blend of irony and self-conscious hyperbole, together with its seriousness of concern, expresses

beautifully the way in which Kate's independence of spirit and her newfound acceptance of a domestic role are successfully fused.  
(*Complete Works of Shakespeare Vol. II*)

Katharina, through her marriage to Petruchio and his use of language, has found her true identity. At the end of the play she remains the same woman that was full of spirit at the beginning, but she has also integrated Petruchio's ideology of marriage into her idea of self. Vis-à-vis Bakhtin's "internally persuasive discourse", Katharina, throughout the play, is able to maintain spirit as well as become a happy woman.

In contrast to Katharina's character in *The Taming of the Shrew* is Caliban's character in *The Tempest*. Where Katharina is subject to "internally persuasive discourse", Caliban is subject to "authoritative discourse". By his name alone, Caliban, which "is an anagram for 'cannibal,' a general term for a Caribbean savage", the audience is put in a position to expect some degree of colonization (Vaughn 1980:224). Furthering the notion that Caliban is being colonized, and, consequently, being subjected to "authoritative discourse" is his surprisingly eloquent speech in Act I, scene ii. Caliban says, "This island's mine, by Sycorax my mother,/Which though tak'st from me" (334-335). Caliban feels as if he and his mother were on this island before Prospero and Miranda arrived and that they are just interlopers.

Along with Prospero and Miranda being interlopers of the island, they are also responsible for him teaching language. This is, from a Bakhtin standpoint, the beginning of Caliban's destruction of identity. Although Caliban does in fact use a language for communication (dismissed by Miranda as "gabble like"), Miranda sees it necessary for him to learn their language. Miranda tells Caliban, "Which any print of goodness wilt not take,/Being capable of all ill! I pitied thee,/Took pains to make thee speak" (I.ii.354-57). In order for Caliban to be considered human, Miranda feels that he needs to at least understand and speak their language. However, to Caliban this is only a burden; what has he gained from learning their language besides "curses?" Caliban says to Miranda, "You taught me language, and my profit on't/Is I know how to curse. The red plague rid you/For learning me your language! (I.ii.363-66). Here Caliban also believes that through this assimilation of language he has lost more than he has gained, he has begun to lose his identity. Contributing to the idea that Caliban is being subjected to an "authoritative discourse" is the regretful obedience that he must pay

to it. According to Bakhtin, “[...]authoritative discourse demands our unconditional allegiance” (1981:343). Caliban recognizes this power in Miranda and Prospero’s language: “I must obey. His art [language] is of such power/It would control my dam’s god, Setebos,/And would make a vassal of him” (I.ii.374-76). It is through Prospero’s manipulation of language, his ability to conjure curses, that he will not only control Caliban but his culture as well.

Having to function within the boundaries (both Prospero’s physical boundaries of only allowing Caliban to stay one side of the island and the boundaries that inexorably coupled with “authoritative discourse”), Caliban is a man without an identity. Although speaking about the Caribbean culture, theorist Stuart Hall’s summary of a lost identity fit neatly into Caliban’s character,

The expropriation of cultural identity cripples and deforms. If its silences are not resisted, they produce individuals without an anchor, without horizon, colourless, stateless, rootless—a race of angles. (1997:707)

Having lost a sense of self, Caliban will never be able to function within the society that Prospero and Miranda represent. The restrictions on ideological growth under an “authoritative discourse” have prevented Caliban from moving forward. To Prospero, Caliban will always be “savage”. “Prospero’s attempts to make Caliban social by teaching him language and allowing him to live in the same cell as Miranda”, writes Frank Kermode, “must fail” (2000:291). It is also evident to Prospero by Act IV, scene i, that he was doomed to fail: “A devil, a born devil, on whose nature/ Nurture can never stick” (188-189). Through his assimilation of Prospero’s language, Caliban is doomed to fail in the play. Furthermore, it may be this loss of identity that causes him to want to rape Miranda and conspire to kill Prospero. Nevertheless, with his mother dead and presumably no woman left on the island after Prospero and Miranda leave, Caliban and his culture are doomed.

Through the characters of Katharina and Caliban one can see the effects of discourse on the individual. For Katharina it proves to help her find her true identity and help her become a happy, loving woman. With Caliban, the function of discourse proves to be the root of his demise. His assimilation of a dominant’s culture’s language and loss of his language pushed his sense of identity into a bottomless hole. On

one hand, discourse can prove to be invaluable in the continual shaping of one's belief system. On the other hand, however, discourse can prove to be a tremendously detrimental force that destroys one's sense of identity.

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# WITCHCRAFT AND EVILNESS AS SOURCES OF FEMALE POTENTIAL: EAVAN BOLAND'S REPRESENTATION OF A NEW EVE IN IRISH POETRY

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## **Abstract**

*This article explores subversive representations of witchcraft and evilness in the work of the contemporary Irish woman poet Eavan Boland, in particular focusing on her volume of poetry In Her Own Image (1980). In this collection, Boland approaches subjects that were new in Ireland, defending her own right to describe taboo areas of female experience and offering alternative images of female anatomy. In the process, the woman poet directs us to look upon female images which are considered to be traditionally evil. In particular, she identifies with fearful figures (i.e. the witch and the sinful Eve) that, albeit despised by patriarchal society, are very helpful for the purposes of subversion. Although the images of witches and Eves may seem old-fashioned today, two and a half decades ago they were innovative in Ireland. In a country where a nationalist tradition has often resorted to the symbolic identification between Ireland and a passive Mother, and where the precepts of the 1937 Constitution have relegated women to the exclusive roles of mothers and housewives, feminist counter-statements such as this are quite revolutionary.*

## **1. Introduction**

This article explores subversive representations of witchcraft and evilness in the work of Eavan Boland, one of the most important contemporary women poets in Ireland. In particular, I will focus on her third volume of poetry, *In Her Own Image* (1980). In this collection of

poetry, Boland protests with energy against her own marginalization as a woman poet in a patriarchal and sexist culture, and defends her own right to describe taboo areas of female experience. The title of the volume, *In Her Own Image*, is itself clearly subversive of the dominating male poetic discourse. Boland overturns the Biblical passage that explains how God created humankind *in his own image*. The poet suggests a goddess who is able to create humanity, and by extension womanhood, in *her* own image. At the same time, she implies that women poets are able to write poetry in their own image (with their own experiences), without having to imitate a previous tradition which simply ignored them.

The fact that *In Her Own Image* was published by Arlen House, “the pioneering Irish feminist press of the early mid-eighties” (Roche 1993:1), is no surprise, given the radical tone of the book. Boland demands the authority to create a new literary tradition and defends her creative potential by approaching subjects that were new in Ireland. Like other Irish women poets writing in the 1980s, this writer defies sexual taboos and offers alternative images to female anatomy.<sup>1</sup> In the process, Boland directs us to look upon female images which we have been told to turn away from because they are considered to be traditionally evil. By speaking from the standpoint of the witch and the sinful Eve, she subversively deconstructs prevailing icons of femininity in Ireland. In a country where a nationalist tradition has often recurred to the symbolic identification between Ireland and a passive Mother (e.g. Mother Ireland, The Old Woman of Beare, Shan Bhean Bhocht), and where the precepts of the 1937 Constitution have relegated women to the exclusive roles of mothers and housewives, feminist counter-statements such as this are quite revolutionary.

## 2. Mad creatures and witches as liberating female symbols

At the time of being published, *In Her Own Image* meant a breakthrough in contemporary Irish poetry, for this is one of the first feminist texts in which an Irish woman explicitly protests against patriarchal literary standards, in an outspoken and subversive manner.

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<sup>1</sup> See, for instance, Eithne Strong's *FLESH... The Greatest Sin* (1980) and Mary Dorcey's *Kindling* (1982).

In this volume, Boland challenges idealized representations of women as sexual targets and objects of conquest, and explores new images of femaleness very rarely seen in Irish poetry before. This radical departure from conventional depictions of women is observed in the initial poem of the collection, “Tirade for the Mimic Muse”, where Boland uses violent metaphors to address the traditional feminine muse beloved by male poets: “I’ve caught you. You slut. You fat trout”, “Anyone would think you are a whore-/ An ageing-out-of-work kind-hearted tart” (Boland 1980:9). The speaker begins by holding up a mirror to compel this old epic muse to confront herself. Her intention is, above all, to uncover her superficial image:

Eye-shadow, swivel brushes, blushers,  
Hot pinks, rouge pots, sticks,  
Ice for the pores, a mud mask-  
All the latest tricks.  
Not one of them disguise  
That there’s a dead millennium in your eyes. (ib.)

The image of making up is quite recurrent in *In Her Own Image*. This imagery reinforces, on the one hand, the fictitious and artificial nature of female stereotypes and, on the other hand, women’s tendency to *kill* them artistically in order to appeal to men. But makeup can also mean *self-made*. The poet-speaker of “Tirade for the Mimic Muse” strips the male-fashioned Muse with the promise that her “words” will “make your face naked”, nakedness here referring to an image of her own creation. In this way, the passive and conformist stance of a woman wearing all sorts of (lifeless) masks is confronted by a fierce woman who seeks to destroy all patriarchal structures. As a woman extremely conscious of her creative potential, the speaker in the poem resembles all those mad and monstrous creatures of nineteenth century literature who mean a threat to the well structured (male) society.<sup>2</sup> In *In Her Own Image*, Boland literally becomes that figure of *the madwoman in the attic* that Gilbert and Gubar (2002:85) mention. As these critics explain, this character is the author’s double, because it is

through the violence of the double that the female author enacts her own raging desire to escape male houses and male texts, which at

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<sup>2</sup> See Gilbert and Gubar’s second chapter in *The Madwoman in the Attic*, “Infection in the Sentence: the Woman Writer and the Anxiety of Authorship”, for rebellious female characters in women’s fiction (2000:45-92).

the same time it is through the double's violence that this anxious author articulates for herself the costly destructiveness of anger repressed until it can no longer be contained. (ib.)

In a similar way, Boland identifies in this volume with fearful figures who, albeit despised by patriarchal society, are very helpful for the purposes of subversion. This is clearly perceived in poems such as "Witching" and "In Her Own Image", where Boland gains the freedom of expressing her own art through the metaphor of witchcraft. In both poems, the witch becomes a liberating symbol of opposition towards an oppressive masculine culture. For feminists as well as contemporary women writers, witches stand for female creativity with their highest potential. As French feminist Gauthier asserts:

Why witches? *Because witches sing* [...]. In reality, they croon lullabies, they howl, they gasp, they babble, they shout, they sigh. [...]

Why witches? *Because witches are alive*. Because they are in direct contact with the life of their own bodies and bodies of others, with the life force itself. [...]

Why witches? *Because witches are rapturous* [...]. Their pleasure is so violent, so transgressive, so open, so fatal, that men have not yet recovered. (1981:199-201)

In *In Her Own Image*, Boland recurs precisely to this figure in order to subvert what has traditionally been a sacred role for women: their functions as mothers. In Ireland, this conventional idealization of motherhood has become particularly relevant at the end of the nineteenth century and the beginning of the twentieth. By maintaining the traditional Irish association between woman and land,<sup>3</sup> and by inscribing a female motherly voice that speaks on behalf of an oppressed community, many early twentieth-century poets and rebels have depended on women as motifs in their poetry and oratory. Figures such as Mother Ireland, The Old Woman of Beare, Shan Bhean Bhocht, Cathleen ni Houlihan, and Dark Rosaleen have been consistently employed by poets such as James Clarence Mangan in "Dark

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<sup>3</sup> The conventional allegory of *Ireland as woman* goes back to the myth of the sovereignty goddess, and was later revived in the political poetry which emerged from the seventeenth century onwards from the mouths of the Gaelic bards. In these poems, the female persona of Ireland encounters the poet, engages in a dialogue with him and prophesies the return of Catholicism to Ireland. Whether allegorized as Spéir bhean, Roisín Dubh, Shan Bhean Bhocht or Cathleen ni Houlihan, this national icon always needs the action of a man (the hero Cúchulainn for instance) to defeat the colonizer and restore her happiness.

Rosaleen”, Patrick Pearse in “I am Ireland”, and Francis Ledwidge in “Poor Old Woman” in order to incite patriotic feelings (Kennelly 1970:149, 295, 305).<sup>4</sup> These poems are prototypical examples of the “literary nationalism” that Boyce (1991:155) has identified, a cultural nationalist movement that conceived of literature as a means of teaching nationalism and national self-awareness. Pearse’s poems, for instance, attempted to create an image of an Ireland which was pastoral, mythic, and unmodernized, a new country that defined itself as ‘not-English’, and therefore, uncontaminated by foreign influence. Pearse identified Christian martyrdom with the nationalist struggle, openly linking pre-colonial myths with Christian allegories, in particular the Virgin Mary. As a result, the Catholic religion and its view of womanhood, especially motherhood, were metaphors intrinsically connected with national identity.<sup>5</sup>

This nexus created by the interconnection of Woman/ Ireland/ Nationalism/ Catholicism continues to be strong in the period after the foundation of the Irish Free State. Even though Irish women played a pivotal role as active forces in the long struggle to achieve national self-determination,<sup>6</sup> the conservative stance of some politicians limited their subsequent political participation. While the Proclamation of the Republic gave equal rights to women, their role was further restricted and idealized when Eamon de Valera became President of Ireland and Fianna Fáil leader. Articles 41 and 45 of the 1937 Constitution offered a narrow and specific view of womanhood. The Irish woman was

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4 In his famous nationalist play *Cathleen ni Houlihan* (1902), Yeats also seized upon the mythical figure of the Shan Bhean Bhocht (or poor old woman) who urges the nation to vanquish its invaders.

5 Pearse’s self-identification with Christ is observed in his poem “The Mother” (Kennelly 1970:296). In other poems such as “I am Ireland” (Kennelly 1970:295), Pearse adapts the powerful archetypal female deity Éiru (one of the Celtic triple Goddesses of ancient Celtic mythology) into a passive and dependent heroine. The female speaker appears as a dispossessed and sorrowful mother, who has been betrayed and abandoned by her sons, and who fervently hopes for the arrival of another Cuchulain who will restore her dignity. In this sense, she lacks agency and depends on a male hero to ‘save’ her from British oppression.

6 The role that Irish women played in the Easter Rising of 1916 has been comprehensively explored by McCool (2003:34-58). This historian explains how as many as 200 women (most of them members of Cumann na mBan, such as the legendary figures Maud Gonne and Countess Markievicz) assisted the men by cooking and providing food, guarding the gates of the occupied buildings, providing medical attention to the wounded, and delivering messages, weapons and food between the various outposts and garrisons. There were even women who were snipers, fighting alongside the men during the Rising. The work of Cumann na mBan in the aftermath of the Rising was also pivotal when shaping the revolutionary spirit of the War of Independence. As McCool (2003:78-79) and Ryan (1996:41) note, Michael Collins relied heavily on women in order to accumulate information about the members of the British Intelligence. His “spy network” included women such as Eileen McGrane, Kathleen McKenna, Patricia Hoey and Sinéad Mason, among others.

immediately associated with motherhood and domesticity. Their world, as envisaged by the State and the Church, was supposed to revolve “around the twin poles of Altar and Hearth” (Hywel 1991:25). Women’s ideal model to follow was the Virgin Mary, who embodies frigidity, sanctity, and submissive suffering, and they should distance themselves as far as possible from their feminine counterpart: the subversive and sinful Eve. Therefore, they were strongly connected with spirituality, not physicality, and their individual sexuality was replaced by attributes of fecundity.

Boland’s poetry fiercely challenges this conventional idealization of Irish women as holy mothers and nationalist female muses. Firstly, she views the fusion of the feminine and the national, a monopoly in Irish poetry, as unacceptable, for the reality of womanhood is inevitably simplified. As she asserts in an interview with Wilson:

Irish poets of the nineteenth century, and indeed their heirs in this century, coped with their sense of historical injury by writing of Ireland as an abandoned queen or an old mother. My objections to this are ethical. If you consistently simplify women by making them national icons in poetry or drama you silence a great deal of the actual women in the past, whose sufferings and complexities are part of that past, who intimately depend on us, as writers, not to simplify them in this present. I am conscious of bringing my own perspective into the debate. (1990: 87)

Nevertheless, the worst of nationalist poetry, Boland seems to imply, is not only that it has misrepresented women, but that, in doing so, it has conceived the position of the poet in such masculine terms that it has prevented women from constructing themselves as subjects. Because of this, Boland (1996:66) realizes that she has been granted no power of expression as a female artist: “I was feeling the sexual opposites within the narrative. The intense passivity of the female; the fact that to the male principle was reserved the right not only of action but of expression as well”. In order to challenge the conventionally fixed dichotomy between the male bard and the female muse/ emblematic object of the poem, Boland moves her female characters from being the objects to the speaking subjects of the poems. As she has asserted, the achievement of contemporary women’s poetry in Ireland is due to the fact that the feminine emblems of the literary tradition have acquired voices, or, in her own words, “[t]hey have turned from poems into poets” (Boland 1989:24).

In poems such as “Witching”, Boland (1980:28-30) destabilizes narrow poetic identities, by giving voice to a female muse, in particular a witch, who breaks free of the conventional text and becomes the author of her own statements. Furthermore, this hag rejects motherhood as a suitable experience for women, distancing herself from the idealized role of the mother encouraged by the Church and the State in Ireland. Rather than something desired, motherhood is connected here with those women who repeat male standards, and also with the damaging allegorical image of Mother Ireland. Directing her speech towards those “nursery lights”, the witch describes them in rather negative terms:

these my enemies [...]

who breed  
and breed,  
who talk and talk –

birth  
and bleeding,  
the bacteria of feeds. (Boland 1980:28)

By connecting childbirth and bleeding, the speaker links motherhood with that nationalist speech that advocates blood sacrifice in the fight for the mother country. The “nursery lights” signify, as Kelly (1993:53) puts it, those “national-muses [who provide] nurturing milk for the male oral tradition”. These apparently harmless lights are constraining images of womanhood that “shine”, “multiply”, and “douse” the witch’s own light. Only by burning her own body, can she create her own light, a light which is not the reflection of any “nursery light”:

I will  
reverse  
their arson,

make  
a pyre  
of my haunch  
and so  
the last thing  
they know  
will be  
the stench  
of my crotch. (Boland 1980:29-30)

In this sense, the woman in the poem becomes a figure of her own creation: she turns out to be a self-burnt witch, rather than a witch burnt at the stake by others. Childbearing is understood as an impediment to achieving one's identity. The witch-figure denies the possibility of bearing a child, reacting to an inherited tradition in which women were most valued for their sole role in motherhood. By burning the *haunch* (a metonymy of motherhood), the witch destroys not only her potential to be pregnant, but also those traditionally Irish icons of female domesticity. Addressing the "nursery lights", or the Irish nationalist literary tradition, she concludes: "smell/ how well/ a woman's/ flesh/ can burn" (Boland 1980:30). In this sense, destruction and creation are intrinsically linked. By destroying the mythical mother of the Irish tradition, the woman in the poem creates her own distinct identity.

This scathing rejection of motherhood becomes more obvious in the title poem of the volume, "In Her Own Image" (Boland 1980: 13). In this poem, Boland puts the reader inside a woman's mind that ends up killing her own child. As in "Witching", the narrator's rejection of motherhood results from her uneasiness with the social conventions regarding women as mothers. As González Arias (2000:150) explains, the act of rejecting motherhood does not necessarily imply a rejection of female procreativity, but an escape from the traditional role of mothering that women have been subjected to. In "In Her Own Image", the mother kills her own daughter in order to avoid her experiencing the same victimization that she has suffered from. By destroying her offspring, the speaker avoids the perpetuation of male stereotypes. From the very beginning, we come across the internal confusion of a woman who has just strangled her own child:

It is her eyes:  
the irises are gold  
and round they go  
like the ring on my wedding finger,  
round and round. (Boland 1980:13)

The initial lines of the poem show how the woman speaker is alienated by the roles of mother and wife. She compares the gold irises of the dead child's eyes with her wedding ring. Both are metaphors of the timelessness that have entrapped the speaker in an image which portrays her as eternally beautiful and immortal. Feeling confused and disconcerted at her awakening to the oppression she has been suffering,



the married mother in the poem revolves around double selves. Her inability to define herself leads her to an act of self-negation:

She is not myself  
anymore, she is not  
even in my sky  
anymore and I  
am not myself. (ib.)

These lines show a fragmented self, which, as Allen Randolph explains, only knows how to define herself in negative terms, by “what-she-is-not” (1991:51). She cannot perceive herself as a stable and fixed subject. Unable to disentangle her sense of herself from her sense of her daughter, she ends up confusing her own body with that of her child. But, instead of proceeding to act in self-destruction, she ends up killing her own daughter:

I will not disfigure  
her pretty face.  
Let her wear amethyst thumbprints,  
a family heirloom,  
a sort of burial necklace. (ib.)

The end of the poem portrays a dead daughter who wears a “family heirloom” of “amethyst thumbprints”. Family is understood as a socially and culturally sanctioned structure in which violent parameters towards women are perpetuated. Unable to escape from this destructive heritage, killing her own child and liberating herself from a possible offspring are the only means by which the speaker can have access to her own identity. The poem ends with the persona burying her “second nature”, and adopting a “compromise” to “bloom” *in her own image*.

### **3. The female body on the foreground: the creative potential of a new Eve**

One of the reasons why *In Her Own Image* has become such an important feminist manifesto in Ireland is because in this volume Boland reclaims, for the very first time, Irish women’s right to describe taboo areas of female experience. By placing the female body as the primary subject matter of her poems, Boland subversively connects creativity and sexuality. On the other hand, these are not simply poems about female sexuality, as they explore the literary canon as an arena where men have traditionally dominated the female body.

A significant case of this is found in “Anorexic”, where Boland (1980:17-18) portrays, as the very same title indicates, what Gilbert and Gubar (2000:53) consider as one of the most common “female diseases” portrayed in women’s writing: anorexia. Like “In Her Own Image”, this poem explores the tragic consequences when women accept imposed patriarchal systems of representation, by reflecting a fractured and split identity. Boland depicts a woman acting in self-destruction, by her internalization of the polar opposites of purity and sexuality, as represented by Mary (an ideal of intellectual virtuousness) and Eve (an allegory of sinful sexuality):

Flesh is heretic.  
My body is a witch.  
I am burning it. (Boland 1980:17)

Boland associates anorexia with traditional conceptualizations of female sexuality, as recorded in historical, literary, and religious texts. In this poem, a male wish is fulfilled by a woman who seems to have accepted her role fully. Taught by patriarchal conventions to be a beautiful and virginal object, the speaker feels anxious about her own flesh. Thus, the feeling underlying this poem is one of masochistic violence. The woman in “Anorexic” draws attention to her deformed figure, and despising herself, proceeds to act in self-destruction:

Yes I am torching  
her curves and paps and wiles.  
They scorch in my self-denials.

How she meshed my head  
in the half-truths  
of her fevers

till I renounced  
milk and honey  
and the taste of lunch.

I vomited her hungers.  
Now the bitch is burning. (ib.)

In a reversal of the myth of origins in which Eve is condemned for having eaten the apple, the poetic persona, “thin as a rib”, deliberately punishes herself with starvation. In attempting to mould her identity in man’s idealized image, the anorexic woman internalizes what Hélène

Cixous (1994:37) denominates the “dual, hierachized oppositions” of the male discourse:

Where is she?  
 Activity/ passivity  
 Sun/ Moon  
 Culture/ Nature  
 Day/ Night

Father/ Mother  
 Head/ Heart  
 Inteligible/ Palpable  
 Logos/ Pathos  
 Form, convex, sep, advance, semen, progress.  
 Matter, concave, ground –where steps are taken, holding – and  
 dumping – ground  
 Man  
 -----  
 Woman

The “couple” man/ woman is inserted within this opposition as irreconcilable opposites. In this hierarchical distribution, male is privileged and the feminine is subordinated to the masculine order. The other/woman only appears in the negative side, as the construct of man. The result is that “she” has become non-existent, “unthinkable” (Cixous 1994:39). Furthermore, Cixous argues that this oppositional practice has become endemic to the extent that it appears “eternal-natural” (ib.). In this poem, Boland adopts the anorexic’s point of view in order to denounce how easy the labels and categories of (masculine) thought can be understood as *natural*. To the opposing dualities Cixous mentions, we may add one that directly affects the speaker: flesh vs. soul. Only by rejecting her female flesh, can she attain the male soul or the desired purity associated with the Virgin. As Mary Condren explains in her study of religious female images:

Women have been identified with Eve, the symbol of evil, and can only attain sanctity by identifying with the Virgin Mary, the opposite of Eve. But this is an impossible task since we are told that Mary herself “was conceived without sin” and when she gave birth to Jesus remained a virgin. To reach full sanctity then, women have to renounce their sexuality, symbol of their role as temptresses and the means by which they drag men from their lofty heights. [...] Sex and spirituality have become polar opposites in Christian teaching. (1989:5)

Internalizing the patriarchal discourse, Boland's Eve, viewing her identity split into two opposite binaries, perceives masculinity as the ideal state. That is why the poetic persona seeks to be sinless and return to Adam's body where she can grow "angular and holy". She desires it so intensely that spatial imagery becomes obsessively depicted:

My dreams probe

a claustrophobia

a sensuous enclosure.

How warm it was and wide

once by a warm drum,

once by the song of his breath

and in his sleeping side. (Boland 1980:17-18)

In this sense, Boland looks at the trauma of anorexia from a feminist critical stance. As González Arias (2000:38) explains, "The Beauty Myth" is the only way contemporary society has to imprison women, as former myths about chastity, maternity, and passivity have lost most of their effectiveness. Boland questions the portrayal of anorexia from the inside of its victim's mind, showing how the acceptance of the male ideal of women as beautiful objects only leads to self-inflicted torture.

This reliance on the female body as a suitable poetic motif is also perceived in one of the most subversive poems of *In Her Own Image*, "Solitary" (Boland 1980:23-24). In this poem, Boland writes about the experience of masturbation, connecting female pleasure with artistic expression and female speech. Paying homage to her own sexuality, the speaker starts by describing her experience as sacramental:

Night:

An oratory of dark,

a chapel of unreason.

Here in the shrubbery

the shrine.

I am its votary,

its season.

Flames

Single

to my fingers

expert  
to pick out  
their heart,

none may violate. (Boland 1980:23)

The opening word of the poem is telling. In “Solitary”, it becomes clear that the speaker is working in the realm of the unknown, under the shadows, in the domain of the mysterious power of the moon and the spell of witches. The female eroticism that this new Eve advocates is highly subversive, as it disrupts those Western constructions in which women have been consigned to passivity and become beautiful objects of contemplation. By masturbating and showing she is not sexually inert (as traditionally acknowledged), the woman is self-sufficient and powerful:

I defy them.  
I know,  
only I know

these incendiary  
and frenzied ways

The speaker courageously confronts those male gods who have the privilege of giving her sexual pleasure. This is a woman who asserts herself, and does not despise her body, in contrast to what she has been taught to: “You could die for this / The gods could make you blind”. Her body is her identity, so fulfilling her desire is coming to terms with her own true self. In this sense, masturbation becomes an act of worship of the self, a celebration of female sexuality very much in the mood of French feminism. As Luce Irigaray explains, whereas the man

needs an instrument in order to touch himself: his hand, woman’s genitals, language [...], a woman touches herself by and within herself directly, without meditation, without anyone being able to forbid her to do so, for her sex is composed of two lips which embrace continually. (1985: 24)

In “Solitary”, the act of masturbation becomes a definite form of “écriture féminine”. Irigaray’s sexual lips could be interpreted as woman’s lips opening to utter her *true* speech, a language that celebrates female sexuality and drives us closer to female’s subjectivity:

how my cry  
blasphemes

light and dark,  
screams  
land from sea,  
makes word flesh. (Boland 1980:24)

In a reversal of the Christian myth of creation, the speaker “makes word flesh”, becoming a goddess who produces a new artistic representation *in her own image*. In this sense, Boland explicitly connects, through the speaking voice of this new Eve, creativity and biology, text (the “word”) and body (the “flesh”).

The emphasis on *writing the body* that “Solitary” reflects is perhaps more clearly put into practice in “Exhibitionist” (Boland 1980:31-35), the longest poem of the whole volume. In this poem, the woman decides not to hide the clearest sign of her identity, her body, anymore. By exposing the naked body of a woman, Boland transcends the traditional distinctions between the public and the private. Furthermore, Boland equates writing with an act of exhibitionism. Both “the text” and the poem’s “aesthetic” are intrinsically connected with “this trash/ and gimmickry/ of sex”, the female body:

I wake to dark,  
a window slime of dew.  
Time to start  
working  
from the text,  
making  
from this trash  
and gimmickry  
of sex  
my aesthetic. (Boland 1980:31)

As in “Solitary”, Boland situates this moment in a dark setting. When she carries out a strip show, the poet is allowed to express her own art freely and unrestrainedly. Gaining autonomy over her own body, she has the power to expose “a hip first”, and then “a breast”. These images powerfully suggest Eve’s mythical rib-shaped curve. This new Eve, rather than hiding her shameful flesh (as she has been taught to), decides to get rid of all those clothes which “bushelled” her “asleep”, finally discovering a newly sexual freedom. The link between the female body and the woman’s identity is further emphasized through the conversion of nouns into verbs:

I subvert  
 sculpture  
 the old mode:  
 I skin

I dimple clay  
 I flesh,  
 I rump stone. (31-32)

By turning nouns such as “skin”, “flesh” and “rump” into verbs of action, the speaker describes herself as an agent who creates her own body, rather than a mere inanimate object of male production. In this sense, agency and subversion are carried out by the speaker’s intimate experience of her own body. Subverting the clay model by which the wife of Adam was created out of his rib, this new Eve becomes a figure of her own creation. Furthermore, she does not use her own sexuality to seduce men, as traditionally believed. Rather than being an enticer, Eve draws men’s attention towards her own nakedness in order to annihilate sexual craving and lust. As in “Witching”, it is now herself the one who burns her own flesh. By doing so, she defeats the power of the male gaze and those stereotypical images of women as symbols of male fantasies: “Into the gutter/ of their lusts/ I burn/ the shine/ of my flesh” (34). By her self-destruction, Boland *burns off* mythical visions of women, as fallen Eves, and produces her own self, described as “the light that is/ unyielding/ frigid/ constellate” (35).

#### 4. Conclusion

*In Her Own Image* has opened new territories in contemporary Irish poetry. In this volume, Boland explores, for the very first time in this country, diverse images of women, from witches to mad creatures, from sinful Eves to submissive victims of male standards, in order to express the multidimensional nature of femaleness. By means of these *sinful* speakers, Boland attempts to take women beyond the status of those ideal images created by Irish Catholicism and nationalism. Furthermore, Boland overturns, in an ironical way, conventional assumptions that equate sexuality with evilness, by writing about topics such as anorexia, menstruation, mastectomy or masturbation. Rather than being the mark of fall and the origin of sin, sexuality is reinterpreted in this volume as a fructiferous moment that affords women creative potential and personal fulfilment.

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## *Book reviews*



**LÁZARO, Alberto (2005).** *El modernismo en la novela inglesa*.  
**Madrid: Síntesis. ISBN: 84-9756-283-6. 239 págs.**

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This book is part of the *Historia de la Literatura Universal*, a comprehensive project of the Editorial Síntesis, designed to publish volumes matching literature written in different languages. It is coordinated by well known Spanish University scholars; the area on English Literature is coordinated by Professor Félix Martín. The different works already published give evidence that titles, content and quality are the result of a careful editorial choice. This History is being welcomed in universities and among readers generally interested in literature. The sober and handy design of the volumes is another feature that makes this collection attractive.

Modernism is commonly considered the most significant literary movement of the 20th century.<sup>1</sup> Starting at the beginning of the last century, modernism in prose and poetry emerged as the natural resolution of the crucial purpose of renovation carried out by previous literary movements. The creative spirit of those years tried to capture a new vision of the world that was going to be expressed in literature as well as in painting (cubism and collage), architecture (Gaudí), film (expressionism), design, and music.

A comprehensive materialization of this atmosphere previous to modernism can be traced in the *Avant Gard*, which is associated with “Isms” and movements such as Expressionism, Futurism, Cubism, Dadaism, Constructivism, and Surrealism. It was a time of Manifestos in the form of pamphlets, posters, or books, sending an uncomplicated dichotomy message of the new *versus* the traditional, or good *versus*

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<sup>1</sup> See in this respect the two volumes, 1043 pp., *Modernism*, by Astradur Eysteinnsson and Vivian Liska, eds (Amsterdam and Philadelphia, 2007). In particular, read the excellent study by Teresa Caneda, “The (Un)translatability of Modernism,” 675-692.

bad. The *Avant Garde* groups were active in most European cities, and individuals and ideas moved freely between them. Breton, Marinetti, Apollinaire, Tzara, Mayakovsky, emerged among the personalities, and the total work of art, sound and visual poetry, photography and films are among the artistic manifestations of the *Avant Garde*, where their creative spirit appeared.

Alberto Lázaro's book focuses on modernism in the English novel. He offers a comprehensive approach where historical and cultural background and individual authors are analysed. In the Introduction the author wants to make the readers aware that in his book he considers an English novel as one written in English by authors born in UK and Ireland, and by those who were born abroad but developed their literary career in the UK, such as Joseph Conrad, Henry James and others. It is a necessary remark because English modernist literature was going to play a significant role in world literature. Something that we can appreciate in the number of works, both in poetry and prose, published by the previously referred to authors, or by J. Joyce, T.S. Eliot, V. Woolf, and many others currently considered under the umbrella term of modernist writers.

The first two chapters are a detailed introduction to the social, ideological and aesthetic context that led to this multifaceted literary movement, and they offer an instructive explanation of its differences from the previous traditional realist novel. It is interesting to read his account of the historical context, the social transformations, the predominant philosophical thinking of the time, the scientific discoveries, and how this environment influenced the novel. We want to remark that the beginnings of modernism overlap with the decline of the British Empire, a fact that English writers make out as an opportunity for a cultural revival. Special mention has to be given to the interesting, if short, reference to the role played by the emergence of the cinema in the development of modernism, and the possibilities it offered to manipulate time and space, to present the inner word of the characters, the cinematic technique. In these two basic chapters we find many allusions to different authors in support of the topics or ideas offered.

The following chapters are dedicated to those writers currently considered to be the most relevant modernist novelists, an inclusive

inventory of authors. In general, the method adopted in the book is similar in every chapter; first we have a general introduction to the writers included in them, which is followed by the presentation of individual authors. For every writer we have a short reference to their life and works, followed by an interesting reflection on their main individual characteristics, and the analysis of one of their well known novels.

*El modernismo en la novela inglesa* can be made use of, for a specific consultation, or for an uninterrupted reading of authors and chapters, something that does not necessarily become a mechanical task. Professor Lázaro has written the book with a personal touch that makes the reading enjoyable and rewarding. Frequently, we come across his personal reflections on the novelists or some of their works. As an illustration, I invite the reader to tag along with the author's considerations about such an emblematic work as Joyce's *Finnegans Wake*; he will be able to find his scholarly comments on this work in the first chapter (p. 32), the second chapter (52 and 55), and in the section dedicated to James Joyce (108-9).

The chapter dedicated to women as a narrative theme is one to be praised with particular emphasis. The writers chosen, Dorothy Richardson, May Sinclair, and Jean Rhys, and the amplitude and density used to describe the content and literary characteristics of their works are much welcome; especially, if we are conscious of the necessary space limit required in a book of these characteristics. Besides, we commend the reading of the individual works of these novelists chosen for analysis in the book. Also, the section dedicated to Scottish Renaissance Movement is relevant, when he writes on Lewis Grassie Gibbon. It is a short though interesting introduction to a movement that is going to follow poetry, and achieved its consolidation during the second part of the 20th century.<sup>2</sup>

Other particular subjects in the volume are not so fortunate, like his approach when he attempts a definition of modernism (26-8), which becomes somewhat unsatisfactory and disperse. Related to the

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<sup>2</sup> An interesting book about Scottish modernism is *Modernism and Nationalism*, by Margary Palmer McCulloch, ed. (Glasgow, 2004). The title is already a clear indication about the content that readers will find in its pages, which include many texts published in Scottish journals and newspapers.

previous point the subsequent pages are preferable (28-33), when we read about the modernist aesthetics; in them the reader is offered more a sort of description, this becomes more in accordance with this literary movement than to propose a particular definition. This approach is something that to some extent the author also recognizes in his previous attempt to define it. Furthermore, this idea is clearly stated in the book some pages ahead, “we have to understand modernism as something heterogeneous” (91). In this respect, we consider modernism a controversial concept currently under revision as can be read in the most recent studies about modernism.

The relationship established between different authors and/or their works is an attractive approach carried out by Lazaro Lafuente. It is motivating to find plots, literary devices, characters, or style of authors and their works compared. As when writing about the novel *Passage to India* by E.M. Foster, previous ideas and symbols are presented as a final resolution at the end, and this procedure it is matched up with the same device already used by Joyce in the last short story of *Dubliners*, “The Dead” (168). Moreover, it is interesting how the main topics and ideas of the book are described and interrelated with frequent allusions to different authors and works, by alluding to them where a particular characteristic appears. It is an intertextuality frequent in modernist novels that it is referred to in the text (200).

The appendices offered in the final part of the book contain useful information to readers in general, and they deserve a favourable endorsement. First we have an interesting selection of modernist texts that includes significant passages by James Frazer, Henri Bergson and Ezra Pound.<sup>3</sup> Then there is a nominal index with short descriptions of authors, and of some of the main characters of several novels. We consider this appendix odd and poor; we assume that to help the readers to quickly locate authors, novels, characters, and names in general appearing in the book, a more comprehensive list of them with the exact pages where they appear would be more appropriate, but maybe this has been an editorial policy decision rather than one taken by the author. The glossary offered is fine; it is helpful to resolve doubts, or to give answers to readers not familiar with modernism.

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<sup>3</sup> The texts are taken from Spanish translations of J. Frazer's *The Golden Bough*; H. Bergson's *L'Evolution creatice*; and E. Pound's “Ulysses,” *Literary Essays*.



Finally, the bibliography is scarce but satisfactory. We consider it lacks certain authors and titles; something that the author has solved in part with specific references to particular works within different pages throughout the main text.<sup>4</sup>

Taking everything into account, the novelists chosen, the basic distribution of the different topics in chapters and epigraphs, the clarity of the writing style used by Professor Lázaro, and the aid of illustrative synoptic charts in *El modernismo en la novela inglesa*, are to be considered an excellent approach to the understanding of modernism. It is a valuable book about English modernist novels, which will help readers and university students, and also teachers to explain this essential 20th century literary movement in their classes.

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<sup>4</sup> To illustrate this point see page 204, where two bibliographic references are given about Lawrence Durrell.



**GARRIDO DOMÍNGUEZ, Antonio (2006).**

*Viajeros del XIX cabalgan por la Serranía de Ronda.*  
*El camino inglés. Ronda (Málaga): Editorial La Serranía.*  
**ISBN: 84-96607-05-4. 427 págs.**

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El Dr. Garrido Domínguez es bien conocido entre los que nos dedicamos a investigar y diseccionar la literatura de viajes. Es autor de *Ronda, eterna sugestión de viajeros* (Málaga: F. Unicaja, 2005), *Bandidos, bandoleros y contrabandistas en la Serranía de Ronda* (Málaga: CEDMA, 2001) y de la excelente traducción y estudio preliminar de una obra del reverendo James Meyrick apenas conocida sobre un viaje y estancia de un pastor anglicano por el sur de España a mediados del siglo XIX. Su título original—*The Practical Working of the Church in Spain* (1851)—de tan escasas resonancias viajeras, había hasta entonces logrado despistar a todos los que buscamos relatos de viajes en que zambullirnos. Él se encargó de darlo a conocer a los estudiosos del género con el afortunado título *Cartas desde Andalucía. Estancia en Málaga y viaje por Andalucía del reverendo James Meyrick (1849-1851)* (Málaga: Miramar, 2000). Su último libro, *Viajeros del XIX cabalgan por la Serranía de Ronda. El Camino Inglés* (2006), demuestra la entregada dedicación de este rondeño de pro a la literatura del viaje por tierras españolas.

En efecto, la obra que tengo en mis manos se centra en los relatos de viajeros británicos, norteamericanos y franceses (amén de alguna que otra nacionalidad más) por una zona que su autor conoce de primera mano. Precisamente durante el verano de 2006 la universidad de Málaga organizaba un curso coordinado por él, “El Camino Inglés”, en el que se esperaba que los cursillistas participasen activamente en los recorridos por la Serranía de Ronda y alrededores de Gibraltar

realizados hace más de un siglo por los propios viajeros que aparecen ahora citados en el libro. Uno de los principales objetivos del autor es poner en el mapa de los estudios del género de literatura de viajes el llamado “camino inglés”, tan ampliamente descrito en los relatos de la época, y lo consigue. Se echa sin embargo en falta un mapa aclaratorio de las provincias de Cádiz y Málaga para beneficio de los lectores y estudiosos que no están tan familiarizados con la ubicación de los pueblos, las aldeas y los cortijos mencionados en la obra.

“El camino inglés”, nos informa el Dr. Garrido Domínguez, está formado en realidad por la combinación de varias rutas que llevaban al osado viajero a caballo desde Gibraltar a Ronda (y viceversa), incuestionables imanes de foráneos visitantes, para luego continuar hasta Málaga. La primera parte del trayecto, de trece leguas, pasaba por Gaucín, con posibilidad de alargarse hasta Granada, y presentaba asimismo la variante de acortar el viaje siguiendo el curso del río Guadiaro. Era el más concurrido por los militares británicos destinados en Gibraltar, que se lanzaban en calidad de excursionistas por las comarcas malagueñas y gaditanas para combatir su claustrofóbica residencia en el Peñón. Llegado a Ronda, se continuaba durante unas once leguas hasta Málaga por El Burgo, Casarabonela y Cártama, aunque también se podía hacer uso de la variante más llevadera, si bien algo más larga, de pasar por Teba, Campillos y Antequera. Ninguna de las rutas descritas era sin embargo un dechado de comodidades precisamente. Exigía del foráneo viajero enfrentarse a continuos peligros y condiciones extremas: incómodas temperaturas, relieve abrupto y astutos bandoleros apostados en estratégicos y tétricos desfiladeros. Pero la recompensa era bien golosa: muchas y jugosas aventuras que contar en el consiguiente relato de viaje, la contemplación de paisajes sobrecogedores, flora irrepetible, la ruptura del tedio, la monotonía y una sana y ufana satisfacción por un trabajo—el recorrido—bien hecho.

El libro se divide en dos grandes bloques. En el primero, más breve, el Dr. Garrido Domínguez nos describe las peculiaridades y características de los caminos casi intransitables de la geografía patria durante el siglo XIX para pasar a continuación a hacerlo de los de la Serranía de Ronda. En un primer capítulo, “Escollos, hitos, miedos y esplendores del camino inglés”, el autor analiza la visión que transmiten en general los viajeros extranjeros decimonónicos sobre la agreste pero hechicera geografía rondeña y sobre las distintas tipologías humanas

encontradas por esos caminos de Dios, así como las experiencias vividas y las impresiones recogidas durante el recorrido. Especial protagonismo cobra, como no puede ser menos, la descripción física de la Serranía de Ronda y sobre todo el llamado “camino inglés”. En el siguiente capítulo, “Altos obligados del camino”, el autor hace un pormenorizado análisis de los principales lugares visitados por los viajeros, para lo cual se sirve también de las propias descripciones de los visitantes (en traducción al español), empezando, naturalmente, por Gibraltar, seguido de Gaucín, otros pueblos de menor envergadura de la comarca, y por último Ronda, centro neurálgico de la Serranía. Se detiene especialmente en reflejar la opinión vertida por los aventureros viajeros sobre aspectos claves de la Serranía: sus habitantes, los alojamientos y las comidas. En el capítulo siguiente, “Los que recorren los caminos”, se describen los personajes literarios del arriero, el contrabandista y el bandolero, verdaderos protagonistas humanos del trayecto (al que el autor podría haber añadido la figura del posadero). En “Los miedos del camino” Garrido Domínguez se centra exclusivamente en describir las toscas cruces que salpicaban inquietantes “el camino inglés”. Finalmente, en “Los esplendores del camino”, su autor hace un pormenorizado análisis de los aspectos de la agreste y virginal naturaleza de la zona que tanto atraían a un amplio sector de viajeros: el pinsapo (árbol autóctono), el río Guadiaro, la Cueva del Gato y la rica fauna y flora.

En el segundo bloque de la obra el Dr. Garrido Domínguez se centra en los trayectos que cada viajero individualmente hizo por la Serranía de Ronda, incluyendo sus impresiones y sus experiencias; y así hasta un total de cincuenta y cinco relatos de viajes de británicos, norteamericanos y franceses (más algún alemán, suizo, belga, amén de algún que otro ruso). El autor encabeza el estudio de cada viajero ofreciendo los datos precisos del relato, la fecha en que se realizó el recorrido, un breve semblante biográfico así como otras circunstancias relevantes (cuando se conocen) sobre su vida y su restante obra literaria (cuando la hay). El amplio listado de escritores-viajeros aparece agrupado según los distintos periodos históricos en que éstos realizaron su periplo español, y aparecen asimismo ordenados, a mi juicio acertadamente, según la fecha en que se realizó el viaje, ordenación cronológica ésta que utilizara en su día Foulché-Delbosc en su indispensable *Bibliographie des Voyages en Espagne et en Portugal* (1896). Los distintos agrupamientos cronológicos de viajeros se distribuyen de la siguiente manera: Viajeros en la guerra

de la Independencia (un británico y dos franceses); viajeros durante el reinado de Fernando VII (siete británicos, dos norteamericanos y tres franceses); viajeros durante el reinado de Isabel II (diez y seis británicos, tres norteamericanos, cinco franceses, un suizo, un ruso, una belga y un alemán); viajeros durante el Sexenio Revolucionario (dos británicos, los dos naturalistas); y finalmente viajeros durante la Restauración (cuatro británicos, siete norteamericanos y tres franceses). Especial atención merece la labor desempolvadora de obras poco o nada conocidas, la más relevante de las cuales es “A Journey to Ronda”, escrita a partir de un viaje realizado en 1852 por el teniente coronel A. Egerton y conservada en manuscrito en la Garrison Library de Gibraltar pero que no llegó a ver la luz como libro y de la que nuestro investigador rondeño es el primero en dar debida cuenta en letras de molde. Los dos bloques citados se complementan con una adecuada bibliografía general, un índice de ilustraciones y dos más, uno alfabético de viajeros y otro toponímico, todos de gran utilidad.

Hay otros aspectos que se suman al alto valor académico y literario de la obra. Goza de una excelente factura, como ya no se suele ver hoy día en casi ningún libro que quiera conservar un precio asequible de venta al público, por lo que cabe felicitar a la Editorial La Serranía (de Ronda). Las erratas son prácticamente inexistentes. Sus casi noventa ilustraciones y grabados de época en blanco y negro y a todo color—todas ellas reproducidas con gran calidad—le aportan un sabor especial que enriquece la vista y el espíritu. El estilo del Dr. Garrido Domínguez es ameno, nítido, con oportunas pinceladas de humor que en ocasiones se torna entrañable. El amor del autor a su patria chica (y al género de relatos de viajes) queda fuera de toda duda. Sólo alguien que quiere a su tierra así puede escribir con la pasión con la que escribe. Las traducciones de los textos citados, realizadas por él mismo, transpiran mimo, precisión y una gran riqueza de vocabulario. Lástima, sin embargo, que no aparezcan a pie de página los propios textos en sus versiones originales. En definitiva, he tenido la fortuna de leer—acariciar—una obra que no debe faltar en las estanterías del amante del libro de viajes por España.

**JOHNSON, James William (2004).** *A Profane Wit: the Life of John Wilmot, Earl of Rochester.* **Rochester, N. Y.: University of Rochester Press. ISBN: 1-58046-170-0. 467 pp.**

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Samuel Briscoe, editor of *The Museum: or, the Literary and Historical Register* (xxxi, May 23, 1747), wrote about the publication of John Wilmot, Earl of Rochester's letters stating that

there is a kind of Veneration, which may be stiled Natural, for whatever belongs to great Men, appears from hence, that in all Ages and in all Countries this Humor has prevailed, and the most trifling Things have been thought precious on the Score of their belonging to, or having being left by some Person of High Distinction ...

It is from these considerations, and many more of a like Nature that might be mention'd, that it is hoped the Publick will receive Pleasure from the Publication of these few genuine Remains of a Nobleman, esteemed the greatest Wit in an Age the most fertile of Wits this Island has ever had to boast. (Treglown ed. 1980:263)

Commercial concerns aside, his words revealed the genuine interest of the aristocrat's contemporaries in the life and literary production of a man who, during one of the most vitally ebullient periods of the history of England, occupied a privileged position in Charles II's court and was an outstanding individual, poet, and legislator of the literary taste of his time.

Such genuine interest is precisely what pervades James William Johnson's very much welcomed biography of the English rake. Johnson, not only describes the short, debauched and traumatic experience of the man, but also concentrates on his writings, both "widely castigated in ways often more revealing of his critics than of Rochester himself" (3) during the last three centuries. According to Johnson,

only in the past few decades have scholars been free to discuss openly the previous tabooed, sexual dimensions of English life in the seventeenth and eighteenth centuries. But if such studies have done much to reveal what men and women did sexually [...] they have not always identified the bio-psychological origins of sexual behaviour. (3)

Being “suspicious of efforts to ‘psychoanalyze’ a man of a distant place and time” (5) Johnson contemplates to what extent Rochester’s creative writings evidence his private psycho-sexual, or biographical reality, extending his analysis to the presumably factual writings of the English aristocrat, especially his letters. He voices what other critics have largely argued in relation to the man and his literary output, namely that whatever one writes is some version of oneself (4), especially when a particular set of emotions and ideas is dealt with repeatedly and at length (Thormählen 1993:77-78) and find their echoes in his private correspondence to his wife and friends, and in his last confessions (recounted by Burnet, see Farley-Hills ed. 1972:47-92).

He relies on some sexual historical theorists like Laqueur, Sedwick and Stone and some modern psychiatric theorists like Laing, Klein, Winnicott and Stoller, justifying the occasional usage of their twentieth-century terminology on the grounds of the striking contemporaneity of Rochester’s character (also discussed in Dietz 1989:130-143) and the fact that some of the cultural assumptions employed were just beginning to develop in his lifetime (5).

He begins his study of the life of John Wilmot with the circumstances of his birth inside a staunch royalist family whose father was constantly absent and whose inattentive and imperious mother was responsible for the oppressive Protestant atmosphere imparted to the child by his first tutor, Mr. Giffard. The idealization of the paternal figure (which resulted in a very traumatic relationship with the King, a surrogate father) his fear of death, and an early interest in homosexuality originated, according to Johnson, during the first decade of Rochester’s life.

He continues dealing with Rochester’s polemic knowledge of the classics, the circumstances that contributed to debauch the young aristocrat and the origins of the earl’s attraction to disguise which eventually led to contrive personae and play roles that would become part of a much more complex self-image.



His particularly extravagant courtship of Elizabeth Mallet, their secret marriage and later problematic relationship due to constant separations and the influence of her tyrannical mother-in-law are also extensively discussed.

Successive relapses into venereal disease led Rochester to self-imposed exiles in the country where he dedicated himself mainly to the study of the classics and to trace and analyze his anxieties and symptoms in his amorous verses and satires in which he criticized the psychological and moral hypocrisy of society and court and revealed himself a suitable candidate as the object of his writings, exposing the nihilistic bent of his greater compositions. Later relapses revealed a more mature commitment to politics, one of the first neo-classical literary critics, and a penitent. Larger exiles led to premature rumours of death and the adscription of such shameful literary material and actions many of his contemporaries thought suited his course of life. These are all significant aspects that largely trace the development of the myth.

The beginnings and last stages of Rochester's turbulent affair with the actress Elizabeth Barry, which ended with the aristocrat's vain attempts at regaining her at the cost of risking his own marriage and the revengeful abduction of his bastard child due to the actress's increasing involvement in theatre, could not be excluded from a biography of the earl.

The last two chapters expand on the much commented conversion process he underwent at the hands of the rhetorically able cleric and historian Gilbert Burnet, whose thought about the current affairs of their time and emotional appeal of his thesis had greatly attracted the aristocrat, who had engaged in a series of conversations with him a few months before the last stages of his life. However, the two conflicting sides of Rochester's personality, the Hobbesian libertine (Webber 1986:52) and the would be penitent, were at war almost until the end.

His nine weeks of agony saw a battery of clerics around his bed, who, together with his wife and an always omnipresent mother, were witnesses of Rochester's fear of death and desperation to "deal with the problems of his disrupted life and reconcile himself to a rapid dissolution" (327), but whose efforts at destroying the traces of his past life and

their emphasis on the lucidity of his spiritual convictions provoked just the opposite: to cast doubts on such convenient conversion.

These are all much reiterated aspects of Rochester's life which, very much interspersed with anecdote, have unavoidably appeared in previous biographies about the English aristocrat (Prinz 1926, 1927; Green 1976; Adlard 1979; Treglown ed. 1980; Lamb 2005), some of them of a more subjective character and not devoid of some moral prejudice (Lane 1950).

However, this absolutely exhaustive biography which includes so much detail, sometimes to the point of exhaustion, not only traces the brief line of Rochester's life but, by familiarizing us with sources not known until very recently or not easily available to everyone, develops some aspects lacking in previous biographies, such as an early childhood and youth surrounded by his half-brothers, brothers-in-law, sisters-in-law, nephews and nieces,<sup>1</sup> and later family conflicts over properties usually lost at the hand of the Lees, Rochester's mother's family interests.

Basing himself on a travel guide that another of the earl's tutors, Dr. Andrew Balfour, wrote for a Scottish nobleman, published in 1700, Johnson extends Pinto's reconstruction (1962:12-21) of the Grand Tour Rochester realized in the company of Balfour, the many places visited and the most frequented people and circles.<sup>2</sup>

Johnson penetrates deeper into the figure of the loving father and the close relationship he had with his children, especially with his younger daughter, Elizabeth, heiress of the earl's courage and interests. Raised with his bastard child by the actress Elizabeth Barry, Elizabeth kept a long friendship and correspondence with her father's former mistress.

*A Profane Wit* also connects the reader with the events and the psychology of the earl's contemporaries. Since the very beginning, one is plunged into the sea of facts that made the Restoration period one of the most turbulent of the history of England, characterized by political expediency and intrigue, personal conflicts and the so-called "petticoat

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<sup>1</sup> Rochester proved a constant support for them all. His niece, the known poet Anne Wharton professed him a wholehearted and eternal admiration.

<sup>2</sup> "The section on Italy clearly reflects their experiences" (40).

strategy”, whose main aim was to climb the social ladder giving pleasure to an easy King and a court whose love of luxury and extravagant masquerading found an immediate reflection in the London stage.

Johnson successfully contextualizes the erotic and metaphysical implications of disguise/transvestism for the social and artistic scene of the time and for a man who considered it a significant vehicle for disclosing his deepest feelings, torn between the impulses to succeed in the aristocratic conventions of his time and the need to destroy them.

We are also led through the different vicissitudes the English of the seventeenth century went through, such as the Anglo-Dutch wars (in two of whose campaigns Rochester proved a war hero), that led Charles into successive secret treaties with the French in the hopes of having enough money to be able to govern without a Parliament; the evolvment of an incipient Whig party struggling to gain enough control to limit the monarch’s power; the Pestilence; the Great Fire of London, and a growing anti-Catholic feeling that led to the witch-hunt craze of the Popish Plot and to a crisis aimed at the exclusion of the Catholic brother of the King, the Duke of York, from the throne of England.

Johnson offers a valuable insight into the terrible menace these events meant for Rochester and his family. He also sheds some light on the truth or falseness of the many rumours and anecdotes traditionally associated to the earl’s personality and on the dating of some poems and letters.

Since, for the reasons stated above, one cannot easily separate Rochester’s life from his literary activity, many critical approaches to his poetry have to deal with his life and letters to a greater (Prinz 1927; Farley-Hills ed. 1972) or lesser extent (Farley-Hills 1974, 1978; Treglown ed. 1982; Dietz 1989; Thormählen 1993).

If, on the one hand, Rochester followed the inherited literary tradition, especially in his amorous literary exercises, on the other, reality made itself evident in a time in which the pragmatism, empiricism, naturalism, rationalism, scepticism and common sense advocated by such men as Montaigne, Bacon, Hobbes and Descartes, were beginning to prevail upon the social and intellectual lives of those belonging to the higher classes, discrediting the affected and masochistic character of the Petrarchan formulas. His analysis of the potentialities of the

experience of love and desire result in an obvious tension between reality and convention. But something very different is to repeatedly associate Rochester's poems with their author's life experiences at a given time and struggle to find a real, usually female, referent, for such experiences when one lacks reliable dates or any other kind of (contemporary, auto/biographical, etc.) proof, no matter how tempting hypothesizing can be.

This leads Johnson to reject 1674 as the date of "A Pastoral Dialogue between Alexis and Strephon" given by one of its contemporary sources, not only on the grounds of its artificiality, that will, according to him, situate the poem in the late 1660s<sup>3</sup> and relate it to other early poems by the young aristocrat (65-66), but on the fact that the contradictory feelings towards love expressed in such poems associate many of them to his courtship of his future wife, revealing that "the sincerity of his 'love' in Rochester's first poems addressed to Mrs. [sic] Mallet is dubious":

[...] his sentiments therefore appear to be more a conventional exercise in versified persuasion than genuine passion. Mrs. [sic] Mallet may have suspected this to be so. Her poem to "Thyrsis" ("Nothing adds to your fond fire") suggests reasons for her hesitation to marry him. (67)

Such association of Elizabeth Mallet's poem to other earlier poetical compositions by her suitor on the grounds of their conflictive feelings, leads him to miss the real quality of Rochester's poetry<sup>4</sup> and the point that Vieth, the source he cites (1963:375, n. 41), not only deals with the impossibility of giving exact dates of some of the poetical exchanges that were written in their own hand in the same manuscript, but considers that they could correspond to the period of their marriage (1963:212). In fact, the tone and contents of such poetical examples as "Nothing adds to your fond fire" by Lady Rochester answering her husband's "Give me

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3 But later in his study, Johnson relates this dialogue to other two entitled "Song" and "An Argument" as well as to the date 1674 (192). If he intends to suggest that they parody Rochester's poem, do not nine years seem too many to look for a referent? In one of the best studies of the contexts of Rochester's poems, Thormählen somehow disagrees with the poem's conventionality, stating that "the potential vindictiveness evinced by Rochester's Alexis is a fairly drastic sentiment in a seventeenth-century English pastoral" (1993:45-46).

4 Farley-Hills reminds us of the tendency that existed during the Restoration to write intellectual exercises in which different perspectives of a problem were analyzed: "that the form suited Rochester's sceptical and unbelieving nature can well be imagined though generally Rochester prefers to reveal contradiction as an inevitable concomitant of the limitations of human reason: this is the 'hidden' subject of both the *Satyr against Mankind* and of *Upon Nothing*, and it plays an important part in the structure of *Artemisia*" (1978:52).

leave to rail at you” are much more similar to the tone and contents of the couple’s epistolary exchanges during the seventies (Treglown ed. 1980:75 ff).

Other questions particularly problematic in this biographical study are Rochester’s reiterated fear of death, originated, according to Johnson, in his early childhood by very oppressive Protestant principles, and an exaggerated emphasis on the earl’s misogynous attitudes that would have grown as his venereal diseases worsened.

What we do perceive in his poems, letters and later confessions is a continuous curiosity and interest in the unknown, basically the result of the doubts he always entertained about the existence of God and the great beyond, enhanced by an essential nihilistic bent. No one with a real fear of death engages himself in two successive war campaigns and several duels. Such fear is only clearly seen in his last letters and confessions when, due to his serious illnesses, he knew he was irremediably bound to it.

It is true that Rochester’s amorous verses, satires and letters show many conventional attitudes towards women and, as such, not always positive, but they do not make him a misogynist. He was a man of his time.

Moreover, his adoption of fashionable libertine attitudes inevitably led to his rejection of the current social, political, religious and moral rules which included traditional roles associated to women. In many of his poems the speaker recognizes that women are, contrary to what the majority of his contemporaries thought, susceptible to the same sexual impulses as men, though such sexual freedom is sometimes perceived by him as a menace. Not only his letters to wife and mistress, but also his poetry shows delicacy and admiration towards them. His attacks on women and men alike are centred on certain attitudes he found censurable.

All in all, I will conclude with a strong recommendation of *A Profane Wit: The Life of John Wilmot, Earl of Rochester*. Its wealth of bibliographical material (obliterated by others’ negligence, reluctance or by time), and the new insights it provides into the English aristocrat’s life and literary production offer the student and researcher alike an invaluable source material that will contribute to restore him to the

position where many of his contemporaries thought he belonged: among the greatest poets of the English nation.

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**MACCARTHY, Anne (2004). *Identities In Irish Literature*.  
La Coruña: Instituto de Estudios Irlandeses Amergin.  
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When in nineteenth-century Ireland, poet translators such as Edward Walsh, James Clarence Mangan or Samuel Ferguson looked back to their Gaelic past in search of an identity, a new independent literary system with its own tradition and repertoire was created. Anne MacCarthy defines this as an Irish writing in English, a body of work produced by native Catholic writers in the language of the oppressor. She is, in fact, a specialist in the topic and has already published *A Search for Literary Identity in Irish Literature* (1997), *James Clarence Mangan, Edward Walsh and Nineteenth-Century Irish Literature in English* (2000), and this recent book. Here the author goes deeper into the matter by opening up the canon to voices and sub-cultures which have been rendered mute for centuries. The book provides space for aesthetic reflection by proposing a wider framework within which the literary tradition of Irish writing in English may be studied. By moving from the analyses that characterised most criticism on this literature (Power 1967, 1969; Welch 1980, 1989; O'Háinle 1982, for example), and proposing a more universal and cosmopolitan framework, she emphasizes a non-monolithic, dynamic literary system. The book is well-structured and organised and MacCarthy keeps to the central issue constantly arguing each of the themes raised and highlighting problematic points. This gives the work clarity sometimes missed in other works of criticism.

The first chapter "Irish Writing in English as a New Literature" sets out to provide theoretical and contextual information for Irish writing in English which enables the reader to move with ease throughout the

rest of the book. After a brief examination of the history of Ireland in the nineteenth century, necessary to understand Irish literature, MacCarthy draws on Even Zohar's polysystem theory to underline the relationship between literature and society, especially relevant in the case of Ireland. This theoretical model offers the author a useful framework for the examination of canon formation and helps to foreground the hegemonic forces underlying polysystems. It shows not only aesthetic concerns to be considered when establishing a literary canon. The cultural and ideological implications of literature in our society must also be taken into account. With this idea in mind, the focus of the chapter moves on to a rigorous appraisal of the poets Edward Walsh (1805-50) and James Clarence Mangan (1803-49), devoting an important part of the section to discussing in detail translation in the "target" culture, translation and poetics, and, more specifically, these writers' translations from the Irish language which were more than a mere mechanical exercise. By harking back to the past they opened up a new future, reviving their tradition and finding a new pride in their national culture. MacCarthy's views on translation (in line with André Lefevere's work) are much more positive than the traditional responses to the secondary or periphery status assigned to it. She interprets it as an important part of the Irish literary system, maintaining what it contributed to the emergence of a new tradition and providing future writers such as James Joyce or W. B. Yeats with a repertoire. Here we can anticipate how both Walsh and Mangan suffered from the rigidity of later criticism, haunted by uniform and strict notions of nationalism which impeded the recognition of both poet-translators as canonical writers. However, MacCarthy's succinct and detailed examination of their work offers a new valuation of their literary reputation. The author acknowledges how creative translators such as Mangan or Walsh are sculptors modelling the source composition with their creativity, contrary to faithful translators like Ferguson who, because of his understanding of translation as an accurate, scholarly work, becomes an engineer of language who only transfers meaning from one language to the other. Other appealing ideas contained in the chapter concern major and minor writing. In tackling this issue, she stresses the problematics involved and their implications for the canon, as major writing rejects diversity and "excludes all that cannot be readily assimilated to it" (84). The author tries to demystify major writing and directs attention to the conditioning factors which define

minor writing, which may be popular literature or folklore but it is, in essence, the very antithesis of canonical writing, which tends to promote uniformity and universalism instead of diversity.

Chapter 2, “Definitions of Irish Writing in English”, is extensive and detailed and dedicates an important section to analysing the different headings under which literature, written in the English language in Ireland, has been studied by criticism. In Anglo-Irish literature, a definition used by critics such as Norman Jeffares (1982), W. J. McCormack (1985), George Russell (1926), or Augustine Martin (1980), is not satisfactory due to its political and strong Ascendancy connotations. On the contrary, Irish writing in English focuses more on a linguistic change due to political and social circumstances which caused many native Catholic writers to change to English and to resort to translation to find a literary identity of their own in a recovery of the ancient Gaelic spirit. The chapter offers a succinct study of the problems inherent in any definition of Irish writing in English, showing how, ultimately, it is influenced by the specific ideology of the critic. The difficulty in finding a suitable terminology is just an aspect of the insecure sense of literary identity in Ireland.

The author contends that criticism on this literature does not generally consider it in an international framework and defines it mainly with reference to specific criteria, so providing evidence here for the point made in Chapter 1. These judgements of quality are not only based on aesthetic criteria but on strict, rigid notions of nationality. As a result, what is striking in this chapter is the fact that MacCarthy foregrounds the problems with regard to Irish literary identity by tracing the parallels with other literatures in former colonies. This comparative reading through cross-national networks of affinities is an interesting issue not been examined in depth. An example of how Irish criticism has worked from some premises can be found in the author’s broadly informative analysis of certain literary valuations of Mangan and how this has led to a stereotyped view of his work, which has been the final cause of his exclusion from the canon of Irish writing. In this the writer cleverly combines an outline of his literary output with critical insight.

Chapter 3, “The Formation of a Canon in Irish Writing in English”, offers an interesting revision of the critical works of Thomas

MacDonagh and Daniel Corkery, important in the creation of a canon in Irish Literature in the early twentieth century. Both were cultural nationalists, and so their works clearly emphasize ethnocentric notions and nationalism. These scholars' search for an independent literary identity led them, as MacCarthy notes, to base their assessments more on nationalistic and ethnic criteria than on aesthetic reasons, fostering, therefore, criteria based on simplification, isolationism and inflexibility. The main interest of this chapter, canon formation, is discussed in a thought-provoking way and raises several questions: Where is the borderline between canonical and popular literature? Can ideological factors which have little to do with aesthetic criteria be decisive for canon-formation? It seems that nationalism caused amnesia in early twentieth-century criticism, as we see in these two commentators when they remember only those writers who fit within their parameters and refuse to admit others whose aesthetics do not. This significantly illustrates how they both try to exorcize the colonial ghost still looming over literary criticism, but they are unsuccessful "as they imposed a hegemonic force on Irish literature [...] that ultimately leads to elitism" (165).

MacCarthy explores MacDonagh's criteria for inclusion of texts in the canon, which admit only those that show the presence of ancient Gaelic metre of literary references or use the Irish way of speaking, so only those with a distinct Irish character are worth considering. She adds that, although MacDonagh includes Walsh and Mangan, they appear temporarily. He sees translation only as a faithful, secondary activity which will not be needed in the future. The same scrutiny is applied to two classical and still often cited studies on Irishness by Daniel Corkery, *The Hidden Ireland* (1924), an examination of eighteenth century Gaelic culture and Anglo-Irish literature included in *Synge and Anglo-Irish Literature* (1931), which have been subject to much controversy. MacCarthy rejects oversimplified ethnocentric views in her attempts to understand the formation of the canon and believes that Irish literature must try to be more universal and cosmopolitan without fear of being confused with English writing.

"Regionalism vs Nationalism: The Sliabh Luachra Sub-culture", the last chapter, is one of the high points of the book. Its important conclusions provide the reader with a clear picture of Sliabh Luachra, an area situated on the Cork-Kerry border with an outstanding musical

and poetic tradition. What is relevant here is its literature regarded as popular, and so, it was not considered for inclusion in the canon. This chapter shows how a rural world can provide many different identities to define the heterogeneity of a nation. Dealing with the local rather than with the universal, it emphasises the diversity of a country with regional differences that must be preserved. MacCarthy aptly opposes nationalism to regionalism, stressing the elitism nationalism foments in its uniformity (as shown in Chapter 3), which not only excludes what comes from the outside but also a subculture that comes from the inside. The author underlines here that, although this area changed to English in the nineteenth century, it does not forget its Irishness and cultural independence. Home of two of the most famous Gaelic poets of the eighteenth century, Eoghan Ruadh O'Súilleabháin and Aodhagán O'Rathaille and central to Irish cultural history, its poets continued an ancient Gaelic tradition that, though fully conformed to the doctrines of Irishness of both MacDonagh and Corkery, as a sub-culture it was pushed to the margins and condemned to the realms of provincial poetry. This clearly demonstrates the heterogeneous character of Ireland's identity is suppressed by the simplistic uniformity of nationalistic literary value judgements.

In this well-written and cogent study MacCarthy examines a new sort of writing in English which emerged at the beginning of the nineteenth century. By demonstrating how aesthetic concerns have been dominated by nationalist interests, the book offers a provocative insight into the literary value of certain writers and subcultures that challenges the elitism implicit in rigid notions of canon formation in order to open it up to a diversity of perspectives, to dynamism and change, as otherwise it will stagnate and lose its central position. While she stresses the necessity of dismantling dangerous stereotyped notions of Irishness, she places Irish literature in a broader, international framework, pointing to the necessity of reconsidering its tradition and including in the canon voices which can broaden the parameters of Irish literature and transmit the multiple spaces that Irishness occupy. In so doing, she opens up new avenues of analysis and paves the way for future researchers in the field of Irish studies. It is stimulating for those who are interested in translation and in the formation and development not only of the Irish literary canon but literary canons in general.



## POEMS BY JAMES STEWART

*University of Dundee*

### **Bale**

What the bales govern  
concentrated, still,  
each to itself but gathered  
isn't obvious.

They're just leavings  
a brisk machine  
compacts to look  
roundly natural.

I'm all for curves,  
the inward  
solace they give;  
their long September shadows.

I'm chastened  
by the distance and the space  
around their group.  
But how?

Picked on the stubble flats,  
they counter  
mind to grant  
a formal education.

One is alone.  
Others cohere.  
All are round.  
None rolls.

Empty of evil, they save.  
Why would I jump  
their free constraint  
for more than this?

The curves are silvered,  
the flats in shade.  
They trail that token darkness  
like a cloak.

More orderly than trees,  
they hide in the dark,  
moons to which  
I respond.

The bales that govern  
distil this concentrate,  
amassed, alone, their subject  
neither here nor there.

### **Buzzard**

A hazard for any rat  
caught in the open

is being noted  
by eyes cold and close

on their vizard of horn,  
gripped, and mashed

to mince in that gizzard.  
A moment too late

and over the motorway  
is the languid lift-off

with deliberate downstrokes,  
the tenderly taloned

twitching corpse  
a scissored thread.

### **Hawk kill**

Among the confetti of petals  
for a wedding of wind and cherry,  
unstirring breast down, plucked  
and separated.

Breeze twirls the cherry fall  
over the grass; and it's hard to tell  
the petals you see  
from that pale snow.

The pigeon under the trees  
is wrecked and its heart  
picked out of many and eaten.  
Its loss apart,

there's no more to it than this.  
Down stirs and will drift  
among the petals,  
the wind's gift.

*James Stewart appears with the assistance of the Scottish Arts Council.*

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