The Grove

Working Papers on English Studies

22

2015

Research Group HUM. 0271 (Andalusian Government)
Grupo de Investigación HUM. 0271 de la Junta de Andalucía

THE GROVE.
WORKING PAPERS ON ENGLISH STUDIES
I.S.S.N. En línea: 2386-5431 I.S.S.N. Impresa: 1137-005X

Indexed by MLA, IEDCYT-CSIC, Latindex and DICE.

Published yearly (1 vol. per year) by the Research Group Hum.0271 of the Andalusian Government, Department of English Studies, University of Jaén, Spain / Publicación anual (1 vol. al año) del Grupo de Investigación Hum.0271 de la Junta de Andalucía, en el Departamento de Filología Inglesa de la Universidad de Jaén.
Please address subscriptions and submissions to / Las subscripciones y las propuestas deberán dirigirse a:
Editors / Dirección
The Grove. Working Papers on English Studies
Departamento de Filología Inglesa, Facultad de Humanidades y CC.EE., Edificio D-2, Universidad de Jaén, Campus Las Lagunillas s/n, 23071 Jaén, Spain / España.
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Front cover design / Diseño de cubierta: David Medina Sánchez – Servicio de Publicaciones de la Universidad de Jaén / Jaén University Press

Distribution / Difusión:
Publicaciones de la Universidad de Jaén
S. L. Vicerrectorado de Extensión Universitaria,
Campus Las Lagunillas, s/n, Edificio D-2,
23071 JAÉN. SPAIN
Fax. 953 5212074
Phone/Telf. +34 953 212355– Fax. +34 953 212136
+34 953 212609 – Fax. 953 211824

Printed by / Impreso por:
Gráficas "La Paz" de Torredonjimeno,
Avda. de Jaén, s/n
23650 TORREDONJIMENO (Jaén)
Phone/Telephone: +34 953 571087 –

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Foreword

Dear reader:

Once more the *The Grove. Working Papers on English Studies* has finally come out in December. This is the time when in Jaén croppers customarily pick their olive harvest in the olive groves. Furtively, our journal bears the title of *The Grove* as an implicit homage to this crop. The olive, an ancestral Mediterranean tree, whose presence goes far beyond the Mediterranean realm well into the literary domains of Shakespeare, Chaucer or Spenser (who mention it in their works more than once), renders generous, medium amount, and scarce crops in a succession of three year periods if not under a permanent irrigation system. Fortunately, our little *Grove*, has had a permanent and generous supply of water and sunshine in the form of articles received from our contributors. To them our most heartfelt thanks for they have provided our sustenance. But also to our referees, our labourers, who with their generous and unpaid effort screen and improve the fruit, so that we, the editors, may harvest and grind it in December.

Although *The Grove* was already scheduled to be issued only online, the directions of the University of Jaén Publishing Service has given us a further extension of the paper printing option and thus we will be able to offer our readers a modest print run, mainly for the purpose of exchange with other journals. Henceforth the online edition will not consist of the uploading of the pdf versions of the printed ones, but of the individual

digitalization of each article, which will be identified and singled out by its corresponding DOI (Digital Object Identification).

As for the articles and reviews constituting the present issue, it seems that the balance is not so overwhelmingly tipped either to the literary side or to the side of Modern American literature as in the previous issue. Indeed, we have articles dealing with American authors, but there are two on British and one on Irish literatures as well, and (should we consider this British literature?) one on the adaptation of a Shakespearean hypertext to the Spanish stage. What is perhaps more noticeable is the presence of two articles on linguistics and one on didactics. All these twelve articles have something interesting to transmit in their fields and we hope that someone, somehow, some day will find in them the clue, the data or the inspiration for some aspect of their research or curiosity. The two book reviews, as is expected of them, give both inspired and well-documented account of recent books which are worth the attention of the reader.

Finally, we have had the good luck of counting on the kind permission of the awarded poet Don Bogen, an excellent man and even more excellent poet, translator and scholar, to publish one of his poems on the verso of the back cover. This will give the reader a taste of his poetry, and perhaps the encouragement to go on reading more of his poetical output.

The Editors

The Grove. Working Papers on English Studies 22 (2015): 11-37. DOI: 10.17561/grove.v0i22.2694

WRITING: A PROFITABLE BUT NEGATED SKILL IN ENGLISH CLASSES IN UNDERGRADUATE PROGRAMS

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Abstract

The present study describes a small scale project consisting in several workshops to improve the students' writing in English as a foreign language. The targeted population consisted of first level students in undergraduate programs at a public university in Colombia where low development of writing skills in the students' foreign language has been constantly observed in the English teaching process.

A diagnostic test administered to our students revealed that one of the possible causes of student's low performance in writing, was the lack of writing activities that serve as training for them to produce writing texts. Students showed the few opportunities they had concerning this kind of activities. The diagnostic data through questionnaires and interviews also revealed the lack of guided and controlled activities which help students to improve the process of writing, and the low motivation as the main result of this lack of activities. Last but not least, after the implementation of this writing workshop, students were more confident, they wrote high-quality texts and writing became an interesting activity for students.

Keywords: writing process, motivation, process approach, writing techniques, product approach .

Resumen

El presente estudio describe un mini-programa que consiste en varios talleres para mejorar las habilidades de escritura de los estudiantes. La población objetivo de estudio la conformaron estudiantes de primer nivel en los programas de pregrado en una universidad pública en Colombia, en la que la falta de habilidades de escritura en la lengua extranjera de los estudiantes se ha observado constantemente en el proceso de enseñanza de inglés.

De acuerdo con el diagnóstico previo, los principales problemas de los estudiantes eran la falta de actividades de escritura que les permitieran producir textos escritos. Los estudiantes mostraron tener pocas oportunidades de realizar este tipo de actividades. La información obtenida en cuestionarios y entrevistas reveló tanto la falta de instrucciones claras para los estudiantes como de actividades guiadas y controladas que ayudan a mejorar el proceso de la escritura y la baja motivación como el principal resultado de esta falta de actividades. Por

último, pero no lo menos importante, los estudiantes demostraron mayor confianza, escribieron textos de alta calidad y la escritura se convirtió en una actividad interesante para el alumnado.

Palabras clave: proceso de escritura, motivación, aproximación de proceso, técnicas de escritura, aproximación de producto .

1. Introduction

Writing has often been a neglected area in English language teaching. It has been only recently that some research into writing has been carried out. A recent research study demonstrates that combining strategies to teach writing has positive effects on students' learning process (Hillocks,1987). However, the implementation of these skills in the classroom is not successful nowadays, since there is a noticeable gap between theory and practice. In many cases, teachers avoid correcting compositions because they are time consuming. Another possible reason is "the absence of well-established or widely recognized models of writing" (Hedge 1988:5).

Writing is a complex and demanding process as it activates deep cognitive processes. First, it encourages critical reflection and learning, as it motivates communication and makes thinking available for reflection. When thought is written down, ideas can be examined, reconsidered, expanded, rearranged, and changed. Learners need to compose ideas, organize thoughts, go back and forth, clarify thoughts and correct as they revise and edit their pieces of writing through stages. This process implies prewriting, drafting, revising and editing. Nonetheless, learners experiment less pressure during writing activities than during other activities because they have time to plan and develop all the aforementioned writing stages without the apprehension to be right on the first try.

Additionally, interviews and questionnaires with teachers and students show the lack of opportunities students have to develop writing activities in the classroom, sometimes due to the reasons mentioned above or because it implies more work for teachers during the process of revising texts and giving feedback to students. It is really demanding and time-consuming and, on occasions, teachers do not have time to do this since they have to follow the institution syllabus and, in many cases, time is not enough to cover all the topics they have to teach according to the curriculum. Despite the fact that it is not an easy task, teachers try to deal with time and the syllabus they have to cover in order to include writing activities as part of the daily routine of the classroom.

The final purpose of this project is to demonstrate that students could create well-structured texts using appropriate grammar rules and vocabulary if they are motivated and if the teacher uses the appropriate approach. Teaching writing is challenging because motivation is the first and the most important factor for students to start producing a piece of writing on their own. It is necessary to provide students with effective tools and strategies to encourage them to produce their own compositions in a confident way and motivate them to continue with

their writing process in a lifelong learning fashion**.** The ideas portrayed in this paper can not only give teachers a new perspective in teaching writing but also make teachers and students conscious of the benefits this may have on a foreign language learning process.

2. Theoretical Background

2.1. Why to teach writing?

Language is the tool people use to communicate with each other. People do not only communicate when speaking, but also when writing, that is why they need to master writing skills. However, learning writing skills is not an easy task because it is a lengthy process that involves learning a new set of cognitive and social relations (Harmer 1988a: 323). In comparison with speaking writing reduces anxiety and frustration in many learners because it is a private activity that is developed in isolation, and students have the opportunity to check and revise before making their compositions available for reading. However, mastering the writing skills implies help and guidance from the teacher, who leads the process. Learning to write in either first or second languages is one of the tasks students find harder and many native speakers leave school without good writing proficiency (Tribble 1996: 52). Writing is not a final product but a series of activities that are described as a process (Keh, 1990). Additionally, it is an important process that needs to be constantly revised by giving students meaningful feedback so that they can improve their writing.

When we consider why asking students to write, we can find several reasons. Firstly, it is a good way to check your students' intake. Secondly, it triggers critical thinking, understanding and memory. Thirdly, it gives the students the chance to express feelings, thoughts, beliefs and information about themselves, so it enables teachers to know their students better and to extend their learning beyond lectures and other formal instruction situations. Writing also contributes to improving the students' communication skills. Finally, as writing is a private activity that needs effective guidance on the part of the teachers, it is an excellent opportunity to get teachers to interact more closely with students and to know their individual differences.

2.2. Principles for designing writing techniques

Nowadays, many textbooks which deal with writing skills present the metalanguage associated with "product" and "process" approaches. The first one focuses on the accuracy of grammar, vocabulary, spelling and punctuation while the latter focuses on the ongoing of planning, organizing, composing, drafting, reviewing, revising, editing, etc. (Anstending 1998: 135). There is not a right or best way to teach writing skills; it depends on some individual factors related to the type of students, the textbook the institution has, the school system and the teacher's philosophy.

Another teaching orientation sees writing as an opportunity to encourage art: writing is considered as a creative act of self-discovery as it is focused on creative expression (Anstendig 1998). On the other hand, writing focuses on genre. It activates ways of using languages for particular purposes. The central belief of this orientation is that we do not just write, we write for a specific purpose: to get things done, to tell a story, to describe something, to craft a love letter, etc. I will go deeper into each approach below.

2.3. The product approach

When teaching writing according to the 'product' approach, students are encouraged to imitate a model text which is presented and analyzed. Its features are highlighted: if the text is a formal letter students read it carefully, pay special attention to form and to the register used to making a request. Finally, students are encouraged to write a similar text. This orientation originated from the combination of structural linguistics and behaviorism learning theories applied to second language teaching (Harmer 1988b:256). Writing is seen as the product of imitating and manipulating models that teachers give to students. For teachers who adopt this model, writing is seen as an extension of grammar or as a mean to reinforce language patterns through habits of formation, encouraging learners to produce well-structured sentences. For others, writing is seen as a complex structure that can only enable students to manipulate grammar and lexis (Harmer 1988:256b). It implies the following approaches.

Familiarization: At this stage, grammar and lexis are taught taking the structures of the text as a basis. Learners read, manipulate and analyze the text to identify structures and new lexis.

Controlled writing: In the controlled writing activities, students manipulate fixed patterns, often from substitution tables. Teachers usually give charts with information and students start writing short texts using the information given.

Guided writing: Students imitate the model text. After having read a text and analyzed its structure, lexis and vocabulary, students write a similar one usually following the same grammar pattern and the specific lexis the text suggests.

Free writing: Learners use patterns they have previously developed. During this last stage students are supposed to manipulate structures, lexis they have learnt, and start writing their own compositions. Writing is controlled until students get to the stage of guided compositions, where they are asked to fill in gaps, complete sentences, transform sentences or complete exercises that promote accuracy and avoiding errors. All these techniques are currently used in the classroom, especially for lower levels of language proficiency for writing development, building vocabulary, scaffolding and increasing motivation and confidence in beginner learners.

2.4. The process approach

The process approach tends to focus on more varied classroom activities which encourage students to improve their language use. Students start generating ideas by brainstorming and discussion. Then, they organize ideas into a map which allows them to organize them hierarchically and define the structure of the text. Next, they start with their first draft, which is exchanged, revised and returned in order to be improved. Finally, students get ready to write the final outline.

These steps help learners to decide what to write about, how to organize what they write, and how to rewrite and revise what they wrote before getting the final draft. The steps are widely known as: pre–writing, writing the first draft, re-writing or revising and editing (Anstendig 1998:135). By following these steps carefully, learners could write more easily and get better results in their final production.

According to Zamel (1994:237), the original planning established by Flower and Hayes in 1981 is one of the most accepted by teachers nowadays because students have the opportunity to formulate their own ideas by an exploratory and generative process. The stages of planning, drafting, revising, and editing do not occur in a linear sequence but are simultaneous: learners can review, evaluate and revise their work at any moment. Even before the text has been produced, the writer can jump forwards or backwards to any of these activities in order to change or accommodate more data after more research on the topic has been conducted and improve their final version after going over feedback (McDougal 1990:290).

Some teachers who have adopted this approach argue that it encourages students to create their own personalized texts but it does not provide students with clear guidelines on how to construct the different kinds of text they have to write. Students could have disadvantages because they might not have a sound knowledge of these topics, so the teacher would need to help learners to acquire knowledge and create an appropriate schema for their work and he should also facilitate the information about the topic, structures and vocabulary they needed to create effective texts and various brainstorming tasks to generate ideas about their texts. These writing activities are useful for students with a good level of English proficiency since it is a more demanding approach that requires the students' cognition. It is also a good opportunity to encourage students to think about issues and topics to write in a new way and start producing their own essays. The following steps are recommended:

Pre-writing

One of the most important parts of the writing process takes place before the students put sentences together. This is called pre-writing or planning stage. During this stage learners have to accomplish two goals. The first one is to decide what they are writing about and find the best way to present ideas. In order to complete this first stage learners should start brainstorming topics that

are interesting for them, decide on the purpose of their writing, identify their audience, gather supporting information that may help them to sustain their ideas and strengthen and organize them. One interesting strategy is clustering or mapping (Anstendig 1998:245) by means of which students create a visual map springing from one word or phrase that serves as a nucleus.

Drafting

This is a similar process to the one artists make before they paint. Artists first make sketches previous to their final masterpieces. In the same way, writers need to present their ideas in an organized way. This act of writing is not a final step but an interim stage between gathering ideas and revising and editing. Students must be aware of the fact that this step is rough so they do not have to worry too much about details such as spelling or punctuation. They should rather concentrate on their ideas and let them flow smoothly. In order to make their writings more interesting, students should use some organizing strategies such as descriptions, showing how something looks, feels or smells; chronology, telling what comes first, second or next; use of analogies, comparing your point with something familiar; definitions, saying what something means, comparisons and argumentation (Hicks 1996:154).

Revising

This stage is very important since it determines how good a piece of writing is. During this stage students detect and correct inaccuracies in word meaning, grammar and spelling mistakes, etc. Learners may even want to begin all over again rearranging ideas or improving the way they have expressed them. They should be encouraged to make several drafts of a piece of writing until they are satisfied. The teacher can use symbols to show mistakes in the writing draft related to punctuation, spelling, capitalization, and grammar mistakes.

Editing

When writers are satisfied and believe that the writing is clear and correct, they write their final copy, making it as neat as possible. When students finish their final work, it is necessary that they proofread their final work again, reading it aloud so that ears can catch errors eyes have missed.

The chart below shows the contrast between the two approaches adopted: process writing and product writing. The approach depends on the type of students and on the type of genre. Letters or postcards, for example, are more liable to be developed following a product approach, since students only need to read, analyze and follow a given model because this type of texts is focused on layout, while narrative texts are more suitable for a process approach because they focus on the students' ideas.

Process writing	Product writing
• sharing and brainstorming ideas • text as a resource for comparison • ideas as starting point • more than one draft • more global, focus on purpose, theme, text type, i.e., reader is emphasised • collaborative • emphasis on creative process	• imitate model text • organisation of ideas more important than ideas themselves • one draft • features highlighted including controlled practice of those features • individual • emphasis on end product

Figure 1 (Adapted from the British Council web page: http://englishagenda.britishcouncil.org/sites/ec/files/ELT-14-screen_0.pdf)

Reading to write

Reading and writing are two processes that are interrelated: reading supports writing. Students first need good input in order to start their writing process. Reading and writing are inverse processes since "the writer transforms his ideas into print and the reader transforms the print into ideas" (Harp & Brewer 1991:264), then reading and writing are understood as parallel, connected and complementary processes.

After reading or writing, learners need to go through several stages of these two parallel processes. They need to read actively in order to check and organize the information learned; in this way they will be aware of the structures they find in a text and will be able to start to organize their ideas. The connection between reading and writing enables students to adapt the skills learned in one area to another. When learners read they increase their knowledge and use their newly-learned information when they write, but it is important to clarify that integrated reading-writing instruction is more than a linear process consisting in writing about what they have read, it is the result from participation in activities that enhance both reading and writing. That is to say: a good amount of reading activities provides students with good input to write (Harmer 2009:170).

Krashen (1985:76) states that successful writing cannot be acquired by practicing writing in isolation but it also needs to be supported with extensive reading. Both intensive and extensive reading have a good influence on composition skills in various stages of proficiency because both processes are involved in constructing meaning and in the activation of existing knowledge of structures and contents. Extensive reading can supply a wide knowledge of conventional features of written texts including vocabulary, grammar and text organization.

3. Methodology

This project is based on the principles of action research since it implies a reflective and problem-solving process. This research project started from my own observation that teachers avoid writing activities in English classes because they think these kinds of activities are stressful for them and for students as well. The first step was to find an approach and some strategies to implement in the classes in order to make writing activities more friendly for both teachers and students.

The institution

This university is located in the capital city of "Departamento de Santander", which offers academic programs for undergraduate, graduate students and also specializations and masters for a low-income community. The university has good facilities with a big campus in the city. It has an English lab, audiovisual rooms, computer rooms, auditoriums, specialized rooms and excellent sports fields, where all students feel comfortable. It is a public university. As it is a state university, students are usually in conflict due to the government policies, which causes disturbances and protests inside the institution with strikes that affect the academic progress of students. But taking into account the low prices degrees have, students must get good academic grades in order to ensure their stability at the university since its academic requirements are high. The number of students per group in English classes depends on the students enrolled but each group may vary between 15 and 30 students. The intensity devoted to English lessons is low: students only have five hours of fifty minutes per week in two sessions. The English department has all the resources teachers need to carry out their classes: good audio equipment, DVDs, TV, textbooks, videos, video beams, smart boards, a good English lab and rooms to develop English classes in a successful way.

The students

This project was carried out with two groups of students, 18 females and 12 males from a public University in Colombia;[1] they were from different academic programs and terms. English here was taken as a curricular subject, which means it is compulsory. Students are supposed to do four levels as a requirement to graduate. In spite of the differences in levels and semesters students were between 17 and 25 years old. Their age varied according to the semester they were doing. Most of them came from low-income families since the research context is a state university and its cost is low. This university is located in the capital city of Santander. Most students came from small towns and villages, which explains the deficiencies in their English proficiency since schools in towns and villages do not usually have good English coverage, which means either that those students had weaknesses in the L2 learning process or were just having their first contact with L2 learning. On the other hand, students who

[1] Universidad Industrial de Santander. UIS.Located in Bucaramanga (Santander).

came from the city had better proficiency since city schools have better English coverage and some of them had the opportunity to take extra English courses at languages institutes.

In spite of these differences, all students were conscious of the importance that English had in their university studies and in their professional life which was the reason why most of them were willing to learn. Most of them had not had any experiences with writing: they said their latest teachers rarely included writing activities in the class and the times they did, they did not know how good or bad they were in the process, since feedback was never given.

They also expressed they had some weaknesses writing in their mother tongue because they did not have enough training in it, so writing in the L2 caused a feeling of frustration and apprehension.

The teachers

This institution had 35 qualified teachers, 20 women and 15 men with specializations or master's degrees, so they were conscious of the importance of improving the English learning process on their students and most of them focused on communicative approaches. Ten teachers were interviewed about the activities they usually did in their classes. Most of them stated that they avoided writing activities in the classroom because making corrections on the students' texts is a demanding task since ideas appeared terribly confused, especially during the first levels, and these activities were time consuming. Some of them agreed that they had to cover all the topics the syllabus proposed and time was not enough to develop all the activities that the book included and the extracurricular activities that the institution required. There was a group of teachers who claimed that writing activities could not be implemented during the first levels but only for the advanced ones because teachers could be wasting time. Some teachers said that they did implement writing activities but only for advanced level. However, they still had to spend lots of extra time checking and giving feedback to students.

Research Design

This project was carried out with two groups of students (18 females and 12 males) from different degrees and different levels. It is relevant to mention that students had not developed much awareness of the writing process; especially students from the first levels. During the first week of the first semester some questionnaires were administered in order to get information about the experience they had had with this skill and to know what they thought about the process they were about to start. In the same way, interviews were made to know which topics they would like to write about. During the second week, students were sensitized and encouraged to read some literary texts such as poems, riddles, tales and readings included in the guidebook. They took some texts to read at home and shared experiences during the following class.

4. Objectives

1. General Objective

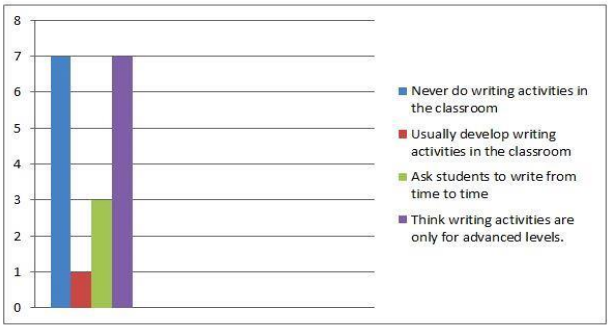
To improve the students' writing in English as a foreign language through the implementation of a series of writing workshops in first level students in undergraduate programs at a public university in Colombia.

2. Specific Objectives

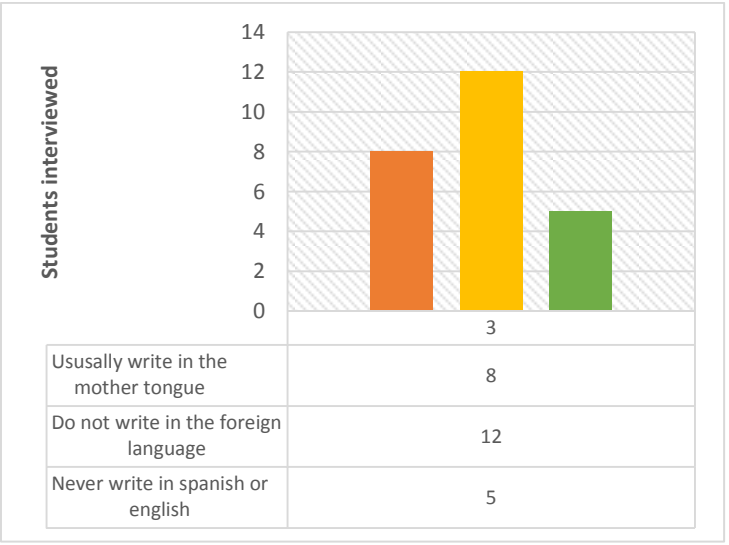
- To implement an approach to teach writing and observe the results it was having with students.
- To demonstrate that writing activities could be planned and developed from the first levels by giving students appropriate input and guided activities.
- To analyze thoroughly the current classroom reading habits and the students' proficiency, thoughts and beliefs related to the reading process.
- To know and analyze the frequency with which students read for pleasure and develop written activities in their English lessons.
- To know the regularity with which teachers carry out writing activities in the classroom and find out about the approach they use when they develop them.
- To plan and design strategies according to the analysis of the results and the theoretical support of some recognized linguists and researchers on the process of reading and writing.
- To observe the students' writing performance after the application of writing strategies through a series of reading workshops.

5. Results of the pre-treatments measures

To conduct this research, ten teachers were interviewed and fourteen students from the whole group of thirty in order to know about the teaching of the writing process in their classes. The results of their answers are reflected in the graphs below**.**



Teachers' writing practice in class. (Number of teachers interviewed: 10)



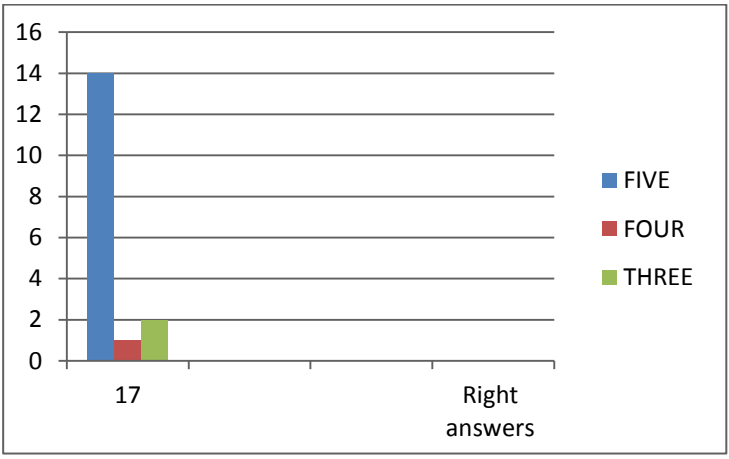
Students' writing practice. (Number of students interviewed:14)

After the questionnaire and the interview with teachers and students were analyzed, it was noticed that teachers usually avoided writing activities since they claimed that students made a lot of mistakes when writing and it was too complicated to understand ideas in their texts because they do not know structures and vocabulary and usually introduce their mother tongue structures in their texts. Seven teachers interviewed stated that writing activities should be developed only for advanced levels. On the other hand, the students interviewed stated that they hardly ever wrote, either in their mother tongue, or in the foreign language.

It is important to mention that twenty students belonging to these two groups had not had good experiences with English at their schools and others were taking the same course for the second time, so my final purpose with this project was to make them feel confident and be conscious of their learning process.

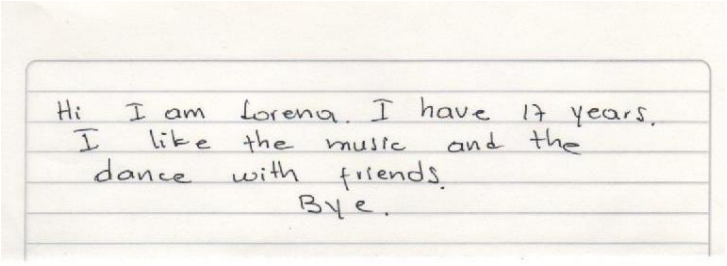
For the implementation process to begin, the students were introduced to the general idea of the project and the kind of activities they would develop during the following weeks. They were also given the materials they would need. First, the students answered a questionnaire developed by the researcher to identify the students' reading difficulties and habits, their use of reading strategies, as well as their reading and writing habits and interests. The specific Reading Pre-test was used to identify the students' level of comprehension skills and their level of everyday vocabulary knowledge before planning pedagogical interventions, so that these results could be compared with the post-treatment test. According to this test, students had serious difficulties in reading comprehension, as will be

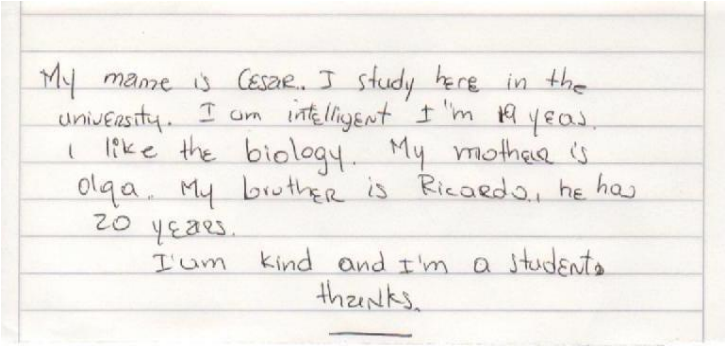
shown in the graph below. Thirty students were evaluated, fourteen got five correct answers out of ten, two students got three right and one student got four, which shows the lack of vocabulary students had.



At the beginning some students were extremely unconfident and unenthusiastic writers, as the pre-treatment diagnostic test showed. They were asked to write about personal information. The texts they created were not good: they did not have much to say and there were a lot of grammar mistakes.

Pre-treatment diagnostic test


Hi I am Lorena. I have 17 years.
I like the music and the
dance with friends.
Bye.


My name is Cesar. I study here in the
university. I am intelligent I'm 19 years.
I like the biology. My mother is
Olga. My brother is Ricardo, he has
20 years.
I'am kind and I'm a student
thanks.

Implementation of the treatment

In order to start with the implementation of this project, first it was important to decide on the appropriate approach and to take into account the time students had per term and per week in order to plan the activities. The semester had 16 weeks and we had 5 hours a week, so we had a total of eighty hours per term. There were two sessions per week; each one lasted for two hours and thirty minutes.

During this process, students were motivated with the reading texts; they received enough input: students were provided with reading comprehension activities, vocabulary and structures bearing in mind the topics the text book proposed. Students read short tales, sometimes the mother tongue was used in order to negotiate meanings. Students practised extensive reading tasks. They were allowed to choose their own reading texts, according to their own likes and interests.

According to Krashen's Input Hypothesis', "the key factor determining acquisition of competence in an L2 is exposure to large amounts of meaningful, interesting, or relevant L2 input material" (Krashen 1985:93). Reading becomes comprehensible input provided that texts are both interesting and understandable so that they capture the learners' attention. His research on reading exposure supports the view that it increases not only reading comprehension and vocabulary acquisition, but also improves grammatical development and writing style. He states that "reading exposure is the primary means of developing language skills" (Krashen 1985:122).

The second step in this process was to motivate students to write and create a welcoming environment to do that task. According to the text book the students used, the first topics had the following contents: personal information, introducing other people, the verb to be, pronouns and possessives. After the students had developed all the activities related to each topic, they were encouraged to write about themselves.

Other important strategies were to invite students to read their work or hear their work read by members of the class. Sharing with peers provides a powerful opportunity to reflect on one's own work. They were taught ways to organize their thoughts before putting them down on paper and made sure that they could produce clear and coherent texts.

Another important strategy was to provide time for peer-to-peer and student-to-teacher discussion prior to writing. They were asked to talk about their topics one-on-one with another student. Or conduct a thorough class discussion, writing key words on the board for reference. This opportunity allowed ESL students to try out and rehearse the foreign language to express their thoughts.

Before each writing activity, the whole class was conducted to a discussion about the topics they were going to write about. The topics were taught using the four skills, listening, reading, speaking and writing. Students first listened to information about the topic, then they read, then they spoke and wrote about it.

Vocabulary and structures were shown on the board for reference. During the writing activities students wrote their first draft by using handwriting, mistakes were checked and sometimes they did peer-reviewing as a cooperative learning strategy. Finally they typed their final version and sent it to me. To publish their writings, their pieces of work were displayed on the floor and I invited them to write about their classmates' texts and comment on them. Four workshops were applied.

In workshop one, students wrote about daily routines. It was noticed that they were more confident, and fewer questions were asked during the activity. For this activity, they were encouraged to make illustrations because drawing helps to organize thoughts. They first made drawings about their daily routines and shared the pictures before starting to write their compositions.

Continuing with the second workshop, physical appearance, it must be noticed that students were motivated: they enjoyed writing about others. The group showed interest in learning more vocabulary about physical appearance and they felt motivated towards using the dictionary. The activity was really enjoyable since they had to analyze and find the best way to describe people.

Concerning workshop number three, students brought pictures from their places of birth and they displayed them on the wall. The students first shared information about the town or cities where they were born, and they had the opportunity to ask questions about each other's place. This activity offered a great opportunity to correct and cover language in both the spoken and written forms. Finally, they started to write about this topic. Students showed their motivation, creating visual materials, adding pictures and different colors to make their texts more attractive.

Writing activities for workshop number four were closely related to daily routines. The first idea was to share information about the activities students usually do in a typical weekend by applying the vocabulary and structures they had learnt. At the end students were invited to read their work or listen to their work read by members of the class. This activity was helpful because sharing with their peers gave them a powerful opportunity to critically reflect on their own work.

The next workshop was about poetry. Students devoted part of the lesson to reading outside the classroom and sometimes we even read poems aloud. Poetry is more enjoyable when it is read aloud: students enjoyed doing it. During these sessions students had the opportunity to practise pronunciation, intonation, stress, rhythm, and oral expression. Reading poems facilitated comprehension of vocabulary, idioms, cultural aspects, and plot. This activity stimulated interest, conversation and interaction between students. It also created a good classroom atmosphere. Cooperative learning was materialized here because they were ready to help their peers when they made mistakes in pronunciation or intonation.

They were also ready to congratulate and value their peers' effort. After some sessions reading poems about different topics such as love, friendship and

some funny poems, I invited my students to write their own poems. I have exclusively included the last poems we read about colors. My students decided to take them as a model to write their own.

At the end of these workshops all the students' writings were shared with other teachers. Most of them showed motivation and wondered at the compositions by first level students. They showed admiration about the texts students were able to write and expressed their interest in developing this skill in the classroom. It was important because teachers that were skeptical at the beginning noticed that implementing writing skills was not a difficult task as they supposed.

The aim of the project was successfully achieved, since students wrote clear, coherent and well-structured texts making use of contextualized vocabulary and structures. On the other hand, writing in the class became a customary and completely familiar activity for students, without the constraints and stereotypical beliefs they used to have at the beginning. It must also be said the project motivated teachers, who were enthusiastic about it and started to implement it in the classroom.

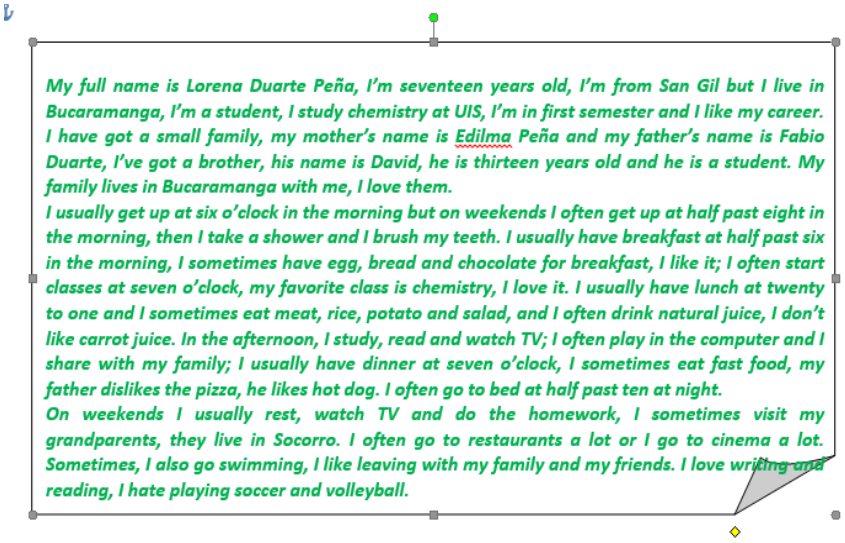
6. Results of the post-treatment test

After the process students presented a post-treatment test. I introduced the topic they were going to write, I selected the same topic for the pre writing test in order to compare and notice their progress. During the writing activities students did their first draft by using handwriting, I checked their mistakes and sometimes they did peer-reviewing as a cooperative learning strategy. Finally, they typed their final version and sent it to me. To publish their writings I displayed all the pieces of work on the floor and invited them to write about their classmates' texts and comment on them.

Comparing the pre-treatment diagnostic test with the text that the same two students wrote after the pre-writing and reading activities. Students wrote interesting texts that were completely different and we can easily notice significant changes. Students wrote clear, coherent and well-structured texts making use of contextualized vocabulary and appropriate grammar structures, students were able to come up with new ideas to write their compositions. And their compositions clearly showed motivation**.**

On the other hand, writing in the class became a customary and completely familiar activity for students, without the constraints and stereotypical beliefs they used to have at the beginning. These results also motivated other teachers who were enthusiastic about it and started to implement the same strategies in the classes of English. During the writing activity students were more confident and enjoyed the activity, they were able to write a longer text, including new vocabulary, appropriate structures and clear information. Although they had some mistakes in the writing texts, there was a noticeable improvement. They were required to write information about their personal information, however

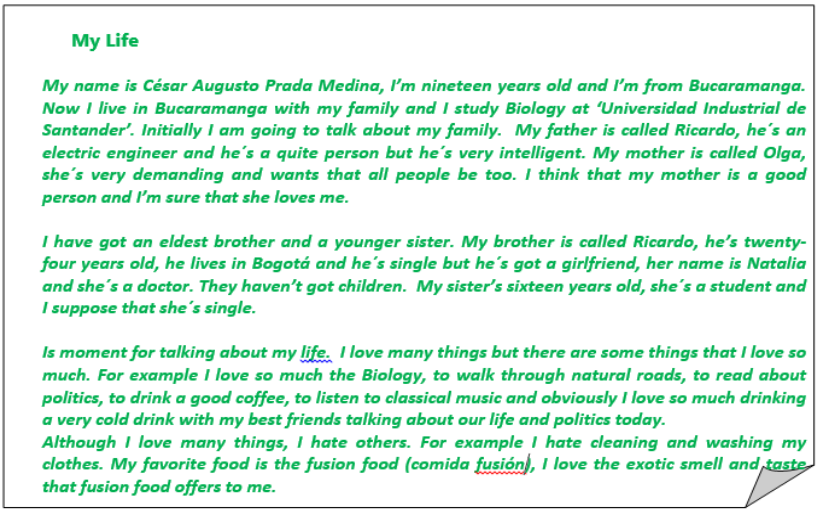
they decided to include diary routines, likes and dislikes. They made appropriate use of the verbs in the third person, frequency adverbs and verbs patterns to express likes and dislikes, besides, their writings had coherence and cohesion.



My full name is Lorena Duarte Peña, I'm seventeen years old, I'm from San Gil but I live in Bucaramanga, I'm a student, I study chemistry at UIS, I'm in first semester and I like my career. I have got a small family, my mother's name is Edilma Peña and my father's name is Fabio Duarte, I've got a brother, his name is David, he is thirteen years old and he is a student. My family lives in Bucaramanga with me, I love them.

I usually get up at six o'clock in the morning but on weekends I often get up at half past eight in the morning, then I take a shower and I brush my teeth. I usually have breakfast at half past six in the morning, I sometimes have egg, bread and chocolate for breakfast, I like it; I often start classes at seven o'clock, my favorite class is chemistry, I love it. I usually have lunch at twenty to one and I sometimes eat meat, rice, potato and salad, and I often drink natural juice, I don't like carrot juice. In the afternoon, I study, read and watch TV; I often play in the computer and I share with my family; I usually have dinner at seven o'clock, I sometimes eat fast food, my father dislikes the pizza, he likes hot dog. I often go to bed at half past ten at night.

On weekends I usually rest, watch TV and do the homework, I sometimes visit my grandparents, they live in Socorro. I often go to restaurants a lot or I go to cinema a lot. Sometimes, I also go swimming, I like leaving with my family and my friends. I love writing and reading, I hate playing soccer and volleyball.



My Life

My name is César Augusto Prada Medina, I'm nineteen years old and I'm from Bucaramanga. Now I live in Bucaramanga with my family and I study Biology at 'Universidad Industrial de Santander'. Initially I am going to talk about my family. My father is called Ricardo, he´s an electric engineer and he´s a quite person but he´s very intelligent. My mother is called Olga, she´s very demanding and wants that all people be too. I think that my mother is a good person and I'm sure that she loves me.

I have got an eldest brother and a younger sister. My brother is called Ricardo, he's twenty-four years old, he lives in Bogotá and he´s single but he´s got a girlfriend, her name is Natalia and she´s a doctor. They haven't got children. My sister's sixteen years old, she´s a student and I suppose that she´s single.

Is moment for talking about my life. I love many things but there are some things that I love so much. For example I love so much the Biology, to walk through natural roads, to read about politics, to drink a good coffee, to listen to classical music and obviously I love so much drinking a very cold drink with my best friends talking about our life and politics today.

Although I love many things, I hate others. For example I hate cleaning and washing my clothes. My favorite food is the fusion food (comida fusión), I love the exotic smell and taste that fusion food offers to me.

7. Conclusions

The most important factors in teaching writing are motivation and a good amount of input during the first stage of the writing process. Giving students motivating and clear instructions and presenting activities that are related to the topics students learnt in class are good strategies. If students are given a model for writing a text it is easier to come up with their own slightly different version.

Students need to participate or model FVR (Free Voluntary Reading). In other words, reading needs to become a structured class or family activity. Krashen (1985: 205) also provides a variety of research which asserts that reading affects our ability to write. He concludes that we do not learn to write by writing, but rather by reading. We acquire writing skills via exposure to written language-reading. He also suggests that parents and teachers should provide access to light reading, such as comic books, graphic novels, children's series, magazines and teen romances.

Another important factor in writing exercises is to get students to be personally involved in the writing process so as to make the learning experience one of lasting value. The role of the teacher in this process must be active since it requires high involvement**,** good selection of materials and topics and guidance with writing activities. All through this process learners should be encouraged to participate in all the activities programmed. The teacher should be clear about the type of activity s/he intends to develop.

The classroom atmosphere plays an important role because it can make students feel secure and prepared to take the risk to participate, so the first step is to make students feel they are not alone in the process but they have their teachers' support. It is also important to pay attention to the learners' language, culture, likes and preferences, using topics which are relevant to the learners' particular needs and focusing on meaningful communicative activities appropriate to the learner's age and needs. Last but not least, it is essential to ensure that assessment tasks, activities and criteria are relevant to the students' stage of English language development.

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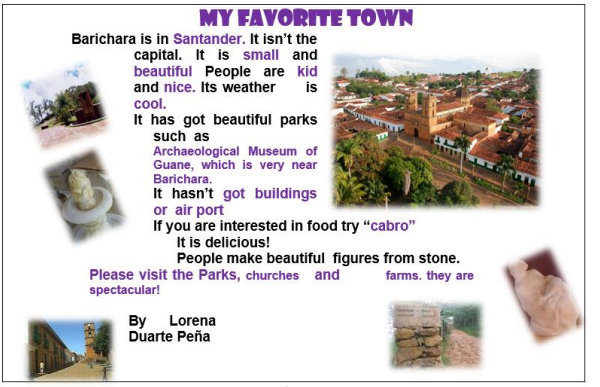
ANNEX 1: Students' final compositions



Pictures by Lorena Peña.

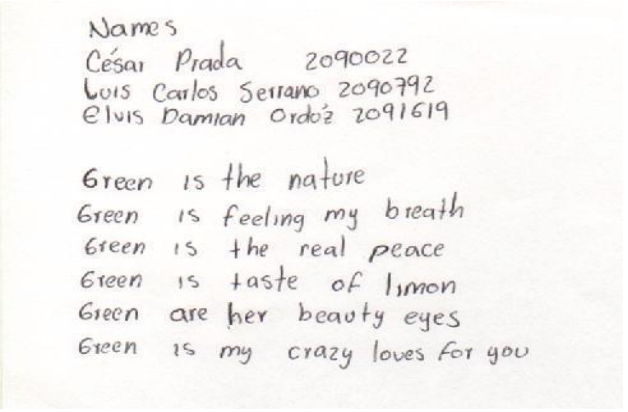
MY DAILY ROUTINES, LOVES, LIKES AND HATES

My name is Giselle and I am from Bogota, but now I live in Bucaramanga with my father. I am seventeen years old and I study law at the UIS
Every morning I usually get up at six o'clock, next I take a shower at half past six and I get dressed at seven o'clock. Then I often have breakfast at quarter past seven, I usually have eggs, bread and chocolate. After that I always go to university. my father. I usually Then I have lunch at twelve o'clock, I often have meet, rice, vegetables and juice. I sometimes have class in the afternoon. Finally I go back home to stay with have dinner at nine o'clock, I often do the homework at half past nine and go to bed at quarter past ten.
I love pop music, but I don't like reggaeton music. I like dancing in friend's parties and watching TV on weekend. I also like going to the cinema with my friends. I like surfing the internet, traveling to different places of Colombia and listening to music at night and like riding a bike. It is purple, fast and beautiful. I also love pets like dogs. I don't like drinking beers.
I hate football and spiders. I hate running and eating Chinese food and mushrooms, but I like chocolate ice cream. I also hate doing housework or doing nothing.
I love writing and receiving e-mails, because I want to make friends. I also love computer games, reading magazines and cooking. I want to know the other daily routines of my partner in the class room.

1. Musical Life

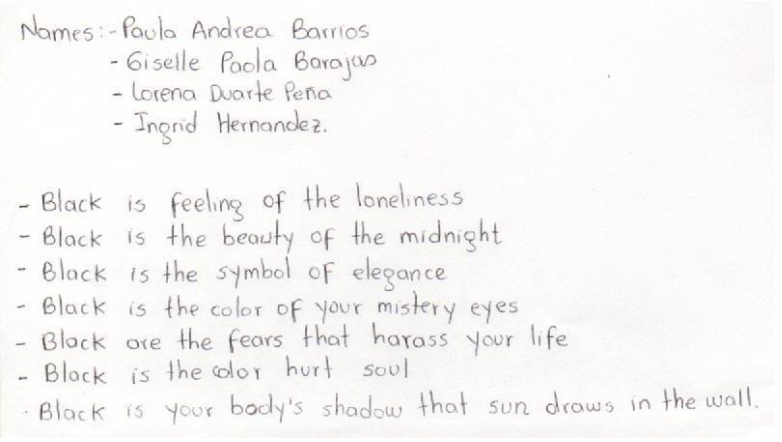
My name is Alejandro, I'm from Colombia and I Live in Bucaramanga. I have a small family, I only have a brother, his name is Mario, he is the oldest. My parents are called Olga and Eduardo. My girlfriend is fantastic, her name is Jessica, she is an accountant, she is intelligent, sweet and a wonderful woman. I study music at UIS University, I'm in second semester, and I like playing the piano, the guitar and the drums. I always listen to music at night, then go to sleep. My life is very musical, and i like it . I get up at seven o'clock in the morning, to go to the university, then, I go home at two o'clock. I Study in the afternoon and rest at night.
On weekends I like to the cinema, and playing football with my friends. I often go to the farm with my family, my mother loves nature. I would like playing drums around the world, accompany by all my family. This is my life, this is my musical life!

Students' poems



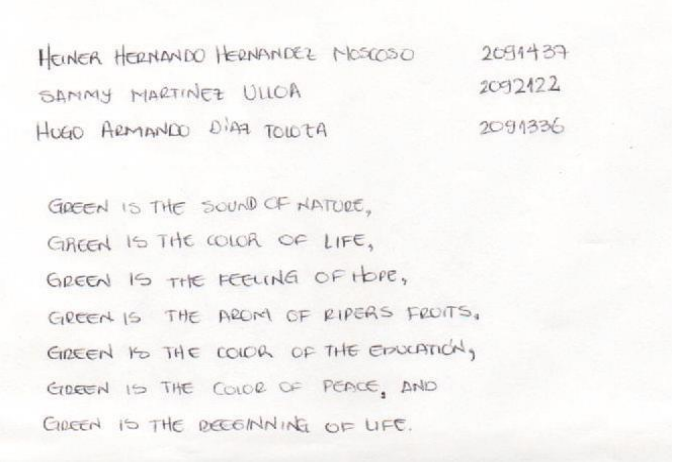
Names
César Prada 2090022
Luis Carlos Serrano 2090792
Elvis Damian Ordóz 2091619

Green is the nature
Green is feeling my breath
Green is the real peace
Green is taste of limon
Green are her beauty eyes
Green is my crazy loves for you



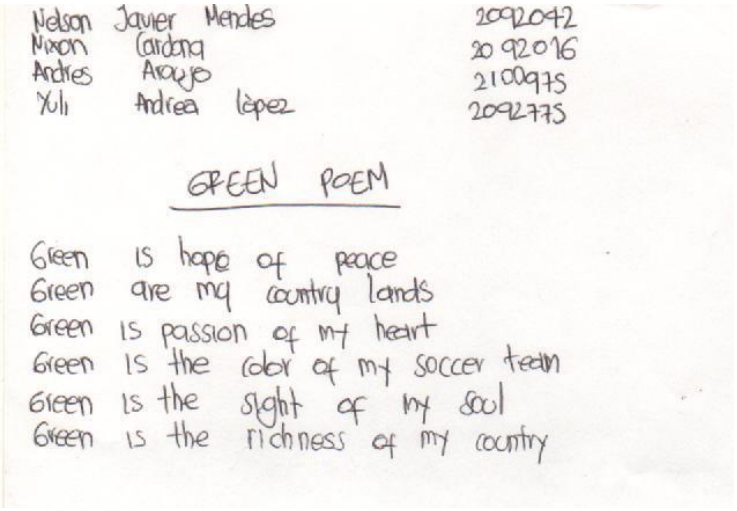
Names: - Paula Andrea Barrios
- Giselle Paola Barajas
- Lorena Duarte Peña
- Ingrid Hernandez.

- Black is feeling of the loneliness
- Black is the beauty of the midnight
- Black is the symbol of elegance
- Black is the color of your mistery eyes
- Black are the fears that harass your life
- Black is the color hurt soul
- Black is your body's shadow that sun draws in the wall.



HEINER HERNANDO HERNANDEZ MOSCOSO 2091437
SAMMY MARTINEZ ULLOA 2092122
HUGO ARMANDO DIAZ TOLOZA 2091336

GREEN IS THE SOUND OF NATURE,
GREEN IS THE COLOR OF LIFE,
GREEN IS THE FEELING OF HOPE,
GREEN IS THE AROM OF RIPERS FRUITS,
GREEN IS THE COLOR OF THE EDUCATION,
GREEN IS THE COLOR OF PEACE, AND
GREEN IS THE BEGINNING OF LIFE.



Nelson Javier Mendes 2092042
Nixon Cardona 2092016
Andres Araujo 2100975
Yuli Andrea López 2092775

GREEN POEM

Green is hope of peace
Green are my country lands
Green is passion of my heart
Green is the color of my soccer team
Green is the sight of my soul
Green is the richness of my country

ANNEX 2: Some workshops.

CUTTING EDGE TEXT BOOK MODULES FOR FIST LEVEL

Activities: Writing Poems

To begin your own poem, write these five phrases, leaving space for him to complete the phrase:

In summertime, I see _____.

In summertime, I hear _____.

In summertime, I feel _____.

In summertime, I taste _____.

In summertime, I smell _____.

Exercise I

Yesterday evening I got home from work at 6 o'clock. My wife had prepared dinner which we ate immediately. After I had cleaned up the kitchen, we watched TV for about an hour. Then we got ready to go out with some friends. Our friends arrived at about 9 o'clock and we chatted for a while. Later we decided to visit a jazz club and listen to some music. We really enjoyed ourselves and stayed late. We finally left at one o'clock in the morning.

Exercise II

Write out the following sentences onto a piece of paper to form a paragraph. Provide the correct form of the verb in the past and the correct prepositions.

- Yesterday evening Jack _____ (get) home _____ (preposition) half past five.
- He immediately _____ (make) himself a cup of _____ (preposition) coffee and _____ (sit down) to read a book.
- He _____ (read) the book _____ (preposition) half past seven.
- Then he _____ (make) dinner and _____ (get ready) to go out with his friends.

- When his friends _____ (arrive) they _____ (decide) to go out to see a film.
- He _____ (stay out) until midnight with his friends.
- Finally he _____ (fall) asleep _____ (preposition) about one o'clock**.**

Exercise III

Now that you have a good feeling for the form of a narrative paragraph. Fill in the gaps in this paragraph with information about what you did yesterday evening.

Yesterday evening _____ at _____ o'clock. I immediately _____. After _____, I (or we) _____. Then I (or we) _____. I (or we) _____a while. Later I (or we) _____. I (or we) finally _____.

Exercise IV

Answer the following questions by choosing the words that best fit your habits.

- When do you get up?

I *usually / sometimes / rarely* get up *early / late* .

- What do you usually do on Saturday mornings?

I *often / sometimes / never* go to *the supermarket / the gym / the park* to *do some shopping / take a walk / get fit* .

- Do you go to *the temple / the mosque / church* on *Fridays / Saturdays / Sundays* ?

Yes / No , I *go / don't go* to *the temple / the mosque / church* on *Fridays / Saturdays / Sundays* .

- What do you like doing in your free time?

Sometimes / Often I like *reading books / playing sports / watching TV / listening to music / walking in the countryside* . I also *sometimes / often* like *reading books / playing sports / watching TV / listening to music walking in the countryside* .

Exercise V

Now that you have a good feeling for the form of a narrative paragraph describing habits, fill in the gaps in this paragraph with information about what you usually do on Sundays.

Sunday is a _____ day for me. I _____ like _____. I _____ get up _____ and then I _____. After _____, I often go _____. Sometimes, I like _____ . In the evening, I _____ like _____ . I usually go to bed around _____.

Free Practice

Ask friends about what they usually do on Sundays and write a narrative paragraph describing their Sunday habits.

ANNEX 3: Questionnaires

QUESTIONNAIRE FOR STUDENTS.

Read the next questionnaire attentively and answer the questions according to the given indications:

1. Do you like to read in English? Yes No
2. How many hours do you read in English at your school/at your home per week?

_____ hours at school
_____ hours at home

3. Do you usually write in Spanish? Yes_____ No _____

4. Do you usually write in English? Yes_____ No _____

5. What is your main writing difficulty in English/ in Spanish? (you can check one or two options in each column)

English	Spanish
_____ the unknown vocabulary	_____ the unknown vocabulary
_____ the unknown structures	_____ the unknown structures
_____ to organize my ideas	_____ to organize my ideas
_____ to apply structures	_____ to apply structures
_____ to support the ideas	_____ to support ideas
_____ to get a good text structure	_____ to get a good text structure

6. What kind of topics would you like to write about?
____poetry ____ personal anecdotes ____ messages ___ articles on specific topics ____ tales ____ letters for friends ___ postcards ___ formal letters

7. Why is it important for you to learn to write in English? (you can check one or two options)

_____ to communicate ideas in a proper way
_____ to register important events
_____ to practice and apply structures I have learnt
_____ because writing helps to learn English
_____ for other reasons
What reasons? _____

8. Does anybody or anything motivate you to read and write in English? (you can check one or two options)

_____ my parents
_____ my friends and classmates
_____ my English teacher
_____ internet pages
_____ magazines
_____ some interesting books

9. Mention three books you have recently read in Spanish.
a. _____
b. _____
c. _____

10. Mention three books or tales you have read in English.

a. _____
b. _____
c. _____

PRE-TREATMENT QUESTIONNAIRE FOR TEACHERS OF THE PROGRAM

1.Do you usually motivate your students to read for pleasure and write? Yes_____ No_____
Why?
_____
_____
2.How often do you carry out writing activities in the classroom?
_____
3.Has it been easy or difficult to carry out writing activities with your students? Describe about your experience.
4.What has been the main writing difficulties you have realized on your students?
5.What do you think is the best moment to carry out writing activities?
6.What kind of topics do you usually ask your students to write about?
7.What kind or reading approaches do you implement in the class: intensive or extensive reading?
8.What kind of activities do you develop during the reading activities? (skimming /scanning)

Received: 7 February 2015
Accepted: 21 September 2015

The Grove. Working Papers on English Studies 22 (2015): 39-57. DOI: 10.17561/grove.v0i22.2696

"WHAT YE DIVIN'T KNAA ABOOT THE CANNY LADS AND LASSES BACK YEM": A STUDY OF LANGUAGE AND IDENTITY IN THE GEORDIE VARIETY OF ENGLISH

Joaquín Bueno Amaro

University of Jaén (Spain)

Abstract

This paper concerns the close relation between language and identity and, more specifically, provides insights into the effects of the Geordie variety of the North East of England on its speakers. Dialectal studies are thus broadened to fields of society, community and identity. The pivotal points of this research are: 1) a detailed analysis of the linguistic characteristics of Geordie, not only phonetic-phonological, but also lexical and grammatical; 2) the reflection about the survey that has been conducted on Geordie identity for this paper; and 3) the combination of all these investigations in order to get a better understanding of the reasons behind the existence, maintenance and rejection of Geordie, as well as the bonds between the variety and the local community.

Keywords: sociolinguistics, phonetics, phonology, Geordie, dialect, British English.

Resumen

El trabajo versa sobre la estrecha relación idioma-identidad y, más específicamente, indaga en el efecto que tiene la variedad Geordie del inglés del noreste de Inglaterra en sus hablantes, ampliando así el estudio dialectal a un ámbito social, comunitario y de identidad. Los puntos principales de esta investigación son: 1) un análisis detallado de las características lingüísticas del Geordie, tanto fonético-fonológicas como léxicas y gramaticales; 2) un estudio de la encuesta que se ha llevado a cabo sobre la identidad Geordie para el presente trabajo; y 3) la combinación de los resultados de estos tres puntos para entender el porqué de la existencia del Geordie, el porqué de su mantenimiento y el porqué de su rechazo en otras regiones del país, así como lo que supone la variedad para la comunidad.

Palabras clave: sociolingüística, fonética, fonología, Geordie, dialecto, inglés británico

1. Introduction

This paper is aimed at providing academic insights into the binominal language-identity in the case of the Geordie variety of English. The title has been planned to grab the attention of the reader and ignite their curiosity on the topic. "What ye divin't knaa aboot the canny lads and lasses back yem", spelt following Geordie conventions and worded with local vocabulary, means "What you don't know about the nice men and women back home."

The methodology is based on academic research relevant to the topic in hand, both from sources internal and external to the region under study, and on the results of a survey on Geordie identity which has been running for approximately three months, whose methodological aspects we shall detail further on due course.

The distinction between what can be considered a language and what can be considered a dialect is greatly controversial, to the point that a language was defined by Max Weinreich as "a dialect with an army and navy" (cf. Kaye 124). This is due to the unjust social evaluation of one of the terms being somewhat superior to the other. As Chambers and Trudgill (3) point out, dialects have for long been erroneously deemed as "a substandard, low-status, often rustic form of language, generally associated with the peasantry, the working class, or other groups lacking in prestige", and sometimes even aberrations or corrupted forms of the standard forms of a language. This attitude is slowly disappearing nowadays but it is still present, as this paper shall prove. Given the possible misinterpretations of the concepts of 'dialect' and 'accent', the more neutral term 'variety' is used all throughout the paper. We will often refer to the standard varieties of English: Standard British English (SBE) and Received Pronunciation (RP).

2. The Geordie variety: Linguistic description

The Geordie variety of English is spoken in the northernmost conurbation of England, the city of Newcastle-upon-Tyne and neighbouring towns. The region is also called Tyneside, which would include the city of Newcastle along with towns along the valley of the River Tyne as far as the North Sea (cf. Watt and Allen 267).

Geordie is an urban mode of speech considerably distinct from other England varieties in phonetic and phonological terms, and actually more similar to Scottish accents. It is wrongly thought that Scots spread south and originated Geordie, but the situation was actually the other way round: Scots is an 18th-century version of the language spoken by settlers from Tyneside (cf. Moffat and Rosie 383).

If there is something that characterises Geordies, that is their pronunciation. Sharing many features with other English varieties from the Midlands northwards, Geordie also has exclusive phonetic-phonological features of its

own. The ones listed below are the most salient, although, quite understandably, not every Geordie speaker will have all of them. The following list is a compilation of the features described in academic literature by Cruttenden (89), McArthur (75-77), Collins and Mees (142-154), Watt and Allen (267-271), Millward and Hayes (375, 376) and, to a minor extent, Wales (160-199).

- No h-dropping: the Geordie dialect is the only urban dialect which preserves the pronunciation of /h/.
- Non-rhoticity: Geordie is a non-rhotic accent, which means that [ɹ] is not realised in post-vocalic positions, as in *four* or *heart*, unless followed by a vowel, as in *very* or *parade*. The intrusive [ɹ] to mark word boundaries is not common either, and in such cases, Tyneside English is characterised by an intrusive glottal stop [ʔ].
- Glottalisation of medial voiceless plosives: this might probably be one of the most distinguishing traits of Geordie speech. Intervocalic voiceless plosives, that is, /p/ /t/ and /k/, are replaced by a glottal stop [ʔ] (for example: *couple* [ˈkuʔəl], *city* [ˈsɪʔiː], *better* [ˈbɛʔa], *water* [ˈwɔːʔa], *reckon* [ˈreʔən]). In some cases, it also happens with voiceless plosives between a sonorant and a vowel (for example: *Ashington* [ˈæʃɪŋʔən]).
- Preservation of Middle English (ME) /uː/, instead of RP /au/ (for example: *about*, also spelt *aboot* [əˈbuːt]; *town*, also spelt *toon* [tuːn]; *down*, also spelt *doon* [duːn]), and sometimes change into [ɪə] (for example: *boot* [bɪət]).
- Preservation of ME /u/, instead of RP /ʌ/ (for example: homophones *put* and *putt* [put], *could* and *cud* [kud], *book* and *buck* [buk], *shook* and *shuck* [ʃuk]): This is a major identifying feature of Geordie, and even most Northern Englishes.
- Long vowel /iː/ when followed by a former fricative sound, instead of RP /aɪ/: ME /ɪ/ when followed by a fricative lost the fricative and lengthened, but it did not diphthongise into /aɪ/ as it happened in RP (for example: *fight* [fiːt]; *night*, also spelt *neet* [niːt]; *right*, also spelt *reet* as in *alreet* for *all right* [riːt]).
- Open vowel similar to /a/ in final position or in centring diphthongs /ɪə/ and /ʊə/, instead of RP /ə/ (for example: *better* [ˈbɛʔa], *beer* [bia], *cure* [ˈkjuːa]).
- Semi-open vowel /æ/ when followed by a voiceless fricative or by a nasal and a consonant, instead of RP /ɑː/ (for example: *glass*, *path*, *France*, *past*, *laugh*, homophones *ant* and *aunt*), as in General American.
- Long vowel /aː/ when followed by velar /l/ or /r/, instead of RP /ɔː/ and /əʊ/ (for example: *all*, also spelt *al* or *aal* [aːl]; *talk* [taːk]; *war* [waː]; *cold* [kaːld])

- Long vowels /e:/ and /o:/, instead of RP diphthongs /eɪ/ and /əʊ/ (for example: *face* [fe:s], *goat* [go:t], *away* [ə'we:], *snow* [sno:], *make* [me:k]).
- Narrow diphthong [ɛɪ], instead of RP /aɪ/ (for example: *Tyneside* ['tɛɪnsɛɪd], *shine* [ʃɛɪn]).

Regarding prosody, that is, intonation, pitch, voice quality, stress, loudness and rate of delivery, Tyneside and Geordie English are renowned for an extended lilting intonation with several final rising patterns, the so-called Geordie 'sing-song' which sounds to non-Geordies as tentative or questioning (cf. McArthur 76; Collins and Mees 154).

Dialectal vocabulary involves great part of a variety's distinctiveness. In contrast with the situation of other dialects, Geordie vocabulary is present in current and natural usage. The two main sources of Geordie vocabulary are Old English and Scandinavian languages.

Geordies and Scots share a great amount of dialect words due to the common heritage left by the Angles. For instance, the Geordie verb *larn* meaning 'to teach' is often misinterpreted as a wrong use of SBE *learn*; but it is in fact a modern reflex of the Anglo-Saxon verb *læran*, which meant 'to teach' – compare Modern German *lehren*– (cf. British Library website). Some examples of shared vocabulary between Geordie and Scots coming from the Angles are: *gan* ('go'), *bairn* ('child'), *bonny* ('fine, good-looking'), *canny* (which in SBE means 'steady and cautious', but in Geordie means 'good, kind, gentle' and is even used as an intensifier meaning 'very'), *yem* ('home') and *yon* (demonstrative meaning 'that over there') (cf. McArthur 76; Collins and Mees 153; Moffat and Rosie 383; British Library website).

The influence of the Scandinavian languages on English is crucial, but even more so in the North, where there is a legion of borrowings, still surviving especially in rural areas. For example, *fell* ('hillside'), *laithe* ('barn'), *garth* ('yard'), *laik*/*lake* ('play'), *brant* ('steep'), *steg* ('gander'), *by* ('farmstead'), *bait* ('food'), *aye* ('yes') and *nay* ('no') (cf. Wales 55). Nonetheless, Old Norse had a more pervasive influence in Wearside, Teesside and County Durham than in Tyneside, where Anglian forms were preferred (for example: Durham and Teesside *beck* meaning 'stream', vs. Tyneside *burn*) (cf. Corrigan e*t al.*).

Common Geordie forms of address include *lad* and *man* for men, and *lass*, *hinny* and *pet* for women. The expressions *howay* and *haddaway*, meaning respectively 'come on, hurry up' and 'go away', are very common and often used in everyday conversation. Another very frequent expression is *wey aye* followed by one of the terms of endearment mentioned above, meaning 'certainly, of course' or even only as a greeting. *Ta ta*, also spelt *ta da* or *taa taa*, is commonly used for 'goodbye'. Frequent Geordie discourse fillers are *like*, profusely used in final position with no semantic function at all, *why*, used Figure 2in initial position as a substitute for SBE *well*, and *you know*.

Last but not least, we should speak about Geordie personal pronouns. The dialectal forms are: *Aa* for first person singular subject ('I'), *us* or *iz* for first person singular object ('me'), *ye* for second person singular subject and object ('you'), *we* for first person plural object ('us'), *youse* for second person plural subject and object ('you'), and the reflexive emphatic pronouns *mysell, yoursell* or *yersell, hissell, hersell* and *worsells*. The first person singular *Aa* resembles the *Ah* of Scots. The use of *us* for first person singular object may cause confusion to non-Geordies unaware of this feature, for they might think the speaker refers to a plural object. In order to avoid this confusion, Geordies do not use *us* for the plural object, but *we*. In fast speech, *us* or *iz* usually merges with the previous word, resulting in phrases like *Giz a call*, meaning 'Give me a call'. The usage of *youse* is widespread among many other Northern varieties, most probably due to the influence of Hiberno-English –the one of Irish immigrants–. Here we should also mention the use of object pronouns as emphatic tags at the end of the utterance, a trait common in much of the North of England (*I've always had casual work, me, you know*), which vaguely reminds the reader of French emphatic pronouns, as in *Je ne sais pas, moi*.

3. The Geordie identity: the survey

This section will analyse the results drawn from the online survey on the Geordie identity run for this research. The survey accepted responses for almost 3 complete months, the first response being submitted on 11th March 2015 and the last one on 25th May. It gathered the helpful amount of 305 responses.

The 305 informants belonged to different gender, age and language groups. There were 203 women (66.5%) and 102 men (33.5%), and they were divided into four age-groups: 18-24, 25-34, 35-44 and 45+. The third classification is decisive with regard to the results of the survey. We asked the informants to choose the group to which they belonged: A) Native speaker of English and speaker of the Geordie variety (113, 37%); B) Native speaker of Non-Geordie English with some contact with Geordie speakers (90, 29.5%); C) Native speaker of Non-Geordie English without any contact with Geordie speakers (19, 6.2%); and D) Non-native speaker of English with some contact with Geordie speakers (83, 27.3%). We found it useful to gather the opinions both of Geordies and non-Geordies, as well as British and non-British. By the same token, it was important to distinguish between British informants who had had contact with Geordies (group B) and those who had not (group C).

The survey consisted of 35 questions, organised into four different sets. The first set, compulsory for all respondents, included 3 questions related to personal information about the informants. The next three sets tackled issues to do with identity, stereotypes, impressions, rejection and acceptance. Within this, the second set, marked by the letter A next to the question number, contained 9 questions exclusively aimed at Geordie speakers, and was compulsory for this group. The third set, marked by the letter B next to the question number, had 7 questions focused on the opinions of non-Geordies, and was compulsory for

them. The fourth set was composed of the remaining 19 questions, aimed at both Geordies and non-Geordies. The questions of this fourth set were mandatory for all submitters, with the exception of four culture-related questions at the end.

The following is an analysis of the results from the questions that have been considered pivotal and more interesting to the research.

The first four questions in the Geordie-specific set (1A, 2A, 3A and 4A) concerned the frequency with which Geordie respondents had felt as being treated unfairly because of their accent. As we can see in figure 1, results are quite clear and revealing: around 95 respondents have rarely felt that they have received unfair treatment from authorities, educational institutions and in job situations; which is good news. Conversely, answers are not so outright regarding general prejudices in society: 10 people have felt often discriminated due to their accent, 39 sometimes, and 61 rarely.

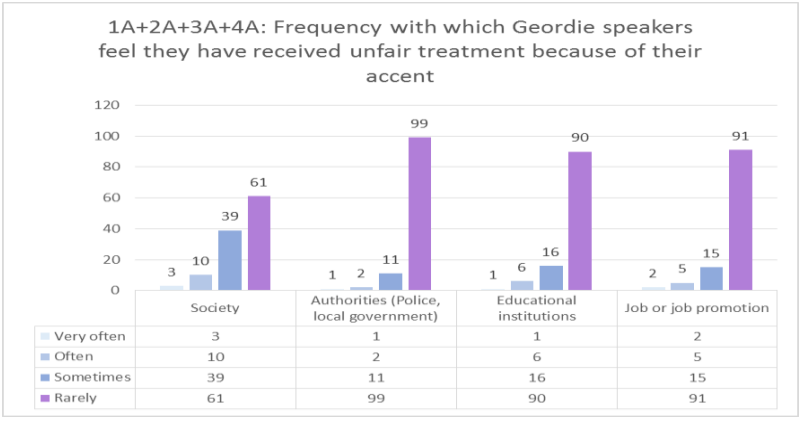


Figure 1

Figure 2 shows the combination of Geordies' answers to questions 9 (from

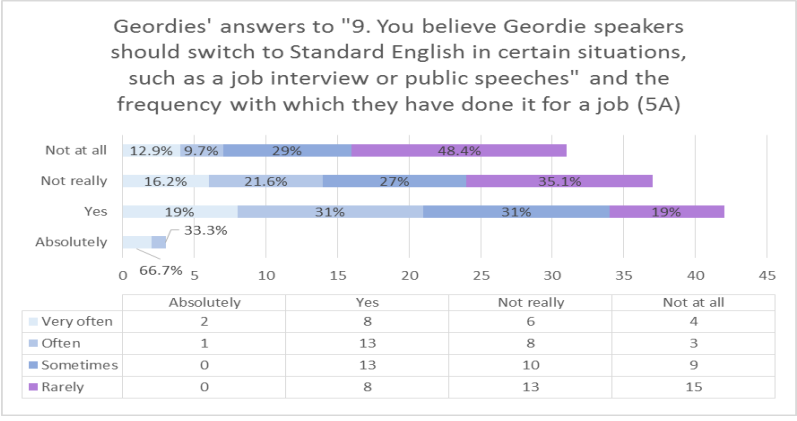
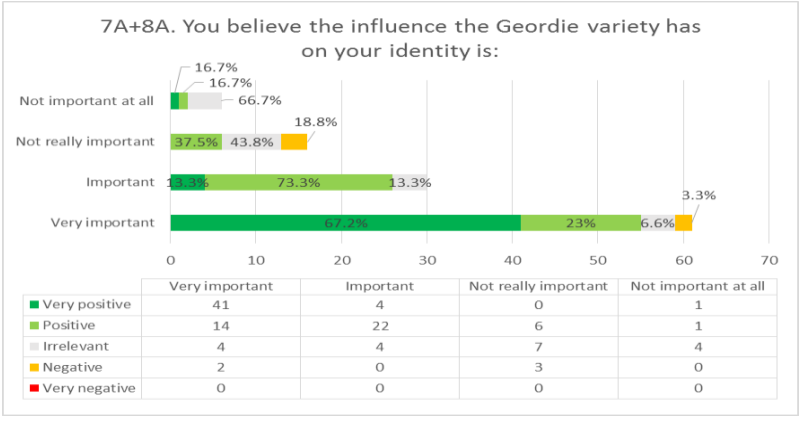


Figure 2

the set answered by all submitters) and 5A (specific to Geordies). The former question surveyed on whether these speakers believed that they should switch to Standard British English in public situations, such as a job interview or public speeches; and the latter, on the frequency with which they have done so for a job.

Geordies who believed that it is essential or at least useful to switch to Standard British English in a job interview ('Absolutely' and 'Yes') unsurprisingly contribute to high percentages of 'Very often', 'Often' and 'Sometimes' in question 5A. The interesting fact arises from the answers of those who think that they should not switch to the standard variety at all in such situations ('Not at all'). Regardless of such opinion, 12.9% of them have done it very often; 9.7%, often; and 29%, sometimes. These results could prove that despite their personal opinions, these speakers are aware of the differences in prestige in a job interview between SBE and Geordie, and more than a half of them use SBE accordingly.

The other two questions in which we are especially interested from the Geordie-specific set are 7A and 8A, which poll Geordies on the influence the linguistic variety has on their identities. The first worth-mentioning result in Figure 3 is the fact that more than a half of all Geordie respondents believe this influence is very important. The second result that catches our attention is the absence of answers appealing to a very negative influence; and only 5 submitters out of 113 believe that it is negative. Conversely, a solid group of 89 respondents value it as 'Positive' or 'Very positive'.



	Very important	Important	Not really important	Not important at all
Very positive	41	4	0	1
Positive	14	22	6	1
Irrelevant	4	4	7	4
Negative	2	0	3	0
Very negative	0	0	0	0

Figure 3

We move now to the second set of questions, only responded by non-Geordies. Here we will first focus our attention on question 1B (Figure 4), in which non-Geordies were asked to choose a maximum of two adjectives from a list of six to describe how the variety sounded to them. More than three quarters

of the respondents opted for positive adjectives. 14%, however, attached negative impressions to the variety.

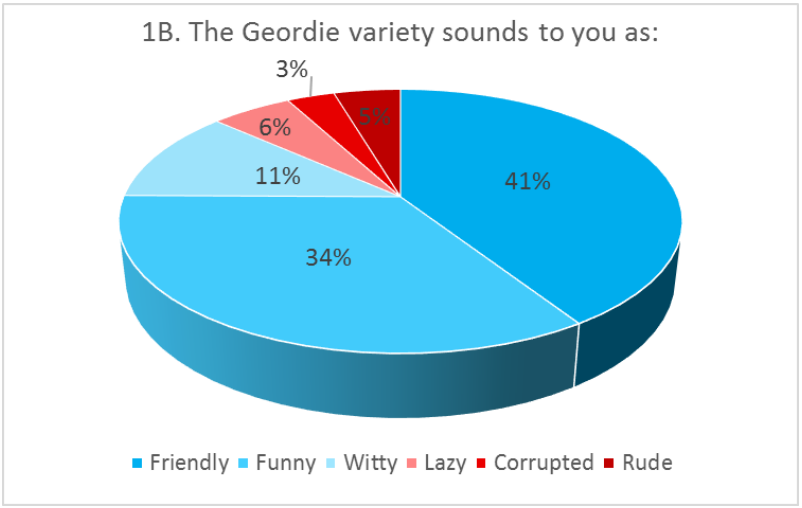


Figure 4

The following chart (figure 5) summarises the results obtained from questions 3B and 4B, which value the frequency with which non-Geordies have been attracted to or put off from socialising with a Geordie speaker because of their accent. We found it useful here to arrange answers by groups B, C, and D.

Observing the results of the situations in which informants have been put off from socialising with a Geordie speaker because of their accent, we can see that this situation is not frequent, for the percentages of 'Rarely' are way over the other options in every group. Foreigners who have met Geordie speakers (group D) are in this case the group with the highest percentage of 'Sometimes' and 'Often' answers.

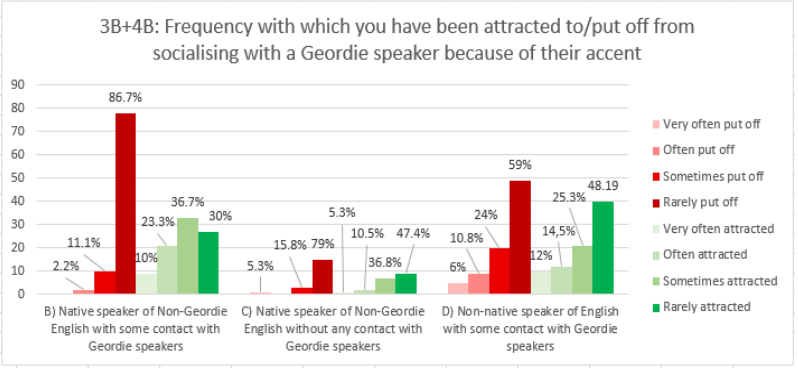


Figure 5

And 'Often' answers. The reason for this could be that for a non-native speaker of English, Geordie pronunciation sounds very unfamiliar and probably difficult to understand; so they would rather avoid speaking to them.

Regarding the frequency with which the Geordie accent has attracted the informants to socialising with Geordies, almost half of group D opted for 'Rarely'. The Geordie accent has sometimes attracted around 37% of the British surveyees from groups B and C. We could deduce from these responses that the Geordie accent does not have a greatly relevant influence, either negative or positive, on the reasons why these informants would approach or not Geordie speakers.

The next set of questions is answered by all submitters, as we explained earlier, and means the core of the survey.

Figure 6 shows one of the most revealing results of the survey: almost half of the whole group of polled people believed that Geordie speakers receive unfair treatment due to their accent at least sometimes. Only a quarter of the surveyees opted for 'Rarely'. 18% of the 305 submitters believe this happens often, and 9% very often. These results are quite thought-provoking, as they prove that the Geordie accent negatively conditions the way Geordies are treated in society. Thus, negative social implications of the Geordie pronunciation are proved true.

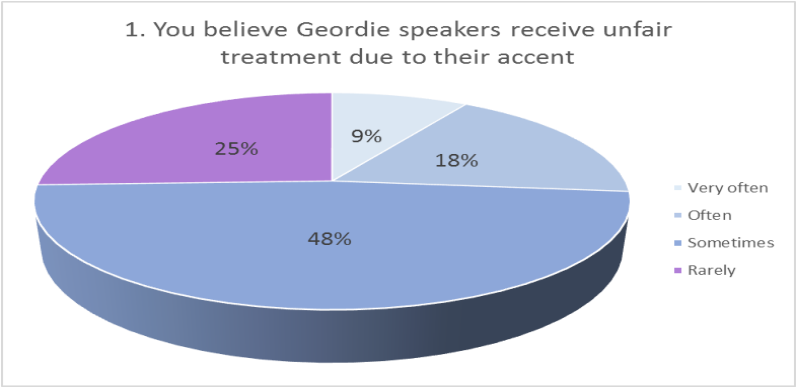
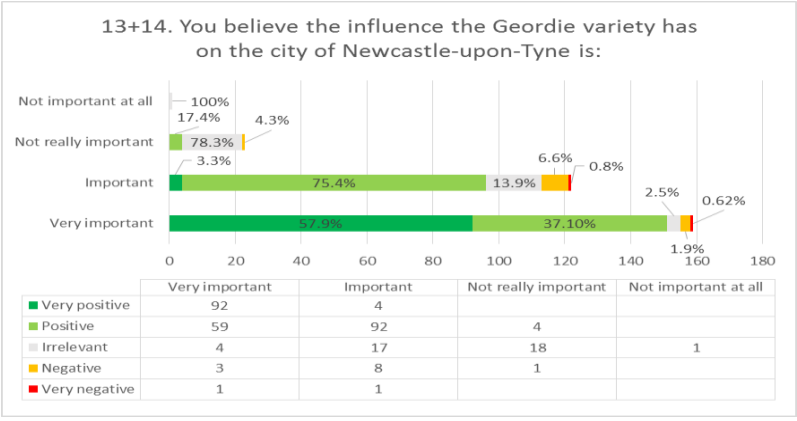


Figure 6

In the next chart (figure 7), all respondents take part in evaluating the influence of the variety on the city of Newcastle-upon-Tyne. As in the previous graph, both the importance and the positivity of such influence are tested. The first conclusion is that Geordie has a massive influence on the city. This idea is supported by the fact that only 1 out of the 305 believed that the influence was not important at all, and that a roaring 92% of the group believed it is important or very important. The second conclusion is that this influence affects the city positively. To prove this, it is enough to observe that only 2 out of 305 thought it was very negative compared to the 251 that believed it is positive or very positive. The third conclusion is that the overwhelming majority of people who

deemed the Geordie variety important or very important for the city tilted towards the 'Very positive' and 'Positive' options. Other options for such respondents comprise less than 10% of the responses. Generally speaking, figures of 'Irrelevant' and 'Negative' in this chart are so scarce that they have no statistical relevance.

The next five questions we are going to analyse concern the role of different institutions (question 15), people (questions 16, 17 and 18) and events (question 19) in the public portrayal of Geordie speakers. The last four speak about culture-specific items, and that is the reason why they were set as optional. It was unadvisable for surveyees who did not know about such items to choose random options that could interfere in the correct reading of the results.



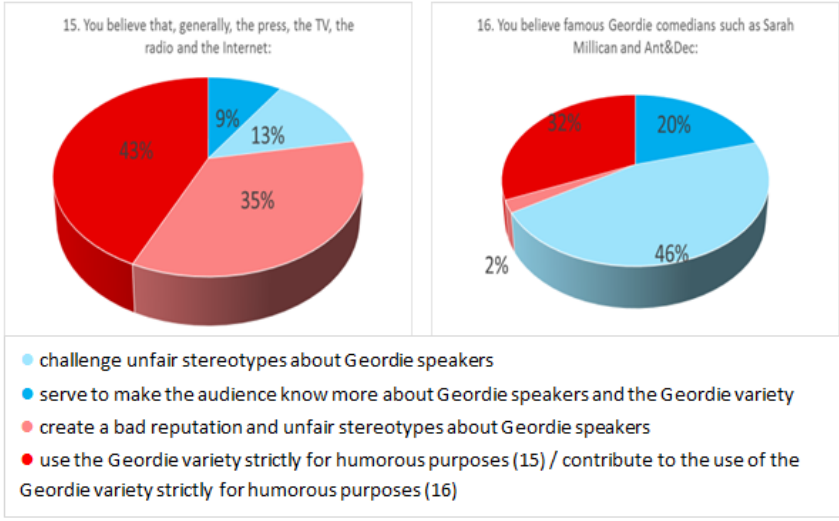
	Very important	Important	Not really important	Not important at all
Very positive	92	4		
Positive	59	92	4	
Irrelevant	4	17	18	1
Negative	3	8	1	
Very negative	1	1		

Figure 7

The results of 15 and 16 shall be commented together, for they are closely related and provide an interesting contrast of responses. Respondents were asked to choose a maximum of two options out of four to complete a statement in each question. The statement in 15 was 'You believe that, generally, the press, the TV, the radio and the Internet…' and in 16, 'You believe famous Geordie comedians such as Sarah Millican and Ant and Dec…'. Options were the same for both questions: two of them contributed to a better public portrayal of Geordies, and the other two to a less favourable or biased one. Pies in figures 8 and 9 are quite self-explanatory. While less than a quarter of the informants believed that means of communication help towards a good image of Geordies, almost three quarters believed so regarding famous Geordie comedians. It would also be flattering for those comedians to know that virtually half of the surveyed group believed that they aid towards a better social understanding of their fellow Novocastrians and their variety. Not surprisingly, however, 32% of the respondents think that Geordie comedians contribute to the use of the Geordie variety strictly for humorous purposes. The predominant red shades of figure 8 reveal that a sheer amount of informants consider that the press, the TV, the

radio and the Internet have no positive influence whatsoever in the public image of Geordie speakers.

Questions 17 and 18 make reference to the influence of football-related people on the public representation of Geordies. The first of these questions polled the informants on whether they believed that Sir Bobby Robson and footballers such as Alan Shearer had given Newcastle and Geordie speakers a good reputation. There is an 85%-strong opinion that the emblematic coach and the once captain of the national team of England have fostered a good reputation of the city and its people. Question 18 inquired about the role of the Toon Army, that is, the well-known group of football supporters of Newcastle United Football Club, in the good reputation of Newcastle and the Geordies. Nearly half of the respondents believed that the Toon Army has been beneficial, most probably as a symbol of community, union, and support. Still, the percentages of 'Not really' (40%) and 'Not at all' (13%) add up to a greater figure.



Figures 8 (left) and 9 (right)

The last chart (figure 10) concerns question 19: 'You believe the conflict between the miners and the Prime Minister Margaret Thatcher has given Newcastle and Geordie speakers a bad reputation'. This event, considered a turning point in the history of Newcastle and the area, took place in the last 20 years of the 20th century. The current temporal distance from the conflict required filtering responses by age groups. Here we should take into account percentages of each response within each age group rather than figures or bar height, for there was a great difference in the number of informants who answered the question for each age group: 97 in group 1, 54 in group 2, only 20 in group 3, and 89 in group 4.

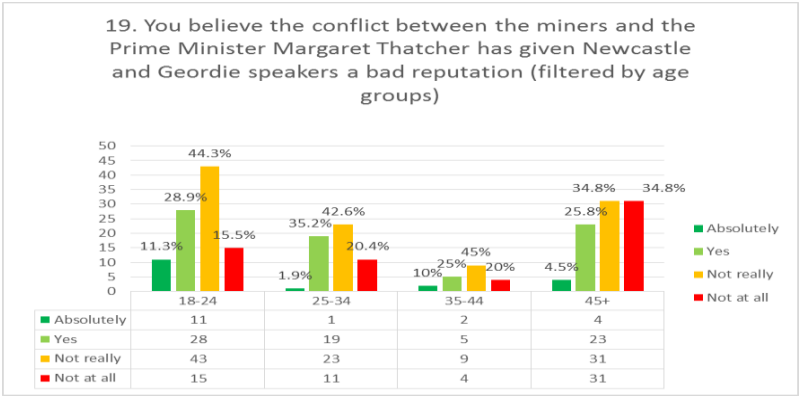


Figure 10

Only 45+ informants witnessed the conflicts, as they were at least in their teen years. The first three age groups had not been born by the time they took place. However, these informants, especially from the 25-34 and 35-44 groups, may have felt the aftermath effects of such disagreements. The highest percentage of 'Absolutely' answers comes from the youngest submitters, whereas the highest percentage of 'Not at all' comes from the oldest submitters. The groups in the middle have a greater amount of affirmative answers than the 45+ group, and more negative answers than the 18-24 group. Therefore, we could postulate that there is a gradual increase of the thought that these events scarred the public image of Newcastle and its people inversely proportional to the age increase; and the other way round: the older the respondents, the less they think the conflicts smeared Geordies' and Geordieland's reputation. These results are definitely food for thought. Nevertheless, the majoritarian answer in all age groups has been 'Not really', which suggests the following: most respondents believe that although the conflicts were not highly prejudicial reputationwise, they did not go unnoticed either –otherwise, they would have chosen 'Not at all'–.

4. Geordie identity and its links with the Geordie variety

This section will firstly analyse some aspects about the relation between Standard British English and Geordie and secondly give a chronological account of the way the Geordie identity has been forged and its current status.

In the 17th century, SBE started to gain status as the 'correct English' at the same rate as other social dialects started to be stigmatised. Although SBE was planned as a national language used indistinctly by all social classes, it did not take long in becoming a class dialect attached to the capitalist tier. At the other end, social dialects started to be regarded as vulgar, low and barbarous, and attached to working classes and uneducated lifestyles. McArthur (49)

comments that these distinctions might have started to emerge in 1476, with the arrival of the printing press thanks to William Caxton, which gave a boost to the already influential language variety of the capital.

Being the main variety used in press, media, and culture, SBE has become "a passport to good jobs and positions of influence and power" (Fairclough 58). Generally, speakers acknowledge the dominance of the standard, as we could see from the survey results. However, that does not necessarily mean that they would always use it. Actually, "it [often] meets stiff resistance from speakers of other social dialects" (*ibid.*), such as the tight-knitted community of Geordie speakers. Here we should mention Trousdale's (19) concept of speech community, which groups together speakers who conventionally agree on the appropppriate norms of language usage. In the case of Geordies, they belong to the ulterior speech community of British English speakers, but also to the powerful regional speech community of Geordie speakers. They would use one variety or the other depending on the situation, a phenomenon called diglossia in linguistic studies (cf. Kaye 127). We could wonder: why would they still use a non-standard variety that is often stigmatised instead of SBE?

Dialects are matchless tools to convey the sense of shared membership, the boundaries of our cultural and social regions, and the strong bonds we keep with those who speak the same (cf. Wales 205; Green and Pollard 16-17; Falck *et al.* 3; Trousdale 22). People need to feel as belonging to a group, to a region, and the use of a regional variety often becomes a marker of such membership that they are not willing to give up. Trousdale (26) highlights that this tends to happen in "strong (that is, dense and multiplex) networks, which are more resistant to the pressure to use Standard English." The Geordie network is one of them.

Regions comprise many intertwining aspects. Consequently, the signalling of an individual as member of a given region due to the variety s/he speaks unavoidably entails the identification of such individual with the lifestyles, clothing, and conduct stereotypically attached to the region. For instance, the survey proved that the Geordie variety not only marked someone as a person from Newcastle, but also as someone funny, witty, or even rude. Other questions proved that the media does not help much in changing those stereotypes.

The North started to be built up from very early ages as alien, barbarous, uncivilised, and even wild (cf. Wales 26). Colley (372, cited by Green and Pollard 8) mentions the 18th century as a period in which many regional identities merged into the British national identity, but many others, viz. the Northern identities, remained distinct. The rise of the middle class in the following century, together with the promulgation of education, helped towards dialect levelling and standardisation. However, it was in this same century, Wales (116-117) argues, that the growing industrial nature of northern regions such as Tyneside, their huge working class and their socio-economic homogeinity led to dialectal stability and conservatism. The Industrial

Revolution intensified the medieval perceptions of a 'barbarous North' and contributed to the spread of urban dialects as well as to the loss of rural ones.

Victorian writers such as Dickens confirmed the images of harshness and dirt for the North, yet they were also kind in promoting "positive images of honesty, hard work and plain-speaking, which have continued to the present day" (Wales 123). Often disregarded, the North East and the North West produced a veritable treasure of local literature in the form of ballads, songs and music-hall, in the 18th and 19th centuries. Wales (128-129, 132-134, 139) gives a detailed account of their influence on the Northern and Geordie identity. This vibrant local literature increased the self-awareness of local dialects and made use of them not only for communicative purposes, but also for deliberate performance and entertainment. In turn, creativity with the variety and local civic pride were given a reinforcement unheard-of in previous times. In subsequent centuries, this oral literature was put down into writing, which increased the interest of scholars in the dialects. Non-standard spellings, amongst other dialectal features, soon became an emblem of local identity, often associated with feelings and humour exclusive to the region. Such pride has clearly survived over the centuries and is present nowadays, as attested by our survey. Although informants acknowledged that Geordie speakers frequently received unfair treatment (question 1), results showed that Geordies majoritarily believed the influence of the variety on their identities is positive or very positive (questions 7A and 8A).

The local literature contained cultural archetypes that were kindly embraced by the community. In the case of Geordies, John Selkirk, in the first half of the 19th century, introduced the miner Bob Crankey, whose fame was later substituted by that of another archetype: 'Geordie', a name commonly given to miners and keelmen in these fictions. By the mid-19th century, the local literature made of the industrial worker an icon of the region and of 'Geordie' a new emblem affectionately and proudly used by the locals. When these Northern ballads travelled down south, actors did not have any problem in adapting their frames of social reference and dialect to be laughed *at*, rather than *with*. This had the risk of reinforcing metropolitan prejudices, but "self-parody is a characteristic feature of Northern popular culture generally" (Wales 139). Northern English became known more widely than ever before, and with the new forms of technological media, the image of 'Northern-ness' became so popular that 'being a northern' started to be in vogue. Modern-day comedians such as Sarah Millican and Ant and Dec account for the same situation nowadays. They not only portray the 'funny' side of Geordies, but also their cheekiness, warmth, and lack of pretension. Survey results prove that they are considered brilliant Geordie ambassadors.

During the second half of the 19th century, scholars in the fields of geography, anthropology and history began to pay special attention to regional histories and identities, threatened by modernisation (cf. Green and Pollard 16). However, the long-dreaded cultural uniformity to which modernisation was

going to lead actually had the contrary effect: regional identities were reinforced, particularly in the industrial regions that were living their best days.

With the decline of the industrial world, many Northerners started to have part-time jobs related to culture, entertainment or teaching; and many went down south. These people experienced an intense boundary-crossing, where their solid regional identities often clashed with the powerful national identity down south. This process also involved the crossing of sociolinguistic and psycholinguistic boundaries in order to meet the norms of Standard British English. The situation brought about psychological tension, anxiety and friction, and a feeling of being in a social limbo, also termed 'liminality' (the state of being 'on the threshold' between clear social identities or 'between two worlds'). In the late 19th century and early 20th century, education received a governmental boost and it became a key stage for class mobility, especially for Northerners who were losing their jobs in the plummeting decline of their industries.

The relationship between language and class hardened and this was also the period in which SBE and especially RP were enjoying much more significance as elements for social mobility. This was favoured by factors such as the launch of the British Broadcasting Company in the 20's, which used RP as a nationally intelligible variety, and the reinforcement of the idea of the King's English in the figure of George V and the famous radio speech he gave in 1939, the first to be broadcast throughout the British Empire.

The Newbolt Committee, set up by the Board of Education in the 20's, fostered an aggressive educational program of dialect levelling against regional varieties. Such initiatives, focused not only on correcting pronunciation, but also grammar and lexis, followed ideas of social equality and of better employment, which in turn confirmed the image of dialects as quality-less sub-standard varieties. Consequently, young students fell again into the previously-discussed state of liminality, in-between the dialect they had learnt at home and the one they were being imposed at school. Many of these pupils started to experience a deep discomfort with the way they spoke, starting to believe that their dialectal traits were speech defects and social impediments, and they even understood and reinforced the stereotypes and stigmas that outsiders were building around them. Fortunately enough, the first survey questions we analysed show that in our time a hefty majority of Geordie speakers do not feel unfairly treated due to their accent in educational institutions.

Nonetheless, at almost the same rate as dialectal traits were being despised, they were also gaining an impressive prowess as markers of social and cultural identity. Here Wales (164) points at the post-War developments in cultural productions and media as encouraging "a greater acceptance nationally of regional variation in speech, while at the same time preserving Northern stereotypes to outsiders." *Coronation Street*, a soap opera set in the working-class area of a fictional northern town, was first broadcast in 1960. Following the trend of the post-War realist fiction, it portrayed the lives of northerners

striving for success. With an opening that presented a grim, smoky-looking neighbourhood, many were apprehensive about its success. Conversely, it is nowadays the longest running TV soap opera, and its characters have gained considerable popularity throughout the years, contributing to a kinder interest in the northern regions of the country. Just two years after *Coronation Street* began, came the Liverpudlian pop group The Beatles. Although they had little influence on the image of the Geordies, the Liverpool scene pushed to a resurgence of popular activity in Tyneside. "New television series like *The Likely Lads* (1964), *When the Boat Comes In* and later *Auf Wiedersehen Pet* (still popular in 2003–4) pushed Tyneside dialect and accent to the forefront of Northern English present and future national attention" (Wales 163). More than three quarter of our informants, however, think that the current image the media portrays of Geordies is often stereotypical and pigeonholed (question 15).

Hetherington comments that the North East and particularly Tyneside have been "endlessly parodied as […] brown-ale-swilling [and] cloth-capped" and yoked with "the lilting, smooth-tongued, partying stereotype in a string of commercial voiceovers." Although elocution lessons may have disappeared, there are still speech therapists who earn their lives by helping northerners to get rid of their accents, and many still laugh at public figures with northern accents. 'Northern' and 'low-class' remain a strong collocation, and many popular films and series are to blame, say *Brassed Off* (1996), *The Full Monty* (1997), *Billy Elliot* (2000) or *Geordie Shore* (2011) (cf. Wales 167).

In contrast with these negative labels, there are also many positive stereotypes appealing to the Geordies' resilience, hard work, humour in the face of adversity, straight-forward opinions, friendliness and hospitality. In fact, these are often exploited in advertising to encourage selling, or in telephone sales and enquiries, for the way Geordies treat strangers is thought as kinder and more open. Question 1B of our survey supports this idea: an overwhelming majority of non-Geordies chose positive connotations over negative.

In the 21st century, Newcastle has rebranded itself as Britain's party city, which has brought both positive income and negative stereotypes (boomed by TV series such as *Geordie Shore*). The city is nowadays teeming with university students and party-goers from all over the country. It offers a tempting range of party clubs, cafés, bars, restaurants and music halls, as well as expensive cruises across the Tyne and pleasure marinas in the river towns. Likewise, the transformation of historical industrial landmarks into museums and galleries, such as the use of the emblematic Baltic Flour Mills as the modern-art Baltic Museum on the banks of the Tyne, play a decisive in the promotion of local identity.

The city has also gained sporting status thanks to the rugby team Newcastle Falcons, but most importantly, thanks to Newcastle United Football Club. The football team, by climbing up in the Premier League, has succeeded in integrating the region again into the ensemble of the country. The survey has demonstrated that a vast number of Geordies feel deep local pride under its

crest. The steadfast Toon Army can boast of being one of the most loyal football fandoms of Britain, and football celebrities like Alan Shearer and Sir Bobby Robson have contributed to such positive influence. Other notable locals that have made Geordies proud are the comedians Ant and Dec, and Sarah Millican; and the singers Sting and Cheryl Cole. "It cannot be stressed enough that a sense of a local identity, and pride therein, must help to preserve dialect; just as holding on to one's dialect contributes to the sense of local identity" (cf. Widdowson 10, cited by Wales 209).

The era of the Internet and social networks has modernised the means to assert dialectal and regional identities. In this respect, we should mention the many Facebook groups that have contributed to the survey. These groups gather Geordies of different ages, from different socio-economic backgrounds and even from different places around the globe –groups of Geordie expatriates–. Their wholehearted support to the research has proved right their famed openness and friendliness, which we have greatly appreciated.

Wales (211) remains "optimistic that, of all the varieties of English remaining within England at the beginning of this new millennium it is Northern English, especially its distinctive accents, that will survive the longest." Geordies can be considered a spirited community and adversities have done nothing but unite them further. The variety of English they speak has remained an identity marker of utmost importance.

5. Conclusions

We expect that this paper has given an informative account of the characteristics of the Geordie variety, of its status as a social tool and of its ties with the identity of the people from Newcastle-upon-Tyne. The combination of academic investigation, the survey, and my own personal experience should have provided enough evidence about the incontestable relation between the Geordie variety and the identity of its speakers.

The survey has proved many relevant facts. On the one side, its results have confirmed the Geordies' strong sense of local unity and pride, and the fact that outsiders recognise such feelings. On the other side, it has happily proved that the Geordie variety is little by little moving from negative to positive stereotypes, although there still exist many uncomfortable clichés.

Standard British English and Received Pronunciation cast a long shadow over the Geordie variety. Pressure coming from social mobility, education, and mainstreaming media threatens to suffocate the dialectal traits of Novocastrians. Besides, the Geordies are still castigated with die-hard myths and stereotypes. However, their powerful community sentiment is putting up a formidable fight so far, and will keep doing so for long. The concept of 'Geordie-ness' has reinvented itself over the centuries and would do it again if necessary.

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Received: 30 October 2015
Accepted: 27 November 2015

The Grove. Working Papers on English Studies 22 (2015): 59-68. DOI: 10.17561/grove.v0i22.2697

MYTHS IN CRISIS? MARINA CARR'S REVISION OF FEMALE MYTHS IN CONTEMPORARY IRISH THEATRE

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Abstract

The theatre of Marina Carr evokes Sophocles' Electra in *The Mai* (1994), through female characters that pursue a mythical ending. It turns to classical modernity in *Marble* (2009), when women are unable to coexist with normative models, Trojan territories turn into unknown dreamlands, lasting and immaculate existences, that go beyond earthly life, are pursued, and the protagonists echo Greek heroines. Through a revision of the mythological content of her plays, the question of the crisis or persistence of myths in contemporary Irish society and culture can be addressed successfully: Irish and Greek female myths survive in the plays of Carr, and this technique highlights the relevance of mythology in today's Irish theatre as a strategy to question the role of women in society. On the other hand, this use of myth continues revealing the inability of modern materialist society to substitute the epic life of the individual.

Keywords: Myth, theatre, Marina Carr, Greek, Irish, female.

Resumen

El teatro de Marina Carr evoca la Electra de Sófocles en *The Mai* (1994), a través de personajes que anhelan un final mitológico. Se convierte en una modernidad clásica en *Marble* (2009) cuando las mujeres son incapaces de coexistir con modelos normativos, los paisajes troyanos se vuelven territorios-sueño desconocidos, se persiguen vidas duraderas e inmaculadas más allá de la existencia terrenal, y las protagonistas evocan heroínas griegas. A través de una revisión del contenido mitológico de sus obras, la cuestión de la crisis o persistencia de los mitos en la sociedad y cultura irlandesas contemporáneas se puede abordar con éxito: los mitos femeninos griegos e irlandeses sobreviven en las obras de Carr y esta técnica pone de manifiesto la importancia de la mitología en el teatro irlandés actual como una estrategia para cuestionar el papel de la mujer en la sociedad. Por otro lado, este uso de la mitología continúa revelando la imposibilidad de sustituir la sociedad moderna materialista por la vida épica del individuo.

Palabras clave: Mito, teatro, Marina Carr, griego, irlandés, femenino.

Greek mythology and Irish writers

Greek mythology has been in the hands of Irish writers for a long time with different intentions. The *filí* or Irish bards were influenced from the thirteenth to the seventeenth centuries by classical texts from Greece and Rome. This loyalty towards the Greeks was not stopped after the English plantation system had interfered with Irish culture and society in 1600, and the intrusion was answered back by means of the use of classical references to add a meaning of authority to Irish texts: the act of revisiting and appropriating Greek literature was considered as an act of rebellion against outside rule (Kiberd vii-xiii). In this sense, the universal underground consciousness revealed in myths was appropriated not only as a way to generalize and find common meanings but, also, as a strategy to individualize Irish contexts and tales and build Irish tragic landscapes reflecting the history of social upheaval and troubles.

Irish Greek tragedy continued being used in the nineteenth and twentieth centuries by playwrights to respond to an intention which was to "feed their own subversive protests" (McDonald 37). It implied social critique and became a literature of protest, "an act of making visible the invisible, of speaking the unspeakable" (38). W. B. Yeats, for whom the Greek drama had achieved perfection (Yeats 194), wrote tragedies during the Irish Literary Revival to dignify Ireland "by staging tragic drama that would exploit both contemporary settings and ancient Celtic myth" (Arkins 18). His *Deirdre* (1906) has a tragic death that echoes Helen's, as does the Deirdre of Synge in *Deirdre of the Sorrows* (1910). After this, O'Casey wrote *The Plough and the Stars* (1926), about the rebels of the Easter Rising. All these plays represented the uncertainty that defined the Irish society of the twentieth century, and prove how Greek tragedy suited the needs of the nation of the time as it allowed "for the exploration of issues of nationalism, of gender, of resistance" (22). In the late-twentieth century myths retain their malleability and are used as a distancing strategy to deal with dangerous issues in Ireland: Tom Paulin's *The Riot Act* (1984) echoes *Antigone* but is about Northern Ireland.

Most recently, classical myths in Irish literature are adapted to suit the needs of the contemporary society and myths have become "personal by virtue of its universality, inviting decodings tied to each new occasion or circumstance" (Walton *Hit or Myth*, 4). New social circumstances determine and influence the different revisions, and the most recent academic approaches to this issue establish translation, version or adaptations as the methods deployed in the approximations to Greek tragedy (Arkins 2010). Marina Carr's plays owe a lot to Greek plays. Both *The Mai* (1994) and *Marble* (2009) show the writer's mode and evolution. Carr's assemblage of myth and modernity constitutes a continuation of the Irish tradition of using the Greeks as firebrand. Scholars have identified Carr's process of mythmaking as a heritage that the playwright faces for the first time in *The Mai* and, while some critical studies have approached the tragedy that is present in Carr's plays from feminist points of view (Wallace), others have labelled Carr's plays as "wounded by myth" (Hancok 24). Also, Carr's use of Greek tragedy has been approached in more positive terms and her

rewriting has been said to go "hand-in-hand with her portrayal of a new woman who emerges out of self-destruction and violence" (Dedebas 248-249).

Marina Carr's appropriation is not the case of a straight translation, as it would be Desmond Egan's *Medea* (1991) or *Philoctetes* (1991). She is closer to other Irish dramatists who keep the core of the Athenian tragedy but write their own version, such as Brendan Kennelly's feminist *Medea* (1991) or even Enda Walsh's recent savage version of *Penelope* (2010). Her plays can also be said to be adaptations due to the fact that the setting is the modern world but the Greek plot is not lost. Moreover, her theatre contains the special interest in the works of Sophocles, related to the topic of recognition and an emphasis, on the other hand, on the figure of female characters such as Medea or Antigone, as Brendan Kennelly's version of 1985. This continuous reshaping of Greek classic drama interrogates the present and constitutes "a re-invigoration of tradition, a cross-cultural absorption and adaptation of form, content and context" (Jordan xvii) which in the case of Marina Carr results in a "passionate expression of [*female*] fears and hopes" (McDonald, *Classics* 17) which reflects the interest in the position of Irish women in society especially after independence. Powerful female characters represented in her plays illuminate the issues of family, power and morality for women and scholarship argues that Carr is the first Irish playwright "who has consistently represented women from the perspective of a woman" (Sihra 132).

The Mai and Greek myths

The Mai, first produced in October 1994 at the Peacok Theatre in Dublin, is considered as a rewriting of Sophocles' *Electra* (McDonald 2002) and also as retelling the story of Odysseus' return and his relationship with Penelope (Dedebas 2013). Being Carr's fifth play, it brought reviews in the Irish newspapers that accounted for the presence of myths. On the one hand, the atmosphere evoked by the play was outlined as "compounded of myth and memory, of fierce longing and bitter elegy" (O'Toole 1994), and the story itself was said to acquire "dimensions of myth and archetype" (ibid.). On the other side, the main actress of this first performance was attributed classical modes: Olwen Fouéré, as the Mai, was described as "a drifting sylph who seems to dance through her own anguish like a Celt Madonna and is capable to articulating deepseated woes and resentments" (Coveney 1994). Carr herself stated in the *New York Times* her decision to turn to Greek tragedy in this play as she was after "The Greek idea of destiny and fate and little escape" (Carr, cited in Clarity 1994).

The Mai's name evokes the Greek Goddess Maia, one of the seven daughters of Atlas. References to her can be found in *The Homeric Hymns*, specifically in the 'Homeric Hymn to Hermes', where she is identified with a nymph and thus attached to water, and also related to darkness and isolation through her depiction as living in a cave apart from the rest of gods and goddesses. Nothing is explained about the reasons that would have caused such a

state. She is also mentioned in the *Odyssey*, but only very briefly, as Hermes' mother and related to a liminal existence when she appears together with her six sisters, The Pleiades, and they are pursued by Orion and turned into stars by Zeus in an attempt to rescue them (Gantz 1993). She has later been identified as "a nurse of Herakles" (Larson 1995, 123) and as an abandoned mother who could not fulfil her nurturing duties due to her son's anxiety for fame. Robert Graves recalls how "When Hermes was born on Mount Cyllene his mother Maia laid him in swaddling bands on a winnowing fan, but he grew with astonishing quickness into a little boy, and as soon as her back was turned, slipped off and went looking for adventure" (Graves 1981, 21). All these references anticipate the character of The Mai as isolated, surrounded by women, caring in her duties as mother or sister and abandoned by her kin.

Marina Carr's play tells the story of four generations of Irish women. The action takes place over two years, (first act in 1979 and act two in 1980), in the Irish Midlands. The Mai has just been reunited with her husband Robert after several years of separation due to his anxiety for fame. While he was away, The Mai set about to build a perfect house for her family, in the hopes that someday they will all live there happily. In this home she receives the visit of her grandmother, aunts and sisters and lives together with her sons and daughters. Their lives constitute an act of eternal repetition in so far as all of them are unable to change their destinies. In this sense, the grandmother's statement that "We repeat and we repeat, the orchestration may be different but the tune is always the same" (Carr *Plays I*, 123), echoes Women's speeches in *Electra*, which also suggest the weight of the past when they announce that 'The curse is a living thing' (Walton *Sophocles Plays*, 163). Carr retains the Sophoclean theme of the mayhem and adapts it to the story of The Mai to recreate her own version of the myth.

Other Sophoclean motifs present in the Irish play include Electra's anxiety for fame and recognition which takes in Carr's version the form of unattainable dreams. These will act as oracles or mediums through which prophecies become true. We learn cathartically at the end of act one about the death of The Mai, which will allow for the play to acquire epic tragic dimensions transcending the locality of the county of Connemara. Robert's dream of The Mai's tragic ending acts as a prediction of the impending catastrophe: "I dreamt that you were dead and my cello case was your coffin and a carriage drawn by two black swans takes you away from me" (Carr *Plays I*, 125).

In Act two The Mai wants her life to be "huge and heroic and pure as in the days of yore" (Carr *Plays I*, 163). However, her destiny is bound to be an eternal waiting that echoes Electra's longing for Orestes and also Penelope's for Dionysius. The same day that Robert abandons her for the first time, she, symbolically, asks her daughter to buy a needle and thread. Grandma Fraochlan also spent most of her life "at the window pinin' for the nine-fingered fisherman" (141), her husband, to come back. Irish households have been, and are, palaces and places of pain for women. The Mai's house, first defined as a mansion, ends up being "dark and formless" (158), and the inside continues being the space

reserved for women as it was for Electra, who was continuously reminded that "indoors is the place for women" (Walton *Sophocles Plays*, 328).

This inside suffering causes heroic female resistance in the Irish play, and intra-familial bloodshed together with acts of revenge, are evoked to respond to the playwright's strategy to adapt the Greek idea of chaos to a modern Ireland, where dysfunctional families have not disappeared from society and where political troubles still echo on people's minds. Ellen, The Mai's mother, died "worn out from all them miscarriages and pregnancies" (Carr *Plays I*, 139) and The Mai notices "the fascination families have in the devastation of their nearest and dearest" (158). There are acts of treachery amongst the women of the play who share familial bonds: Ellen was betrayed by her own family who forced her to marry a man she did not love because "what else could she do, it was nineteen thirty-eight" (117), and she could not have an abortion. The institution of the family does not constitute a refuge for women but a constraint that implies the obligation to become a mother even though this would involve the sacrifice of having to renounce to other expectations. Insane cruelty in this context is shown by Grandma F., who shares Clytemnestra's coldness. Carr's character never had time for her children and became a madwoman when her husband abandoned her. The accusations from her own daughters for having chosen the men they married according to their bank accounts, following her advice, is vindictively answered back by Grandma in these terms: "I would gladly have hurled all seven of ye down the slopes of hell for one night more with the nine-fingered fisherman and may I rot eternally for such unmotherly feelin" (182).

By endowing female characters with these tragic traits that resemble Sophocles' play, Marina Carr is, on the one hand, using Greek myths to deconstruct the myth of women in Ireland, (Mother Ireland), as mothers who nurture and take care of their children. The other definable quality of Irish mothers as sacrificial is also questioned: The Mai, who has forfeited her life for the sake of her children, fed them, clothed them and educated them, while Robert was away doing the things she would like to have done, will end up acknowledging the futility and unending misery of her motherly existence. Moreover, the fact that the May chooses to enter the world of myth, when she drowns herself in Lake Owl in order to escape earthly existence, resembling Homeric nymph Maia, implies that the stories of the women of the play symbolise the persistence of tragic destiny for women in Ireland through history.

The Irish myth of Mother Ireland and Greek mythology

A brief revision of the importance of Irish female mythological characters allows to address the concept of Mother Ireland and to establish connections between Irish and Greek mythology that help understand Marina Carr's theatre and the strength of women in her plays. In *The Book of Invasions*, which tells the story of pre-Christian Ireland before the Celts arrived, goddesses were sacredly married to men who would become kings in the ceremony known as the 'marriage of sovereignity'. This "myth of royal initiation" (Kearney 8) was

necessary for the king to possess his land but also for the queen as, otherwise, she would become decrepit and unfruitful. It marked the role of women as wives but also as mothers, since the ritual married the queen to a man, but also to a land and its inhabitants. A first example of these powerful female myths was Medhbh "of [whom] it was said: 'Great indeed was the power and influence of that Medhbh over the men of Ireland, for she it was who would not permit a king in Tara unless he had her for his wife'" (ibid.). Gaelic literature and Celtic mythology compiled in the Ulster, Fenian, Mythological and Historical or King Cycles, contributed with female heroines such as Deirdre or Graine. Both of them belong to the elopement tales where women decided to run away and encouraged an illicit flight and union with a lover. These iconic figures evolved into Medieval heroines or suffering women in aisling poems in the 18th century, where the poet dreams with a beautiful woman who announces the end of the English control over Ireland. Colonialism, on its part, brought the figure of Hibernia, a young and week woman in need of protection from the powerful Britania (Rosende Pérez 253), and nationalism those of Dark Rosaleen, Cathleen NíHoulihan and Mother Ireland (260). In addition, the myth of Mother Ireland has been articulated through Greek mythology by contemporary Irish writers who have used classical texts to rewrite the role of Irish women: Carr, as an author who "writes in Greek" (McGuinness 89), challenges this icon when she inserts classical myths into the Midlands and in modern Ireland: her female characters reject their role as mothers and see their homes as prisons, find familial bonds asphyxiating and die from longing. Hence, her theatre constitutes both an expression of a rewriting of classical Greek myths and a challenge for the long-lasting Irish myth of Mother Ireland. The identification of the women in her plays with Ireland as a victim works in this context but also the theme of the exile or abandonment of mother duties as a release for women.

Marble

The Mai was followed by *Portia Coughlan* (1996) and *By the Bog of Cats…* (1998), which owe a debt to *Medea*. *On Raftery's Hill*, (2000) echoes the myth of Hera and Zeus, and *Ariel* (2002) is based on *The Oresteia*. Marina Carr follows the tradition of Irish writers and approaches aspects of Ireland through her conversation with the classics by exploring "the culpability of a society that both knows and refuses to know its own shadow side in relation to the suffering of women and children" (Randolf 50). Her use of prominent Greek female figures creates on stage mirrors or filters through which modern society can stand the vision of difficult issues: only in a character that resembles Electra or Medea could the Irish audience be able to listen to comments about motherhood that disrupt traditional conceptions. Recent studies on Carr's theatre add that her plays respond to an intention to stage "the importance of acknowledging the effect of the past on the present" (Murphy 400). Her literature becomes, once again, a literature of protest.

Marble was first performed at the Abbey Theatre on February 2009. It is not inspired by myth: it is about the status of myth in modern times since "the mythic referent that weighs upon the central female protagonist is in this instance the dream of 'marble' –a metaphor for a pre-modern simplicity" (Ryan 26). Even though the play is set on contemporary Ireland, modernity is superficial as it only constitutes the scenario where Carr continues drawing on the past to articulate the present. Myths exist in the twenty-first century Ireland "where technology devalues biological life and blurs the borders between the animal, the human and the machine" (Leeney 517), and Carr remains loyal to the classic writers as she considers that "These warriors of the desk, these songstichers, these myth finders, while scaring you with their formidable gifts, do also bolster the heart, especially in this anti-heroic age where the all-consuming intellectual pursuit seems to be that of demystification" (Carr 1998, 191).

In a nameless modern city four characters, (Art, Ben, Catherine and Anne), see how the intrusion of a dream disrupts the foundations of their lifestyles. The set is "a single space for all the play reigned by De Chirico's painting 'Melancholy and Mystery of a Street' [...] the near absence of people" (Carr, *Marble* 8), evoking the effect of placing modern characters in classical landscapes and Carr, once more, "circles back to questions of desire and longing" (Randolph 49). In this context, Art tells Ben about a dream he had: he is in a marble room having sex with Catherine who happens to be Ben's wife. The importance of carrying out an epic life is blatantly put into words by the women of the play: Catherine is excited to hear about Art´s dream and she considers that "there is always regret for the life you didn't lead" (Carr *Marble* 17) and "the life not lived is what kills" (ibid.). The perception of modern life as pointless is denounced by Anne, the other major female character, for whom life is "Just waiting for it all to end" (26). The marble room, in the marble dream, symbolises the spectacular and echoes the classical grandiose lives and deeds while modern society is considered as an age that will be remembered as "an era when men's and women's hearts were frozen" (42) and humans as made of "steel and concrete, decimals and fractions, the square root of nothing" (27). The life in this material world is defined as a prose of living governed by senseless rules and characters would like to inhabit classical landscapes instead: "a real marble room, classical proportions, pillars, columns, statues that are not copies" (33), to such an extent that there comes a moment in the play when the world of dreams, of the irrational, is over the real world. Female characters, Catherine, will eventually choose to inhabit that landscape rather than the *wakin* world since the impossible or unattainable, the world of thoughts, is more beautiful and thus she will "find the daylight strange, distorted, shadowy" (25) and will become a ghostly character who is constantly given disdainful looks by those who surround her.

Women in the play echo tragic heroines: they are aware of the need of sacrifices in order to attain an unearthly existence and Catherine tries to convince Art to fulfil their dream despite the bloodshed that this would imply: "I know the price that will be extracted in blood. Your blood. Mine" (Carr *Marble*, 45).

Moreover, she is a prophetic character, longs for a new Troy and hopes that life can start again from scratch: "I walk this city and all I see is scaffolding, building, building, building, an avalanche of warrens and rat holes to stuff us in, and all I can think of is Troy" (59). Representing a middle-aged Irish woman in the Ireland of the twenty-first century, for whom any sense of self has been lost, she does not want to rear her children anymore and constantly retreats into her dream represented by the marble, which provides the symbolic frame that justifies her destructive actions towards her kin. When Catherine chooses to live out her own life, she abandons her children without remorse and puts into words statements that echo classical anxiety for recognition outside the realm of the domestic: "I am so sick of being told I have a good life. That I have a good man, that my children are beautiful. […] I want more" (42). She does not kill her children, but abandons them knowing that the effect on them will be atrocious and, therefore, reproducing Medea's behaviour. She refuses the grey nightmare which would imply to continue behaving as the rest of the lot and chooses marble while her husband, significantly, accuses her of being courting tragedy. Her choice metaphors the survival of myths; the social rejection she suffers, she is seen as a monster, and the fact that she cannot finally live her dream, suggest that female deviant behaviours continue being unaccepted but also that new Irish women try to emerge out of self-destruction.

Myths are not in crisis in the plays of Marina Carr and her contribution to the process of transfer that occurs as myths travel in time consists in recreating female mythological characters that are versions of Greek figures adapted to Irish contexts: her women are monsters but passionate, irrational but empowered, discarded but resistant. Moreover, myths in the hands of this author unmask previous myths such as the Myth of Mother Ireland: neither The Mai or Catherine are suffering mothers anymore, but women who consciously hurt those who surround them in order to achieve their own expectations. The rewriting of Electra in *The Mai* and the classical modernity in *Marble* are reiterations of the power of myths that are revealed one more time in Irish theatre, myths whose flexibility serves this time the purpose of filtering Irish female painful realitites.

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Received: 17 July 2015

Accepted: 6 November 2015

The Grove. Working Papers on English Studies 22 (2015): 69-89. DOI: 10.17561/grove.v0i22.2698

PASTORAL BRIC-A-BRAC: JOSEPH CORNELL'S ARTISTIC RESPONSE TO ALAIN-FOURNIER'S *LE GRAN MEAULNES*

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Abstract

It has become a staple when Joseph Cornell's art is analyzed and commented on to mention the novel *Le Grand Meaulnes* (1913) by Alain-Fournier. The novel is referred to many times in Cornell's diaries and projects. It is well-known that Joseph Cornell felt a strong attachment to anything French (especially from the fin-de-siècle period), but such is too broad an explanation for his interest on that particular novel. In this article we analyze the bond between Cornell's art and Alain-Fournier's novel, taking them as two artistic examples of the pastoral mode. We try to explicate the connection between Alain-Fournier's novel and many of Cornell's most relevant assemblage boxes, such as the *Palace* series, the *Medici Slot Machine* boxes and *Untitled (Bébé Marie)*. This relation can be traced both in the themes and the assemblage technique used by Cornell: they seem to replicate Meaulnes's experiences during the narration in the novel, and to reproduce, with Cornell's use of the glass panel, the narrative strategies of denouement delay that Alain-Fournier employed in *Le Grand Meaulnes*.

Keywords: Joseph Cornell, Alain-Fournier, pastoral, art and literature relation, assemblage art.

Resumen

Se ha convertido en lugar común la mención de la novela *Le Gran Meaulnes* (1913), de Alain-Fournier, cuando se analiza y comenta la obra artística de Joseph Cornell. Cornell se refiere a menudo a la novela en sus diarios y notas para proyectos. Es bien sabido que Cornell sentía una fuerte predilección por la cultura francesa y todo lo relacionado con ella (especialmente del periodo fin-de-siècle), pero tal explicación es demasiado vaga para justificar su interés por esta novela en particular. En este artículo analizamos la relación entre la obra de Cornell y la novela de Alain-Fournier como el resultado de ser dos manifestaciones del modo pastoral. Intentamos explicar la conexión que se establece entre *Le Grand Meaulnes* y algunas de las cajas más relevantes de Cornell, tales como las de la serie *Palace*, las de la serie *Medici Slot Machine* y *Untitled (Bébé Marie)*. La relación entre las obras y la novela se manifiesta tanto en los temas como en la técnica de ensamblaje utilizadas por Cornell: las cajas presentan temas que también encontramos en las experiencias del protagonista Meaulnes en el transcurso de la novela y reproducen, con el uso del panel de cristal frontal, las estrategias de posposición del desenlace narrativo que Alain-Fournier emplea en *Le Grand Meaulnes*.

Palabras clave: Joseph Cornell, Alain-Fournier, pastoral, relación entre arte y literatura, arte de ensamblaje.

The poet Charles Simic says of Cornell: "Joseph Cornel could not draw, paint, or sculpt, and yet he was a great American artist" (16). The statement expresses, on the one hand, that Cornell's art is not related to the traditional fine arts. He, certainly, does not physically produce his creations in the traditional way; his works were mainly collages and box constructions, similar to doll houses, in which he assembled images and objects, displayed behind a glass, in a shop-window manner. What is harder to come to terms with in Charles Simic's statement is the boldness with which he affirms that Cornell is an American artist. Certainly, he was an American citizen, from a long-established Dutch family, and never in his life did he leave the New York state; nevertheless, many of Cornell's collages and objects of his assemblages do not contain any reference to the American social or cultural milieu (except for some female movie stars); rather, those images and paraphernalia are of French origin, which expresses Cornell's love for a culture and a country he knew only through its literature, its art and dated periodical publications from the fin-de-siècle period. In this paper my intention is to explore one of the most significant interests in French culture that Cornell showed, namely his continuous perusal of and reference to the novel *Le Grand Meaulnes* (1913), by Alain-Fournier, and to argue that this book, so distant from the avant-garde tastes of the most salient surrealist artists who Cornell admired so much, such as Max Ernst or Marcel Duchamp, came to figure so prominently among his own references and inspirations because it offered him an artistic model to deal with his own tendency to idealize the past.

A past barely within living memory is the unifying theme of the box constructions that Cornell started to build in the 1940s. In them he arranged the objects he had purchased in second hand shops, used bookstores and junk shops: bits and pieces Cornell had been given to collecting in between appointments and lunch breaks during his workdays in New York City as a salesman (Blair 8). Most of those objects were not of intrinsic artistic value, but odds and ends consisting of low-quality reproductions of works of art, old French books and magazines, discarded Victorian toys, family films and stacks of photographs of unknown people —things that, to Cornell, oozed the mixed aura of the foreign and of his own past childhood. In a way, Cornell's pastime can be likened to collecting drifting oddities that came to America's shore; as Simic says: "America is a place where the Old World shipwrecked, flea market and garage sales cover the land" (18). Thus it takes an American artist to take notice of such wreckage, the way another American, T. S. Eliot, did it in poetry, when in *The Waste Land* he declares: "These fragments I have shored against my ruins / Why then Ile fit you" (1282). Cornell collected and arranged those fragments so as to turn them into his own personal expression. An expression, nevertheless, with which Cornell does not announce nor denounce the ruin, neither remains laidback, amused at the spectacle of the whole social parade, the way we can imagine Duchamp or Joyce doing. Cornell reacted to his objects in an involved

and personal way, and so he employed them into telling his own unlived story. The same goes for the books he read and appreciated; his interests both in his collections and his readings were not an intellectual game from which he remained aloof; for him, artists and the characters in books he loved were heroes, role models to live up to and respond to in artistic form. It is in that way that *Le Grand Meaulnes* was viewed by Cornell.

In *Le Grand Meaulnes* Joseph Cornell found a convenient summation of his engagement with the past time of his own childhood and his inveterate idealization of the women towards he felt attracted. That novel is one of the literary works that Cornell mentions more frequently in his profuse handwritten notes for his files and journal entries (Caws 189). Such notes, as usual in Cornell, were not primarily a personal or private record but an open-ended research on his own cultural and artistic obsessions, sometimes —but not always— materialized in his boxes and assemblages. The project to which Cornell relates *Le Grand Meaulnes* more directly is his "GC44" working dossier, abbreviation of "Garden Center 1944." It was focused on the ideas and impressions he gathered as he was doing voluntary work for his religious community (the Church of Scientology) in Flushing, Queens. In that dossier Cornell attempts to devise a personal method that could transform into artwork his tendency towards the accumulation of material (Blair 53). For that method the inspiration of the novel *Le Grand Meaulnes* was acknowledged as fundamental; Cornell makes that explicit in his notes: "At the time of experience compromising this collection [GC44] thought was strongly preoccupied with, impressed by, one of the supreme literary achievements of this century, namely, Alain-Fournier's *Le Grand Meaulnes*, translated into English as *The Wanderer*" (110). The laudatory terms bestowed on Alain-Fournier's work prove how affected and filtered Cornell's own experience was by that novel in particular, to the point of making his own *wanderings* in the City a search for suitable spots and scenery where the narration of the novel could have taken place. Even before the summer of 1944, in many entries of his journal Cornell speaks of "the "Grand Mealnes" flavor" (209) of certain images and scenes; on September the 8th 1943 he wrote:

> "variable day" cool morning –warm aft[ernoon]– cold evening
>
> Lunch along water bakery
>
> Hampton cafeteria
>
> (Central Park –perfect setting for Gran Meaulnes)
>
> Clear fine sky gold clouds over Plaza Hotel like large French Chateau
>
> Beautiful feeling of exaltation and inspiration (101)

Along with comments of a middle-aged bachelor obsessed with weather nuances, these Cornell's jottings also show Cornell's willingness of establishing a parallel between his own pedestrian experience and the setting in the novel, letting the latter overflow into the former. So, there is no denying of the importance of Alain-Fournier's novel for Cornell, and relevant critics, such as

Dore Ashton (1974), have agreed on that. (Shockingly enough, Cornell's biographer Deborah Solomon does not even mention the novel in her minutely informative biography of the artist, *Utopia Parkway*.) But why, we may still ask, is *Le Grand Meaulness* the chosen book to be at the core of the "CG44" dossier and, thus, to contribute to Cornell's "method for crystallizing experiences" (110) into artwork? What could Alain-Fournier's novel offer Cornell at that crucial moment for his own self-aware artistry development? To answer these questions we must resort to the novel itself, namely, to the actions it narrates and the narrative technique in which they are rendered; only after that survey can we appreciate the possibilities that the novel could offer to Cornell's assemblage medium.

The main protagonist in *Le Grand Meaulnes* is a 17-year-old young man that comes to a provincial French village as the only boarding student of the local school. He will share his room with François Seurel, the timid and limping teacher's son from whom, in his role as witness narrator, we received the story that unfolds in the novel. Unlike François, Meaulnes is bold, and audacious to the point of impudence. Thus, when there appears the opportunity of going on an errand, which implies borrowing a cart and a mare to pick up the teacher's parents at a distant train station for the Christmas break, Meaulnes does not hesitate to take the vehicle without asking permission, and departs to fulfil the task that nobody had entrusted to him. But he gets lost in a region he does not know very well, from which he is not a native, and in the cold of the winter night he falls asleep on the driver's seat while the mare keeps pulling the cart. Those snaps of sleep only contribute to increase Meaulnes's disorientation when he awakes. The narrative technique of the novel reflects this lack of direction in the surroundings, so that Meaulnes seems to be moving through a labyrinthine winter landscape, which leads to long-untrodden paths and into forlorn cabins:

> Disheartened, worn out, he decided despairingly to follow the path he was on till the end. After walking some twenty or thirty yards he emerged into a broad grey meadow where he could make out, at wide intervals, deeper shadows that must be juniper bushes, and there, in a depression, a building of some sort. He plodded on towards it. It seemed to be a large pen for livestock, possibly an abandoned sheep-fold. The door of the shed yielded, opening with a groan. The light of the moon, when the wind swept the clouds away, came through chinks in the wall. A mouldy smell pervaded the place. (Alain-Fournier 43)

But the different stop-overs and forking paths on his journey take him finally to an isolated manor house where some form of betrothal or wedding party is taking place, carried out in the form of a fancy-dress masque, or *fête galante*. As soon as Meaulnes arrives at that place, he feels overwhelmed by the ethereal, light-hearted atmosphere of the festivity and, at the same time, he finds himself an intruder in a world so departed from his ordinary experience. In this *fête* he finds children dressed up in fanciful costumes, mirthful old folk and a couple of adults dressed as *commedia dell' arte* characters. He is also offered a costume, which helps merge him further into the festive experience. The tattered

manor-house contributes to renew the perplexity in him with its maze-like architecture, in which the merrymakers take on a fragmented, evanescent quality:

> At the far end of this hall there was a corridor at right angles. He was trying to decide between exploring it and opening one of the doors behind which he heard voices, when he saw two girls running down the corridor, one chasing the other. On tiptoe in his fine pumps he ran forward to see and catch up with them. A sound of doors opening, a glimpse of two fifteen-year-old faces flushed by the sharp night air and the keenness of the pursuit, faces framed in tall Directoire hats tied under the chin, about to vanish in a great blare of light. For one moment they pirouette, their wide skirts swirling and billowing, revealing the lace of quaint pantalettes; and then, their performance finished, they dart into a room and close the door behind them. (Alain-Fournier 52)

The old-time fancy dresses, such as the Directoire hats the girls wear, as well as the presence of Pierrot and Harlequin are indications that the festivity in the domain is a *fête galante*, the direct successor of the court masques of the Renaissance. Those *fêtes*, as their forebears, were a noble-class pastoral celebration held in parkland settings in which participants dressed in shepherds' attire and *commedia dell'arte* disguises, including both in the setting and in the costumes loose references to Greek and Roman mythology. Thus, the pastoral element is central in the *fête* of *Le Grand Meaulnes*, and therefore in the novel itself, since the latter develops from Meaulens's experience in the lost domain and his subsequent desire and aspiration to return to it. Pastoral itself is a literary and artistic mode imbued with nostalgia for a return to a mythical Golden Age, which is viewed as an example of a more harmonious relation between man and nature than the present social milieu. This Golden Age is presented as previous to the historical raise of cities and courts as centers of power, and it is symbolically opposed to them. The pastoral ideal, thus, is rooted in a loosely Neolithic social fabric, in which the relationship between man's work and the means of subsistence is unmediated and placidly embedded in a general feeling of leisure. The first literary realizations of the Pastoral mode were the poems by Theocritus and Virgil, in which the shepherds participate in musical and poetic contests, remember other shepherd-poets who have passed away or complain for unrequited love. This literary pastoral is a nostalgic exploration of a dimly-seen, mythical origin, located in previous and imprecise time (a utopic place which Virgil named after the Greek region called Arcadia), from which the state of his contemporary society is severely cut off. Therefore pastoral poetry amounts to a vicarious retreat into a simpler, pre-lapsarian milieu from which the present civilized state can benefit and improve. According to Terry Gifford, such movement of retreat and return is the essence of the pastoral: "a retreat to a place apparently without the anxieties of the town, or the court, or the present, actually delivers insights into the culture from which it originates" (82). In *Le Grand Meaulnes* we can trace this pastoral movement of retreat and return: the *fête* offers Meaulnes the retreat from his own social context into a more basic and

direct fellowship among people, and accordingly it returns a dull vision of his own present times. At the *fête*, the narrator remarks, Meaulnes enjoyed a feeling of benign community in the company of aged country folk and children: "There was no one there with whom Meaulnes did not feel safe and at easy" (Alain-Fournier 63).

The *fête galante* in the novel is an example of a social meeting in which the reenactment of a pastoral origin is staged. As in any pastoral manifestation, their partakers wanted to feel and show a closer relation with more natural and simpler ways of life, hence following William Empson's definition of pastoral to the letter: "the process of putting the complex into the simple" (22). The paradox behind such social gatherings, though, is that only the educated noble class could appreciate such simplicity: pastoral is not aimed at real peasants but to a sophisticated, urban audience. Not surprisingly, the *fêtes galantes* became the main subject for the successful 18th century painter Antoine Watteau (1684–1721), whose clients were members of the highest European nobility. The amicable and courteous atmosphere that Meaulnes encounters in the celebration seems to stem from those Watteau's paintings, whose influence went on into the second half of the 19th century, making itself felt on Manet's *The Luncheon on the Grass* (1863), Cezanne's many Pierrots and Harlequins, and Picasso's Blue and Pink periods. Literature did not escape its influence; witness the fact that the Symbolist poet Paul Verlaine called his 1869 poetry collection *Fêtes Galantes*. That particular motif (and its allegoric value as a more authentic life) was far from dormant when Alain-Fournier wrote *Le Grand Meaulnes*.

The *fête galante* is the core of *Le Grand Meaulnes*, and it exerts its influence on the rest of the novel in such a way that the possibilities that the future may hold for the pale in comparison; driven by the allure of the *fête* experience, for the rest of the novel Meaulnes would try an impossible and wishful return to that original moment. The towering role of the *fête* is expressed in a narrative form in the novel, by turning the subsequent chapters into tantalizing instances of Meaulnes's search for that return, only to frustrate the denouement expectations that have been raised. This narratological disappointment, built into the very structure of *Le Grand Meaulnes*, did not escape Cornell, who regarded it as one of the most outstanding features of that novel; as Blair points out: "The first thing (…) that Cornell perceived in the novel was the significance of the narrative order or sequence" (61). In his "CG44" dossier, Cornell entered the following insightful comments on *Le Grand Meaulnes*, shortly after introducing the novel as "A 'key' to the portfolio of plates and notes known as 'GC44'":

> Once having entered the domain of "the mysterious castle" the title of each succeeding chapter is pervaded by an expectancy that is something more than the stimulus of the average mystery story or detective tale.
>
> The titles comprising the separate categories of this compilation [CG44] might be likened to the chapter headings of an adventure or

> mystery novel, but one in which the sensational element is entirely missing. (It was under the influence of such a work —"Le Grand Meaulnes" of Alain-Fournier and etc.— make this a footnote?) (110)

Cornell did more than turn *Le Grand Meaulnes* into "a footnote"; using the novel's structure as the key to his "CG44" dossier, he started to arrive at a level of awareness about his assembling art and boxes that he had not mustered before. He was working towards a "method for crystallizing experiences" of the past, at the same time as he was trying to find an alternative to "the habit of too much piling up of diverse material" (Cornell 108), and it is easy to verify that Cornell's boxes moved into that new direction in the early 1940s. While the first box constructions created by Cornell in the 1930s showed the characteristic variety of flea markets and used bookstores (the places where the different elements inside the box came from) and the objects included in them "draw attention to the function they had before they entered his created world" (Blair 202), in the immediate years preceding his "CG44" dossier Cornell starts producing a more clearly themed sort of assemblage box, one which incites expectancies on the part of the viewer more than his or her puzzlement about the incongruity of the elements inside it. Those expectancies are related to a narrative which the viewer is spurred on to provide; in this new style of boxes Cornell is presenting us with the scenery or the protagonists for that narrative and, by the same token, is demanding our collaboration, even if its results are bound to be equivocal. This is the main lesson that Cornell seems to take from the structure of *Le Grand Meaulnes*: he adapts to his artistic *medium* the enticing relationship that the novel establishes with the reader's expectations, in such a way that, as the latter reads on, the either confirmation or frustration of his expectations cannot but contribute to his further engagement in the narrative. Therefore Cornell's constant perusal of *Le Grand Meaulnes* during the "CG44" period greatly enlightens us about this shift of style in his boxes, which now allow a permeable, open-ended dialogue with the spectator's involvement with and reaction to them.

The boxes of the *Palace* series that Cornell started in the early 1940s illustrate the new, more restricted and involving style of Cornell's boxes at the same time that they show thematically the influence of *Le Grand Meaulnes* in this development. Indeed, those boxes can be considered as *mise en scènes* for the *fête* in *Le Grand Meaulnes*. In these boxes we find an engraving of a palace similar to an *Encyclopedia* plate in the objective essentiality that it presents; that palace is surrounded by trees, represented by leafless sticks. In some of the versions of that motif, the three-dimensional scene is framed by a blue surface, sprinkled with shiny white paint, resembling the frost forming on a winter night, like the one on which Meaulnes started his adventure. In the box *Untitled (Pink Palace)* the image of the building shows tiny human figures at the bottom, which make the building a disproportionate massive element by comparison, almost a menacing one. If, as Barthes says, "the entire *Encyclopedia* (and especially in its images) supposes a world without fear" (223), Cornell, by choosing an image with such disproportionate scale sizes between men and objects, lets the uneasy anticipation of a terrible denouement percolate the scene.

In each of boxes of the *Palace* series the reproduction of the building is mounted on a mirror; the windows and doors of the engraving are cut out, so that the mirror shows and the viewer can see himself or herself reflected in it. So, although in some of the versions the engravings do not show the people that *Pink Palace* includes, the building is still inhabited: the spectator, while gazing at the box, finds himself dwelling there. In this way the involvement of the viewer is increased to the point of becoming part of the latent, hibernating story that, in order to unfold requires, like a Sleeping Beauty of sorts, precisely the viewer's *speculations*. This involvement of the spectator can be related to Meaulnes's arrival to the *fête*; by describing the *fête* as if it were a unique and magical discovery by Meaulnes (who is ignorant of the tradition of the *fête galantes*), Alain-Fournier's narrative technique succeeds to make that sense of novelty shared by the reader. Meaulnes's ignorance of the formulaic nature of the experiences that he encounters in the *fête* contributes to revive it for the reader, who can accordingly experience it as a novelty with Meaulnes as his appointed proxy. This renewal of an established convention is another feature of pastoral literature and art, and both the *fête* in the first part of *Le Grand Meaulnes* and Cornell's theatrical series of *Palaces* share that conventional quality, together with the intention —to alter Ezra Pound's adage— of making it *be experienced as* new.

Convention is a dominant element in the pastoral mode: it is what creates the sense of tradition from which it evolves, and it is also what lends pastoral that sense of being too *traditional* for which it is often reproved. But there is another possible interpretation for pastoral convention that both Alain-Fournier's novel and Cornell's *Palaces* exemplify: convention as a "coming together" (Alpers 81). The etymology of the word seems to support that interpretation; it comes from the Latin word *conventio*, which, according to the *Collins Concise Dictionary*, means "assembling, agreeing." Certainly, in both the novel and the *Palace* series we find convenings: on the one hand, the *fête*, where different sort of people flock together in a harmonious assemblage (or convention); on the other hand, the viewer's expectancies that the scene of the *Palace* series arises escort him into it while the mirrored windows "draw the viewer into the scene as an unwitting performer in his or her own imagined drama" (Sharp 148). This means that the spectator is brought inside a shareable space where his own narratives can develop. The box itself becomes the assembling ground, the agreed (common)place where the spectator can encounter his own expectancies and interpretations as if new. In this non-material sense, too, Cornell is an assemblage artist.

Nonetheless, the convening that takes place in Cornell's Palaces is a flitting assemblage; they do not offer us a permanent dwelling: they do not accommodate our present personal self, who we are, but our unrealized narratives: who we *might have been*. That is how they activate the distance between the pastoral retire and return, and so, due to that created distance, they are able to offer insights into our present. Cornell was clearly exploring this capacity of his art in the "CG44" dossier; in it, under the heading of "The Past,"

he wrote: "a feeling that a particular moment of the past was transmuting a present moment with an unnamed but significant touch (a lyrical feeling although there was the ever lessening strain of morbid obsession with the past — a thing from childhood never outgrown)" (109). What we obtained by the subtle influence of the past is the present *transmuted*, altered: still the present and yet not *our* present. The *Palace* series, with the disproportion between the building and the people that inhabit it (as in *Pink Palace*) or the barren, isolating environs of the palaces themselves, offers a visual equivalent of the foretaste and the consequences that ensue from the fact that such place cannot be returned to in our present.

Neither can love dwell there: a love found in that altered time could only be lost in our ordinary time. In that aspect the boxes of the *Palace* series keep performing their role as a fitting stage for the events during the *fête* in the first part of *Le Grand Meaulnes*, because Meaulnes falls in love in a dreamy and romantic way at the festivity but only to find, as the novel unfolds, that his passion will be harshly frustrated. At the *fête* he meets Yvonne de Galais, the younger sister of the bridegroom who has commissioned the celebration. Yvonne and Meaulnes exchange a few words, and then the young girl walks away, leaving Meaulnes with the task —the lover's task— of questioning himself unendingly about the labile meaning of his love-object's words and acts:

> Disconcerted, Meaulnes stood and watched her move away. A little later, when he too had reached the shore, he saw her turn, before losing herself in the distant throng, to look back at him. For the first time her eyes rested on him in a steady regard. Was it meant as a final farewell? Was she forbidding him to accompany her? Or was there perhaps something more she would have liked to say?... (Alain-Fournier 63)

The fictional meeting between Meaulnes and Yvonne is based on a real one which took place in Paris between Alain-Fournier and a young Parisian woman, also called Yvonne. But in all probability such real encounter was modelled on a mythologized one: the meeting of Dante and Beatrice in Florence. As in the case of the Italian master, the unrequited love Alain-Fournier professed for Yvonne got transformed, in a compensatory mental economy, into the quintessential romantic love. And as in Dante's case, Meaulnes's love-object is unattainable; Dante placed her beloved in the Heavens, that is to say, in the future after-life, while Alain-Fournier kept his in the past: in the distance established by the nostalgia for a perfect moment: a Golden Age which has *already* taken place in the *fête galante*.

It is remarkable that the narrative strategies that are employed in the chapters that follow the ones devoted to the lost domain make every effort to ensure that the *fête* remains in the past. In similarly ill-fated narratives it is common to find that the impossibility of the protagonist's love is caused by the intrusion of some external or fatal element, against which the lover proves powerless. We find that narrative structure, for instance, in the film *Portrait of Jennie* (1948), where a young girl from the past (role performed by Jennifer

Jones, actress to whom Cornell devoted a box) appears iteratively to a penniless painter, and succeeds to kindle both his artistic inspiration and his love. Such apparition, however, by her own nature, cannot settle in the present and share the painter's life. In *Le Grand Meaulnes*, however, none of the characters presents those supernatural characteristics but, surprisingly enough, the narrative strategies employed by Alain-Fournier work to render Meaulnes's beloved, Yvonne de Galais, utterly ghostly. What kind of strategies are those? Mainly dilatory ones which consistently postpone and trouble the possibility of Meaulnes's return to the ambiance of the *fête* and to the love he chanced upon there.

Those continuous postponements in *Le Grand Meaulnes* are brought about by different causes and agents, among which we must count some of the main characters. On the one hand, a very important reason why Meaulnes cannot find his way back to the domain is that he returned to his school at night, as passenger in a carriage; in the dark he could not learn the way that could have taken him back. On the other hand, a much more striking delaying role is played by the narrator François Seurel: he is always trying to convince Meaulnes, whenever the latter, restless, feels the urge to start the search for the dominion, to remain in the school, and to that effect he puts forward such weak and unconvincing arguments as that he should wait until spring or until a bad turn in the weather is passed. Shockingly, Meaulnes considers those faltering reasons well-grounded, and thus complies with his friend's wishes. Another dilatory role in the novel is played by Yvonne's brother, Frantz de Galais, who becomes a student in Meaulnes and François's school, and offers mistaken clues as to the whereabouts of the house, so that he can count on Meaulnes's help and promise that he would search for his own fleeing fiancé, Valentine. Such postponing strategies, such filibusterism on the part of the narration in *The Grand Meaulnes* is the reason behind the uneven, unbalanced structure of the novel, something which has been frequently stressed by literary critics. Such unevenness in the plot springs from the author's main interest to preserve the *fête* in a nostalgic distance. The celebration casts its spell over the rest of the actions of the novel, which is thus infused with a pervading effect of "suspension," an effect that, according to Alpers, is distinguishingly conveyed by the pastoral mode:

> "Suspension" is a modal term, in that it directly reflects the protagonist's strength relative to his world. The herdsman of pastoral poetry is conceived as the opposite of the hero: he is able to live with and sing out his dilemmas and pain, but he is unable to act so as to resolve or overcome them, or see them through to their end. (68-69)

Meaulnes is so haunted by the *fête* and the pastoral ambiance he experienced there that, even when action is required to make the return possible, he is unable to meet that demand. Meaulnes's heroism is to shun any heroism: in that way the experience of the *fête* is tucked away from any other possible action in the narrative which could be set in comparison with it. This affects even his eventual marriage with Yvonne. François Seurel comes to meet her by chance in a visit to some relatives, and then he organizes an outing so that Meaulnes and

Yvonne can reunite in a situation as similar as possible to the *fête*. But the realistic aspects included in the description of this second celebration —the common folk attending this time are portrayed as gross, not as agreeably simple— only consolidate the ideal status of the previous one. Nevertheless, Meaulnes and Yvonne get married soon after that reunion. The day after their marriage, however, Frantz suddenly appears to remind Meaulnes of his promise to search for his runaway bride, and he keeps his word. A pastoral interpretation of such departure cannot consider it as "the plot correlative of Meaulnes's own fundamental refusal, ultimately, to content himself with reliving an oneiric past" (Brosman 507). Indeed, the reverse is true: Meaulnes's departure from domesticity seals his life off within the oneiric past that he experienced at the *fête*.

This is something that Cornell did understand about the novel: that its structure creates the expectancy of a reenactment of the Domain experience and with the same gesture, it takes every measure to impede it. For many literary critics, such as Andre Gide, Alain Buisine and Léon Cellier, it is precisely its structure which can be considered the novel's weakness; let's consider the following account of Cellier's critique:

> Cellier enacts what might be called, *avant la lettre*, a "deconstruction" of the novel, subjecting Alain-Fournier's text to a double reading. In a first section, he shows that the archetypal scheme of the text, the fundamental form that subtends it, is that of the quest novel: in this perspective, Alain-Fournier's modern work would be a rewriting of Chrétien de Troyes's *Perceval*. Meaulnes would be an initiate; his task would be to decipher the mystery of the Domain; his adventures would constitute a series of mystical ordeals on the path toward final understanding. But in a second section Cellier attempts to demonstrate that the narrative progression of quest and initiation stalls and stagnates: between the discovery of the Domain and the pages that follow the novel undoes itself; it metamorphoses from quest novel to simple adventure novel, in which the theme of remorse (or of sin, of Meaulnes's moral waywardness) takes center stage. (Ellison 118)

Cornell probably values so much that "undoing" process in *Le Grand Meaulnes* because, as his own artistic endeavors in the 1940s, it produces (and is achieved by) expectancy on the part of the reader, expectancy which gives way to nostalgia precisely by that undoing. Cornell propels a similar *expectant nostalgia* with his boxes; they are windows into an idealized Arcadia, a pastoral space that Marinelli defines as follows: "It is a middle country of the imagination, half-way between a past perfection and a present imperfection, a place of Becoming rather than Being, where an individual's potencies for the arts of life and love and poetry are explored and tested" (37).

The viewer's capacity for the arts of love is especially tested in Cornell's *Medici Slot Machine* series. The interior of those boxes is arranged in compartments which make it vaguely resemble a doll-house. The central focus of

attention in this boxes is a reproduction of an Italian Renaissance painting, a portrait of a pre-nubile member of the highest Italian nobility. The other spaces are filled with objects related to their daily occupations, such as stenciled letters, children's blocks or marbles, but they also contain smaller reproductions of the princely boy or young girl featured in the box, and, in a cross-pollinating fashion, of those present in other boxes. Those children, sexually immature as they are, sprout by germination. With their multiple compartments filled with *mise-en-abyme* motifs and portraits, those boxes are in the process of becoming an emblem before the viewer's gaze that their inhabitants calmly meet in the chamber of their childhood. They progress towards the stylization of heraldry: after all these boxes pertain to members of a noble family, and their focus on childhood implies the theme of parenthood, which the boxes all too readily dispose of. Do they become an emblem of a possible fusion of times? Maybe —and by the same token— of the diffusion of time? As Solomon points out, these boxes emphasize Cornell's dialogic relation between past and present: "what makes *Medici Slot Machine* so memorable is not merely the mixing of disparate elements but the potent new meanings they acquire in the process. A Renaissance princeling is made to seem part of the present, and a candy machine in a subway station becomes the vaulted palace in which he resides" (ch. 8). The treatment of the images of those painting reproductions also adds a sense of time past and present overlapping and merging in the rarefying chambers that the boxes provide them with. The paintings are often turned into monochrome copies, sometimes reminding of old photographs, as it is the case of the sepia print in *Untitled (Pinturicchio Boy)* (1942-52). As Sarah Lea specifies about that box, "The historical distance of the portrait thus telescoped, the boy's presence is rendered strikingly immediate" (144).

Those young princes and princess are both immediate and distanced: the same way as Yvonne's Meaulnes's love-object, is portrayed by Alain-Fournier, not sooner longed for than abandoned. Indeed, it is possible to consider the portraits in these boxes as longed-for objects who *have to* remain longed-for; the fact that they are made look credibly contemporary and, at the same time, kept firmly in the past only contributes to secure their position at the far-end on an ever-receding process which skews our tentative guessing and explanations about them: our longing is not diluted by or dissolved into knowledge and data. The idea of the inescapable unattainability of the love-object points back not only to *Le Grand Meaulnes*, but also to Dante's unrequited love for Beatrice. After all, there is a clear reference to Italian Renaissance in the title of this series which reinforces the impression that contemporary artist and Cornell's friend Dorothea Tanning had of him as being "a modern Dante": "His was like the courtly love of the thirteenth-century troubadours: the relation of lover to adored lady as a pure passion, ennobling, ever unfulfilled and ever innocent" (88). Besides, Dore Ashton informs us, this lofty attitude towards his love-object is shared by many of the artists and writers that Joseph Cornell admired, such as Shummann, Novalis, Christian Andersen, or Nerval (Ashton 1-114). Gérad de Nerval (1808-1855) was, certainly, one of the main heroes in Cornell's personal pantheon –and as such he is often mentioned in his diaries. One of Nerval's

works, his novella *Sylvie* (1853), is centered on the unrequited love the male protagonist harbors for the unattainable eponymous woman, and thus it invites comparison to Alain-Fournier's novel. Some critics find Nerval more consistently Romantic: he does not "commit the aesthetic (and moral?) error of giving Sylvie as wife to the narrator-protagonist of his novella" (Ellison 119). But, once again, if *Le Grand Meaulnes* is so present in Cornell's "CG44" dossier and in the pivoting, method-developing period of the early 1940s, it is precisely because of what many critics consider the novel's great weakness: "the faultline that divides it at its centre", that is, the narrative and stylistic distance that separates Meaulnes's encounter with Yvonne de Galais in the Mysterious Domain and the ensuing actions in the novel (Ellison 119). But that gulf can be bridged if we consider *Le Grand Meaulnes* as a pastoral narrative which does not move towards achievement, towards a future time. Indeed, that is the reason why we must consider Alain-Fournier and Cornell as pastoral artists: for them the possession of the dream, of the unrequited love, *must* prove less important and portentous than the possibility of dreaming itself. The time they care about is certainly neither the future nor merely the past but the pastoral time of the *might-have-been* which amounts to a suspension, and therefore it can affect the present possibilities. It offers something that attained dreams cannot: a vicarious sense of loss. As Laurence Lerner points out about Virgil's first Eglogue, in it "The beauty of home is seen through the eyes of loss" (41), and that is one of the main uses of nostalgia that Pastoral literature affords and in which both Alain-Fournier and Cornell excel.

The portraits in the interior of the Medici boxes give us the impression of immediate presence and distance also because of the way glass has been employed in them. There are glass panels fronting the compartments of the reproductions with painted lines on them, as if, once finished, the original Renaissance artist had forgotten to erase some gridlines; the created condition of the images is thus emphasized and set in contrast with their naturalistic and photographic finish. The glass panels for the whole box are tinted (in blue, in orange). Glass, therefore, keeps the reproduced masterpiece enclosed within different depths and planes, more patently framed and also further enshrined. In doing so, Cornell's art is pointing back to the origins of perspective in painting, namely to the *perspective box* that Giotto employed to give his painting an architectural space for the bodies of saints and Madonnas to occupy, becoming more corporeal as a result (Fossi152). The different glass panels act on the portraits as protection from and projection into the present. Susan Stewart explains that Cornell's use of glass "eliminates the possibility of contagion, indeed of lived experience, at the same time that it magnifies the possibilities of transcendent vision" (Stewart 68). But it is a transcendence that is confined in immanence: the picture and the bits and pieces inside the box do not refer to the future, but to past and a present time alike, with both times reified into a different state as a result: out of lived historical time but able to overspill into it. The Medici boxes do not aspire to a future transcendence but to ooze their presence in and out, as a token of the past that remains with us —affecting our way of experiencing the present— in a tantalizing physical way: what Cornell describes

in "CG44" as "a thing from childhood never outgrown" (109) and we could call *ready-made nostalgia*.

The use of glass to create that sense of both physicality and estrangement was something that Cornell could have learned from the inventor of the ready-made himself, Marcel Duchamp, with whom Cornell collaborated in the early 1940s to make the miniature version of Duchamp's key works called *The Box in a Valise* (Blair 41). Certainly there is, for Cornell, a possible connection between Duchamp's *Le Grand Verre* and Alain-Fournier's *Le Grand Meaulnes*, beyond sharing the same template for their titles. Firstly, both are narrations, and teasingly frustrating ones for that matter; Lyotard encourages the idea that *Le Grand Verre*, or *The Bride Stripped Bared by Her Barchelors, Even*, contains a story: "Is the argument of the *Large Glass* a narration, as its title indicates?" (132). Lyotard moves on to point out the kind of narration present in "So is there a story? Rather the heading of a 'scene' or of a 'tableau vivant,'" that is, as he further specifies, "a fragment or an embryo of a narration" (133). Secondly, both *Le Grand Verre* and *Le Grand Meaulnes* are diptychs, composed in two parts from whose complex relation the narrative stems: the bachelors in the lower part of *Le Grand Verre* and the bride in the higher one can be seen as a parallel to the division of *Le Grand Meaulnes* in two parts: the *fête* in the domain and the appearance of Yvonne as opposed to the search for them. This binary structure is also shared by Cornell's *Medici Slot Machine* series. The little realm that is contained in those boxes is presided over by the image of the young prince or princess, setting a contrast then between their centrality and the other compartments and objects in the box. Furthermore, the illusion of a perspective distance inside the boxes is also attempted in the lower part of *Le Grand Verre* but there, as in the Medici boxes, glass disrupts the distance effect; we resort to Lyotard again:

> The effect produced is in principle that of the virtual three-dimensional, that of the deep space dug out in the support by perspective. But as the support is made of transparent glass, the eye paradoxically cannot traverse it to explore the virtual space. When it traverses it, it encounters the "real" objects that are behind the *Glass*, for example the window of the exhibition room in the Philadelphia Museum. It is thrown back onto its own activity, without being able to lose itself in virtual objects, as the reality effect would have it. A transformation of the perspectivist transformation. (33-34)

In Cornell's Medici boxes the tenuous perspective effect is applied to the reproduction of the noble child, so that it recedes further from the viewers. Therefore, they are taking the role of the bachelors in *Le Grand Verre* in a reflected way: real, three-dimensional entities, the viewers are nonetheless intensely pulled towards an illusory, contrived representation of childhood from the past. So much so that it could be possible to say that Duchamp's last work, *Given*, defined as a "projection" of *Le Grand Verre* (Lyotard 35) and consisting in an assemblage of the naked body of a woman lying down on a natural setting – a *tablaeu* which the viewer is forced to peep into through two holes in a door –

amounts to a Cornell box *blown up*. As the Medici boxes, *Given* requires a frontal viewpoint, and it turns the spectators into working elements within its machinations. Unlike the boxes, however, the circuit that *Given* and its blueprint, *Le Grand Verre*, establish does not include the past: "the time of the *Large Glass* is that of stripping naked *not yet done*; the time of *Given* is that of stripping naked *already done*" (Lyotard 36). It is a circuit that runs through the present moment: it is kept in motion, then, unrelentingly, splitting the present —but without abounding it— the way the arrow in Zeno's Paradox rests in its flight. In contrast, Cornell models the Medici boxes on the paradoxical temporal axis that is employed in *Le Grand Meaulnes*: the viewer's interest and involvement only result in deferring any denouement. So the boxes of the *Medici Slot Machine* series are actual *vending machines*; operated by the viewer's gaze, they dispense *mise-en-abyme* longing and ready-made nostalgia.

The unattainability and loss of the love-object is, ultimately, what ensures that the machinery for the promotion of nostalgia keeps working. In *Le Grand Meaulnes* such function is performed by the death of Yvonne: it is what makes the impossible return to the past utterly evident. The importance of her death for the past to achieve such supremacy in the novel can be better understood in the light of the following quotation from Jankélévitch about the idealization of a dead beloved:

> Simplification, or sublimation, or general stylization, the retrospective process that starts among those who remain alive after a death has occurred is analogous to love's crystallization; posthumous crystallization is the belated symmetrical equivalent of the original passionate crystallization; death eliminates from our existence the changes in humour and the myriad discomforts that were continuously working against the image of its perpetual character. (Jankéléitch 224-255) [My translation]

So, the preservation of a beloved who has passed away is a process of crystallization, which ultimately forces us to see that beloved through a *glass*, darkly: a distillation of the dead person takes his or her place. On this side of the glass, the lover obtains his or her original passion back, completing thus a diptych in which the latter part is a mirror reflection of the former. In *Le Grand Meaulnes*, what the death of Yvonne preserves and thus crystallizes is her original image, the one that Meaulnes glimpsed at the *fête*. Thus Meaulnes does not get possession of his beloved, but her preservation. It seems as if she *had to* die so that the return to the lost domain, an inevitably altered place now, could not be possible, and we could have instead the nostalgic impossibility of such return. In this Alain-Fournier is following his model, Dante, very closely. Indeed, in the literary edifice created by Dante, a promise of progress in time, the death of Beatrice is the cornerstone: it is what makes the lover's future reunion with the beloved *necessary*; without Beatrice's death, that edifice would simply collapse. This is betrayed by Dante himself in his *Vita Nuova* (1295), the work in which the Florentine poet comments on the origin of his passion for Beatrice and analyses his own poetic compositions and dreams about her. Thinking about the

brevity of life, Dante Alighieri cannot avoid connecting such dark mood with her beloved, and he expresses it in the omen "Di necessitade convene che la gentilissima Beatrice alcuna volta si muoia" (88). In this sentence the Italian verb *convenire* refers to something that happens from logical necessity, but here it might also refer, in a sort of Freudian slip of the tongue, to an action that becomes *convenient*. The death of his beloved is required in Dante's work: it urges the poet towards the future Heaven in which to meet again as much as Yvonne's death preserves her crystallized past in Meaulnes's present.

In Cornell's art, death also proves the perfect preservative for the love-object. After all, the ultimate encasement is the coffin. Many of Cornell's boxes resemble coffins, and more particularly so those that contain dolls, the first one being *Untitled (Bébé Marie)*, dated in the early 1940s. Those boxes offer a sinister feeling of confinement which is far more restrained in the boxes containing reproductions of works of art. Typically, in the doll boxes such as *Untitled (Mélisande)* or *Untitled (Doll Habitat)*, nature is present, by synecdoche, in the bare twigs and tree barks that surround the doll, which even seem to *swallow* it, in the way that in some *frottage* pictures by Max Ernst, plastic mineral substances seem to envelop human figures. The dolls in those boxes are miniatures of young women who seen to be assimilated not only into another space but also another time. According to Susan Stewart, that is the main effect of miniaturization:

> The miniature always tends toward tableau rather than toward narrative, toward silence and spatial boundaries rather than toward expository closure. Whereas speech unfolds in time, the miniature unfolds in space. The observer is offered a transcendent and simultaneous view of the miniature, yet it is trapped outside the possibility of a lived reality of the miniature. Hence the nostalgic desire to present the lower classes, peasant life, or the cultural other within a timeless and uncontaminated miniature form. The miniature is against speech, particularly as speech reveals an inner dialectical, or dialogic, nature. The miniature's fixed form is manipulated by individual fantasy rather than by physical circumstance, its possible linguistic correlations are the *multum in parvo* of the epigram and the proverb, forms whose function is to put an end to speech and the idiosyncrasies of immediate context. In its tableaulike form, the miniature is a world of arrested time; its stillness emphasizes the activity that is outside its borders. (Stewart 66)

In Cornell's doll boxes the miniaturization is certainly apart from any "lived reality": it is used as a resource to represent *another realm*: Jankélévitch's *crystallization*. That is a space of imagination from which the observer is both in contact and excluded: the unattainable beloved is preserved there, impervious to the erosion of every day's events. It is locked inaccessible in a pocket of still time. But here the distance that creates is the means of the relation with our historical time. It is a pastoral relation of retreat and return: our present is affected by that past, still element which resists its assimilation into an unfolding

narrative reality. With this, a sense of limitation in that reality, of which we did not know anything nor did we care before, has materialized.

Such uncanny resistance to assimilation into the present historical time, as it is revealed by Cornell's doll boxes, is also present in *Le Grand Meaulnes*. In the novel we find two instances that bear connection with those doll boxes; the first one takes place in Chapter 7 from the Part Two of the novel, titled "The Bandage is Removed." In this chapter we find Frantz de Galais dressed as Pierrot, working for a touring theatre company. He performs a pantomime with a doll which verges on the sadistic in its cruelty:

> During the second part of the pantomime the 'poor pierrot who couldn't stand' produced from his sleeve —I can't remember why— a little dog stuffed with bran, and with her as a partner enacted a scene half tragic, half comic. This culminated in the doll being made to vomit up the entire contents of her body. Then, to the accompaniment of pathetic stifled plaints, he refilled her with something that looked like porridge, and at the moment of greatest tension, when everyone was staring open-mouthed at the unfortunate slimy young personage over whom poor pierrot was moaning, he suddenly seized her by the arm and flung her straight at the head of Jasmin Delouche, whose ear she merely grazed, bouncing off with a splash just under the chin of Madame Pignot. (Alain-Fournier 102)

Pierrot, the pensive and sad clown who suffers from unrequited love, is, we must remember, a staple character in the pictorial genre of the *fête galante*: we are, as readers, still traversing the aftermath of the original fête; and Frantz, in the role of Pierrot, is taking his symbolic revenge on Valentine, the woman who left him on their wedding day. The connection between this cruel passage and Cornell's doll boxes, certainly the most disturbing works in his production, is the presence of shared sadistic drives in both, but they are restrained in Cornell's case. In fact, for the doll to function as a miniature representation of the beloved, restraint is needed: the doll, a toy that invites tactile manipulation, must be protected from the sense of touch, which would turn it eroded, abject: present. Frantz's performance only shows how necessary the preservation of the beloved in an unattainable space and time can become. If not, nostalgic feelings may turn into grudge.

The other passage in the novel that we can relate to the pathetic feelings triggered by Cornell's doll boxes is the description that narrator, François Seurel, makes of Yvonne's dead body when he carries it downstairs to put it in her coffin:

> Soon both arms are aching. At each step, with this burden on my breast, I find it more difficult to breathe. Holding close the inert, heavy body, I bend over her head and take a deep breath, drawing into my mouth some strands of golden hair: dead hair that has a taste of earth. This taste of earth and of dead, and this weight on my heart, is all that

> is left to me of the great adventure, and of you, Yvonne de Galais, so ardently sought, so deeply loved… (Alain-Fournier 187)

Indeed, that is all that is left for François Seurel, but not for Meaulnes: there is a distance between Meaulnes and Yvonne that is not available for François: the distance of crystallization. Such distance prevents the bourgeois life that Meaulnes and Yvonne's marriage would have led to, but, more importantly, it impedes the disappointment and tactile frustration, even tangible menace, that François experiences carrying Yvonne's body. Such distance is also achieved in Cornell's doll boxes, but it is particularly accomplished in *Untitled (Bébé Marie).* The similitudes between the long hair of the Victorian porcelain doll, which gets caught and tangles around the twigs that ominously surround her, and the description of Yvonne's hair, almost with a life of its own, make possible to conceive here more than just a general influence between the novel and this particular assemblage box. But the most remarkable element that this box and *Le Grand Meaulnes* share is the *crystallization* of the nostalgic feeling. We must bear in mind that such process is *created* in both the novel and the box. Although the elements that are the reason for such nostalgia are old-fashioned —an almost lost celebratory tradition, popular with noble classes of the past, and a flamboyant *Art Noveau* token of childhood— and therefore lending themselves to nostalgic readings, Alain-Fournier and Cornell channel that nostalgia into the contemporary present, making it bear on the reader's and viewer's experience of their own present. Just like the peasants from Arcadia in pastoral poems do not live the life of real peasants, the nostalgia we experience in reading *Le Grand Meaulnes* or in gazing into Cornell's boxes is not the one pertaining to the motifs in them: its effect is craftily generalized and made available to any eventual reader or viewer, regardless of their personal experiences. As the poet Frank O'Hara expresses it in a poem titled "Joseph Cornell", "You are always a little too / young to understand" (237); indeed, the narrative techniques of the novel and the assemblage organization of the boxes make sure that the *always* that prevents us from fully understanding (and eventually discarding) them remains in force.

In Cornell's art what contributes to the efficiency of that suspension —which allows the process of crystallization— is the glass panel. The availability of longing and nostalgia in *Le Grand Meaulnes* is achieved by means of narrative techniques that entice readers into a reenactment of the *fête* which, by being continually protracted, actually frustrates their expectancy and trades it for an unaware *suspension of belief* in the preeminent superiority of the present (we get the remittent anteriority of the past instead). In Cornell's work the suspension and distancing effect are achieve with the use of glass, and, above all, of the front glass panel. Cornell's biographer, Deborah Solomon, appraises the crucial function of the glass panel when she compares the boxes and the colorful collages that Cornell worked on in the last decade of his life:

> The 1960s collages are typically described as the two-dimensional equivalent of the boxes. They're certainly the product of the same junk-into-art sensibility. Still, the collages, I think, are generally less

> satisfying than the boxes. Something is lost by the absence of the pane of glass. The viewer is deprived of what we most enjoy about the experience of looking at the boxes — which is to say, peering into a shallow, sealed space and seeing unrelated objects cohere into a miniature universe. (Solomon, ch. 21)

The viewer's attention requires the encasement of the box as well, which lodges it in another time: the crystallized past. It entices a roaming narrative within that suspended time in a way the two dimensional collages cannot.

It cannot be ascertained that Cornell found the controlled effect of his boxes because of reading Alain-Fournier's *Le Gran Meaulnes*. He had done very successful assembling boxes before his "CG44" dossier; but in the late 1930s and early 1940s he was achieving further control over his materials, and managing a nostalgic stylization of his boxes that did not depend so much on the contents inside the box but on the arrangement that the artist's hand conferred on them. However, it is not less true that in *Le Grand Meaulnes* Cornell came across with a method of treating the past that acted both as a reaffirmation on his own stylistic development and as an encouragement into enticing and achieving control of the viewer's expectancy. The rendition of that deferring narrative method from the novel into the assembling medium results in exploiting the use of glass further: in employing mirrors (as in the *Palace* series), in creating subtle compartments that invite perspective (as in the *Medici Slot Machine* series); or in frustrating physical seizure of the miniature woman represented by a doll we have to observe as it is being assimilated to nature, like a Daphne of sorts. All these crystallized experiences of loss and longing become generalized and available due to the use of glass.

Cornell and Alain-Fournier are pastoral artists because they delved in nostalgia —"the basic emotion of pastoral" (Lerner 41)— not as passive receptors of it, but as their active controllers and administrators: as Deborah Solomon points out, "Cornell was not a slave to nostalgia but rather its master" (ch. 9). In order to become its master, Cornell, adapting the narrative strategy of *Le Grand Meaulnes*, has to escape the historical, unchangeable past, that is, their nostalgia cannot be about what has already happened but about what *might have happened*. To achieve that, Alain-Fournier and Cornell hence follow the conventions of the pastoral mode, the most accomplished examples of which, such as Virgil's *Eglogues*, "create connections by explicitly confronting the experience of separation, and present us with fictions whose power depends upon their acknowledged fictionality" (Haber 52). Those are the kinds of connections and fictions that the *methodological nostalgia* (or *methodology of nostalgia*) employed by Cornell and Alain-Fournier can offer us.

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Received: 15 July7 2015

Accepted: 6 November 2015

The Grove. Working Papers on English Studies 22 (2015): 91-105. DOI: 10.17561/grove.v0i22.2699

FEMALE FIGURES OF THE JAZZ AGE IN DOROTHY PARKER'S SHORT STORIES

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Abstract

Most criticism on Dorothy Parker (1893–1967) highlights her literary persona only to the detriment of the study of a profuse work comprising six decades of narrative, poetry and drama. Probably her best-known contribution to literature was her condition of the voice of the Jazz Age generation, shifting from acquiescence to irony. A corpus of Parker's short stories written in the 1920s and early 1930s will be analyzed from feminist perspectives, such as those by Pettit, Melzer or Showalter, in terms of 'appearance', 'social life' and 'bonds with men' to determine whether her heroines respond to the stereotype of the flapper in the Roaring Twenties. Results show a satirized viewpoint conveying dissatisfaction regarding body, idleness and romance predicting many of the conflicts of women in the second half of the XXth century.

Keywords: Dorothy Parker, short stories, flappers, Jazz Age, feminist criticism, body, satire.

Resumen

La mayor parte de los estudios sobre Dorothy Parker (1893–1967) se centran en su condición de personalidad del panorama escénico en detrimento de su profusa obra, con más de seis decenios de narrativa, poesía y teatro. Probablemente su contribución más reconocida sea haber dado voz a la generación de la Era del Jazz, con una visión que oscila entre la complicidad y la ironía. Las heroínas del corpus de relatos escritos por Parker en los años veinte y treinta serán analizadas bajo perspectivas feministas (Pettit, Melzer, Showalter) en términos de 'apariencia', 'vida social' y 'relación con los hombres' para determinar si se acomodan al estereotipo de la *flapper*. Los resultados muestran una sátira del modelo insatisfecho con su cuerpo y la vacuidad de su vida y amoríos que anuncia conflictos femeninos de la segunda mitad del siglo XX.

Palabras clave: Dorothy Parker, relatos, *flappers*, Era del Jazz, crítica feminista, cuerpo, sátira.

1. Dorothy Parker, the 'smartest girl in New York'

Most criticism on Dorothy Parker (1893–1967) has traditionally focused on her role as the main attraction of the Vicious Circle of the Algonquin Round Table, a dynamic group including some of the major personalities of the Broadway scene in the late 1920s, most of them humorists, such as Alexander Woollcott, George Kaufman or Harpo Marx. The group attained almost instant notoriety as their daily gatherings in the Midtown Manhattan Algonquin hotel were weekly reported by one of their founding members, Franklin Pierce Adams, in his popular column The Conning Tower for *The New York Tribune*. This self-promotion, which made them earn the nickname of 'log rollers', was the identity sign of the Algonquinites together with their particular kind of humor, regarded as too cultivated to be considered popular culture, and too light-hearted to enter the classical canon, and which would be later labeled as quintessentially 'middlebrow'. Their production, for which they were called "the first literary generation of America" (Gaines 24), seemingly fits this category of 'smart' entertainment, and insistently deals with the war of sexes and their ludicrous self-consideration as elite, based on the uniqueness of their own place and times, that is, to a playful lifestyle, including endless parties and trips, provided by New York in the Roaring Twenties, especially from their privileged jobs in the media and the show business.

This publicity is considered a key factor of the rising of Dorothy Parker (Miller 120), since her anecdotes and epigrams were often quoted among the funniest out of a posse specifically characterized by loudness and wit, and the awareness of having an audience made her embark on a literary career out from her position as a theatre critic –the same Willa Cather had twenty years before–. However, her fame also worked as a drawback in the long run, as compilations of her witticism have mostly replaced an in-depth study of a profuse, varied work comprising six decades of narrative, poetry and drama. [1] Her reputation as a wit has also misled the consideration of her production as humorous, which could be regarded only as partially true, since both loneliness and miscommunication are her main topics and the presence of a nineteenth-century sentimental tone becomes a hallmark of her writings together with her satiric register (Pettit, *The critical* 18). Criticism on her work is also expanding its area of study since it

[1] Nowadays, a growing interest in her literary persona seems to be proved by recent reeditions as *The Portable Dorothy Parker* or *The ladies of the corridor*, both edited by Meade, her main biographer; reeditions in different languages together with new compilations of her poems like the compilation *Not much fun*. See, for instance, the musical *Not much fun* (Goulet), the songs by Prince, Niki Lee or Carla Bruni or the plays *You might as well live* (adapted by Frederickson) or *No sense saying goodnight* (adapted by Thusing). There has also been extensive vindication of her work by Rubinstein or Villena among others and, especially, by the launching of the Dorothy Parker Society in 1998 (http://www.dorothyparker.com/).

comprehends a variety of aspects from the overview on her main accomplishments made on her own times or soon after (Kinney) to the more modern research, often concerning her controversial position towards Modernism (Pettit, *A gendered*) or feminism (Melzer).

Probably Parker's best-known contribution to literature was her condition of the voice of a generation, the Jazz Age, as, according to critic and editor Edmund Wilson, she "put into what she [wrote] a voice, a state of mind, an era, a few moments of human experience no one else has conveyed" (68). Consequently, the aim of this paper is to explore the thirty-five short stories written by Dorothy Parker between 1922 and 1933 out from her total production of forty-eight stories. As there is no unanimity regarding the collection of Dorothy Parker's stories, the corpus used will be the selection proposed by Breese in 1995 even if it slightly differs with the one by Calhoun (51-53) as every short story can be easily found in just one volume, *Complete Stories* (Parker). Most of them belong to the category of the so-called 'sketches', a kind of dramatized situations normally played by a man and a woman in a festive atmosphere which were published in *The New Yorker*. Here is the complete list (dates have been added to follow chronology):

"Such a pretty little picture." *The Smart Set* 69.4 (1922): 73–78.
"Too bad." *The Smart Set* 71.3 (1923): 79–85.
"Mr. Durant." *The American Mercury* 3.9 (1924): 81–87.
"A certain lady." *The New Yorker*. February 28 (1925): 15–16.
"The wonderful old gentleman. A story proving that no one can hate like a close relative." *Pictorial Review* January (1926): 25–26, 56, 58.
"Dialogue at three in the morning." *The New Yorker*. February 13 (1926): 13.
"The last tea." *The New Yorker*. September 11 (1926): 23–24.
"Oh! He's charming!" *The New Yorker*. October 9 (1926): 22–23.
"Travelogue." *The New Yorker*. October 30 (1926): 20–21.
"Lucky little Curtis" ("Little Curtis"). *Pictorial Review* February (1927): 26–29.
"The sexes." *The New Republic*. July 13 (1927): 203–04.
"Arrangement in black and white." *The New Yorker*. October 8 (1927): 22–24.
"A telephone call." *The Bookman* 66.5 (1928): 500–02.
"A terrible day tomorrow." *The New Yorker*. February 11 (1928): 14–16.
"Just a little one." *The New Yorker*. May 12 (1928): 20–21.
"The mantle of whistler." *The New Yorker*. August 18 (1928): 15–16.
"The garter." *The New Yorker*. September 8 (1928): 17–18.
"Long distance. Wasting words, or an attempt at a telephone conversation

between New York and Detroit" ("New York to Detroit"). *Vanity Fair*. October (1928): 61.
"Big blonde." *The Bookman* 68.6 (1929): 639–50.
"You were perfectly fine." *The New Yorker*. February 23 (1929): 17.
"The cradle of civilization." *The New Yorker*. September 21 (1929): 23–24.
"But the one on the right." *The New Yorker*. October 19 (1929): 25–27.
"Here we are." *Cosmopolitan*. March (1931): 32–35, 98.
"Lady with a lamp." *Harper's Bazaar*. April (1932): 56–57, 102, 104.
"Dusk before fireworks." *Harper's Bazaar*. September (1932): 36–37, 90, 92, 94, 96.
"A young woman in green lace." *The New Yorker*. September 24 (1932): 15–17.
"Horsie." *Harper's Bazaar*. December (1932): 66–67, 118, 120–21,124.
"Advice to the little Peyton girl." *Harper's Bazaar*. February (1933): 46–47, 84, 86.
"From the diary of a New York lady during days of panic, frenzy, and world change." *The New Yorker*. March 25 (1933): 13–14.
"Sentiment…" *Harper's Bazaar*. May (1933): 64–65, 113.
"Mrs. Carrington and Mrs. Crane." *The New Yorker*. July 13 (1933): 11–12.
"The little hours." *The New Yorker*. August 19 (1933): 13–14.
"The Waltz." *The New Yorker*. September 2 (1933): 11–12.
"The road home." *The New Yorker*. September 16 (1933): 17–18.
"Glory in the daytime." *Harper's Bazaar*. September (1933): 50–51, 122, 124, 126–127.

Table 1. Corpus of Dorothy Parker's stories (1922-33).

This paper aims to determine the main ways in which this period is depicted and how the characters respond to the model of the flapper and the more

traditional Victorian female stereotype as described by feministic criticism (Showalter) in terms of their 'appearance', 'social life' and 'bonds to men'. The choice for this specific period is not random, as in these years she covered the above-mentioned main achievement of portraying the middle and upper-class New Yorkers in the Roaring Twenties. The short stories written from 1929 to 1933, right after the Wall Street Crash, were also included under the consideration they belong to a first period of Parker's experimentation with narrative, previous to Alan Campbell, her own second husband and main collaborator, and well into the awakening of her political commitment, in her Algonquinite period and in the prime of her fame.

2. The flapper as the 'New Woman'

The thirty-five short stories of the selected corpus seem to respond to a deliberate aim to innovate, as the most canonical pieces ("Such a little pretty picture") are mixed with dramatized sketches where the presence of the narrator is reduced to minimum ("Travelogue"), to the combination of both techniques ("Too bad") or even the use of monologues ("The garter"). Therefore, it could be inferred that their connection to Modernism is more evident than in later works, in which the stress is usually made on message over style ("Clothe the naked" 244–51).

Regarding the female main characters of the corpus, and there is an open pre-eminence of them over the male ones, there is at least one main character for each story and sometimes two, usually confronted in terms of rivalry. A remarkable trait is the repeated omission of their names, which often appears as a natural consequence of their dramatized nature –names are not known as no one verbalizes them–. But the fact acquires symbolical strength when the lacked names belong to characters that are or feel deprecated in their own surroundings –like the girl in "The last tea" in contrast with the constantly mentioned Carol McCall, her romantic competitor–. Instead, characters are introduced by insubstantial, yet ill-disposed information –in this case, by the fact that of having waited for forty minutes for their date to come (49)–. It also turns significant when they look alike and exchangeable. In fact, some of the names the reader gets to know is Mrs. Legion, a kind of generation standard for snobbish housewives ("A certain lady") and Miss French ("The mantle of whistler"), when Parker insists on the already mentioned popularity of the French style among young girls.

A significant trait of Parker's writing which could point at autobiographical inspiration is that her main characters tend to be older as the author was aging herself. This first group of heroines, accordingly, is mostly composed of dating girls and newly-weds, and through them is felt a pulse of the modern, unconventional world of the Roaring Twenties with more traditional values. This implies a revision of the classic literary stereotypes of the '*femme fatale*' and the 'angel of the house', revitalized after the XIXth century under the influence of decadent poets such as Baudelaire and the philosophical thoughts of Nietzsche

and Schopenhauer at the social impact of the growing power acquired by certain women, which finally crystallized in the 'New Woman' at the turn of the century.

Therefore, the ulterior model known as 'flapper', a term coined by Henry Mencken (1–2) but popularized thanks to Fitzgerald's *This Side of Paradise* (Curnutt 18), could be considered as a renewed, softer version of the 'dangerous' prototype of the *femme fatale* that became broadly spread over the United States of America and other Western territories in the 1920s thanks to the influence of the silver screen through the work of the actresses Clara Bow and Louise Brooks. There is a half-mocking, but sympathetic poem, "The flapper" (22), an early work of Parker's condensing her consideration of the matter: they are childish and snobbish, but certainly not as dangerous or remarkable as they are supposed to be. Their success has only to be thanked "to God and Scott Fitzgerald", that is, to their beauty and the enthronization made by the other 'valedictorian' of her own times. This could lead to the impression she scorned the new girl, especially if compared to Edna St Vincent Millay, Parker's main Modernist reference, in her poem "First Fig", where she speaks as one of them in the first person (9). Even more meaningful is the moral sent in the coda closing Parker's poem: "Her golden rule is plain enough– / Just get them young and treat them / Rough" (22).

Even when many examples of the stereotype are logically shown in Parker's stories of the late twenties through a recurrent profile of lively young women – especially in her contributions to The New Yorker– the term never appears explicitly in any of them. In order to see if Parker's flappers meet the standards of the modern, unorthodox female roles, they were confronted to the traits set by Showalter for the 'New Woman': a) rejection of conventional female roles, b) redefinition of female sexuality, c) assertion of their rights to higher education and professions and d) social nonconformity and activism (210–11).

Regarding to the first and most general one, that is, the 'rejection of conventional female roles', characters are immersed into a new culture of constant gatherings characterized by extravagant, expensive clothing –as in "From the diary of a New York lady", or "But the one on the right", where the character called Mrs. Parker affirms to be wearing a gold lamé by Louiseboulanger (134)–, the adoption of a French inspired style ("A young woman in green lace"), a kind of particular slang including baby talk linked to a tendency to mother their boyfriends ("The last tea"), which implies a perpetuation of a feminine language in Parker.[2] Other recurring characteristics

[2] On the subject of Dorothy Parker's modernisation of language, Silverstein recalls on an interview over twenty everyday use terms which are credited to her as she made their first documented use. The list includes 'boy-meets-girl', 'high society', 'nostalgic' or 'queer' (http://www.dorothyparker.com/interview.htm). On the other hand, many studies have remarked the existence of a typically feminine language in Parker's heroines. See for example Treichler (171).

include some fondness for music, though not necessarily jazz ("The road home"), smoking ("The sexes") and drinking ("Just a little one"), with all the implications for Parker, an alcoholic herself.[3] The second trait, 'redefinition of female sexuality', sends to the new situation among men and women described by Miller under the tag of 'modern love' (108–18): heterosexual relationships, mostly temporary and not linked to marriage, which become explicit in some stories under some hints of premarital sex and homosexuality in the corpus – though the latter is not a major topic of the corpus. Two of the three of references are made to lesbian couples into elite, not-so-young environments ("From the diary of a New York lady" and "Glory in the daytime")–. However, Parker remarked the persistence of Victorian values through a preference to show the agony of 'seduced' characters by picturing them ignored ("A telephone call") or even left alone in taboo abortions ("Mr. Durant", "Lady with a lamp"). While most of the stories show a seemingly old-fashioned tension to attract and retain men which makes characters criticise their romantic rivals in terms of age, appearance, habits or moral conduct so as to reaffirm their own value ("Dusk before fireworks"), the only wedding in this first part of her production is made by a virgin ("Here we are"). This panorama of submission to men quite reverses the so-called rejection of the just-mentioned conventional roles.

In reference to the 'assertion of their rights to higher education and professions', some of the characters seem proud of their knowledge –"The little hours"–. Nevertheless, none of the characters appear as concerned about their academic training any further than displaying their thoughts into the kind of witty exhibition Parker mastered, while other times their ignorance is evidenced –"The cradle of civilization." The exception is Miss Wilmarth, an efficient nurse who, ironically, is unanimously rejected because of her physical appearance – "Horsie"–. The other character who claims to work for her wages, the tipsy lady responsible for the monologue "Just a little one", is also the only one making a comment regarding Showalter's last parameter, 'social nonconformity and activism', as she blames Prohibition for half the crime in her country (92), together with Mrs. Legion who "of politics… says that Mrs. Coolidge is awfully sweet looking [and] that these beggars you see in the street all have big bank accounts" (35).[4] Therefore, Parker's incipient social commitment is poignantly showed through a generalized shallowness of bourgeois ladies, especially in terms of racial issues, which arise in at least nine stories and become the main topic of "Arrangement in black and white."

[3] Millier thinks she used alcohol as an antidepressant and it affected the amount of her production and the way to perceive her success as failure (19).

[4] Grace Coolidge was President Calvin Coolidge's wife and therefore the First Lady of the United States from 1923 to 1929. The comment appears as even more superficial since the character is ignoring not only the presidential policy, including civil right reforms, but also Mrs. Coolidge's personal tragedy as she had recently lost her younger son, Calvin Jr. in 1924, a year previous to the publication of "A certain lady."

3. The Victorian heritage through the bourgeois married woman stereotype

Meanwhile, in her contributions for other middlebrow magazines, there are examples of slightly older, married characters supposedly representing the opposite stereotype of the 'natural woman' –the one who, by devoting herself to her husband and children is true to her nature, according to patriarchal assumptions– or the 'angel in the house' –the well-known term coined by Patmore's poem–. Neither of these terms seems to fit her characters, even when they mean to, basically as motherhood is almost systematically absent from the corpus. Thus, the main parental bonds are the sinister ones by Mrs. Wheelock ("Such a pretty little picture") and Mrs. Matson ("Little Curtis") and their children while Camilla Cruger is dissatisfied at her new-born baby girl ("Horsie"). The only motherly attention to another woman appearing in the corpus is that in "Advice to the little Peyton girl", and is provided by an older friend. No signs of marital happiness are displayed, either.

Therefore, it might be more useful to classify this collective by other parameters, such as their own perception of themselves as housewives. While some characters are stated as intrinsically discontent at their own performance, such as Mrs. Weldon in "Too bad", some others consider themselves as perfect while the narrator makes the reader think contrariwise through a detailed list of enervating actions and thoughts. This happens in "Such a pretty little picture", and predisposes the reader to side with Mr. Wheelock, the unhandy husband, even when he considers his wife as a highly efficient housekeeper running his own property:

> Adelaide was a sterling woman, an utterly faithful wife, an almost slavish mother. She ran his house economically and efficiently. …She looked after his clothes, gave him medicine when she thought he needed it, oversaw the preparation of every meal that was set before him …She never lost her temper, she was never depressed, never ill. (9)

The ridicule of the snobbish woman of the middle-up class becomes one of Parker's most noticeable identity signs. Through the stories, many married women repeatedly follow the same patterns: they are compulsively concerned about their image, both physical and projected, meaning the appearance of their homes, the journeys they make or the parties they organize have to offer a worldly, prestigious image. This is an exhausting job they never manage to accomplish, as they are never safe from their friends' malicious comments and not, for sure, from Parker's satirical scope. Conversations in Parker's short stories picture the new obsession with losing weight diets, and the subsequent anxiety about food, the own perceived physical image and its consequences on an inner level by recurrently stressing the superficiality, irrationality and uselessness of the effort together with the ill-intentioned comments about other women ("Mrs. Carrington and Mrs. Crane").

In such an environment where couples start to be formed mostly in terms of attraction, physical appearance acquires a vital relevance and ugliness turns into a sad, cruelly-penalized condition. Inside a corpus in which ruthless physical descriptions are so frequent, this aspect appears in many of the stories and becomes a major topic in "Horsie" where the characters get obsessed with the resemblance of a quite old-fashioned, discreet, efficient worker with a horse. As pointed by Melzer (86), "[s]ince Miss Wilmarth has not met the mandatory female 'obligation' to be beautiful, socially she must accept her handicap and fit in as best as she can." Though this can be considered as a vindication of Parker's against the permanence of chauvinistic values, it is not uncommon her own penalizing of women who do not try to look beautiful: "rouge would have been unseemly on her long mouth and perfume on her flat bosom" (173). Other characters, such as Mrs. Wheelock, assume the same policy of keeping themselves apart from cosmetics, but from a point of view based on self-acceptance and rejection to anyone conducting herself contrariwise: "[s]he was wont to tell people, somewhat redundantly, that she never employed any sort of cosmetics" (4). Overweight, smell of cleaning products and glasses become recurrent symbols of ugliness and, thus, social awkwardness throughout the corpus. Women who are not married are unanimously regarded under the social stigma of spinsterhood.

Hazel Morse, the protagonist of "Big blonde", awarded with the 1929 O. Henry to the best short story of the year, is the most devastating example of how lethal beauty can be to a woman. The plot reflects the progressive self-destruction of a former model representing the Gibson girl type, an exuberant type previous to the flapper, who cannot find other occupation than dating men. The time lapse covered in the story, much more extended than the other ones in the corpus, displays many signs of her inappropriateness for the different female roles offered by her generation. On the one hand, Hazel Morse seems to be genetically expelled from the role of a wife as understood from patriarchal parameters because of the explicit nature of her physical attractive, and yet she invariably attempts to avoid singleness. Furthermore, new social habits, leading to alcoholism, invariably prevents her from finding stability in a partner. On the other hand, she proves to be equally unable to imagine a new path as an independent, single woman. Her lack of initiative is much worsened by the persistent absence of a caring, supporting presence to balance her life. Increasingly concerned about aging, Morse learns her only chance in society is to cling to the role of the careless blond girl.

There is one exception for these tedious, harsh or competitive lifestyles is Camilla Cruger, the beloved wife in "Horsie", who is intensively admired by men, including her own husband, and approved by everyone in her circle. Parker's usually poignant irony turns more subtle so as to make a distinction between pretended and real wealth, which could be the key to that respect. She is said to have used real models as an inspiration: Eleanor Lewis for Mrs. Matson ("Little Curtis"), Gertrude Benchley for Mrs. Wheelock and Adele Lovett for Mrs. Legion and Mrs. Cruger (Meade 12–13, 99, 222), who were, respectively,

her own stepmother and the wife and lover of Robert Benchley, her best friend in the period covered by this corpus. "Big blonde" is based on her own experiences of divorce, alcohol and suicide attempt.

The examination of the corpus leads to results which can be summarized as follows:

TITLE	FEMALE CHARACTER		LIFESTYLE		BONDS WITH MEN	
Such a pretty…	Adelaide Wheelock		Perfect housewife NB-NF		Obliged to stand by her	
Too bad	Grace Weldon		Imperfect housewife G		Divorce	
Mr. Durant	Rose	Fan	Submissive lover	Submissive wife	Indignantly leaves	Benevolently stays
A certain lady	Mrs. Legion		Snobbish housewife BC-F-G-R-RI		Ignored husband	
The Wonderful ...	Allie Bain	Hattie Whittaker	Imperfect housewife NF	Perfect housewife	Married	Married
Dialogue at three in…	Unknown name	Jeannette	Flapper A- BC-F-W	Flapper B	Friend	Friend
The last tea	Unknown name	Carol Mc Call	Girl AC-C-G-NA	Flapper A-G-M-SB	Friend	Admirer
Oh! He's…	Miss Waldron		Admirer G-R		Lets her admire him	
Travelogue	Unknown name		Snobbish housewife C-F-RI-T		Submissive husband	
Little Curtis	Laura Matson		Perfect housewife G		Perfect husband	
The sexes	Unknown name	Florence Leaming	Flapper F-G-S	Flapper	Boyfriend	Friend
Arrangement in black…	Unknown name		Snobbish housewife M RI		Married	
A telephone call	Unknown name		Girl		Left by her lover	
A terrible…	Unknown name		Flapper A-RI		Friend	
Just a little one	Unknown name	Edith	Flapper A-AC-F	Flapper. A-F	Friend	Friend
The mantle of whistler	Alice French		Flapper C-F-FS-G-Sl		Admirer	
The garter	Dorothy Parker		Flapper C-F-FS-G-M-R-T-W		Admirer	
New York	Jean		Lover		Leaves her	

to Detroit						
Big blonde	Hazel Morse		Gibson girl A-AC-BC-G-RI-Sl-W		Left by her lovers	
You were perfectly …	Unknown name	Elinor	Flapper A-FS-G-M-Sl	Flapper A-G	Involuntarily engaged	
The cradle of…	Unknown name		Flapper A-An-FS-G-M-RI-T		Friend	
But the one on the right	Mrs. Parker		Flapper A-C-FS-G-R-T		Single	
Here we are	Unknown name		Girl AC-F-RI		Just married	
Lady with…	Mona Morrison		Lover AC-RI		Leaves her	
Dusk before fireworks	Kit	Margot Connie Evie	Snobbish young woman A-AC-F-G-T		Shared lover	
A Young…	Unknown name		Flapper A-F-FS-T		Admirer	
Horsie	Ms. Wilmarth	Camilla Crugger	Nurse NB-NF-W	Rich housewife. F-G	Spinster	Happily married
Advice to…	Cynthia Marion	Sylvie Peyton	Lover G	Girl G	Ignored by her lover	Ignored by her friend
From the diary of a…	Unknown name		Snobbish woman C-G-H-M-RI		Single	
Sentiment …	Rosalie		Lover A		Left by her lover	
Mrs. Carrington and…	Mrs. Carrington	Mrs. Crane	Snobbish housewife A-BC-F-G-M	Snobbish housewife A-BC-F-G	Married	Married
The little…	Unknown name		Woman R		Unknown	
The waltz	Unknown name		Woman G-M		Single	
The road home	Marjorie	Ms. Cronin	Girl M	Girl A-M	Girlfriend	Friend
Glory in the daytime	Mrs. Murdock	Hallie Noyes Lily Winton	Imperfect housewife BC-G-NA-NF	Aging snob women A-F-G-H-S-SB-W	Married	Lovers

Table 2. Classification of female characters

List of abbreviations: A: Alcohol. AC: Age conscious. B: Body conscious. C: Childish. F: Fashion. FS: Adopts French style. G: Gatherings. H: References to homosexuality. M: Fond of music. NA: Abstemious. NB: Unconcerned about physical appearance. NF: Unconcerned about fashion. R: Reading. RI: Racial issues. S: Smoking. Sl: Slang. SB: Connected to show business. T: Travelling. W: Works for the wages.

4. Conclusions

Through her collection of early short stories, and especially with the sketches featuring dates of generic couples, Dorothy Parker accomplished to describe her own panorama: an emerging middle or high-class youth, embedded into mass consumption, crazy celebrations and a profound change in habits implying new rules in the relationship between men and women yet to be assumed. The apparently fascinating new sceneries of amusement and dates hide bitter sufferings for women: her main characters are often disdained by men as either too fast or too boring, which leads them to jealousy, depression and unhealthy pressure on their appearance. Among the many characters fitting the condition of married women, two stereotypes are persistently shown: the tyrant and the submissive wife. There are no examples of harmony under the patriarchal paradigm. The model of the 'flapper', extensively reflected in her stories, and particularly in her sketches, provided new possibilities for the subversion of the damage implied on the traditional parameters. However, her main trait is snobbism, a quality which was already capital in Parker's depiction of their preceding and more conventional generation. Most women are shown with a presumptuous attitude, and the ones who keep themselves apart from it, and out from these two models of the wife and the flapper, are considered as socially unacceptable.

Yearning for social acceptance is mirrored under the new conventions of the times. 'Appearance' became a big issue thanks to the dissemination of cosmetics and large scale retail stores. This eventually led to more fragility due the need to fit into the new beauty conventions. 'Entertainment' among youngsters, so reinforced and diversified in the period of the Twenties, offered a new field for romance, though hardly for friendship under Parker's perspectives, due to the highly competitive attitude shown by her female characters. It was probably her own female condition and personal experience of the new phenomenon what inspired her version of the cliché, implying a much more non-mysterious view than the artificial, sterile model of the decadent *femme fatale*. Even when she can be sympathetic to the point to picture herself on several stories, she does not renounce to make fun of the intellectual and emotional limits of this posse. Hence, the concerns shown by the characters never go further than their appearance and the search for fun, which makes them appear arrogant and frivolous as well as completely ignorant and unconcerned about their counterparts' wishes or needs.

Even when all this acid, yet humorous criticism of idle bourgeois ladies is almost unanimously acknowledged as her most remarkable literary value, over her career Parker refused to be considered as a satirist since she claimed to use as a protective shield for her own faults and not as a weapon (1937). Behind her severe judgment, applied to every female (stereo)type, lies a confessed feminist trying to warn women against inaction and vulnerabilities provoked by dependence on men (1954). Thence, the third and last aspect examined, 'bonds with men', becomes especially relevant in her work. Ultimately, despite all the apparent differences separating the traditional and modern couples coexisting in the corpus, both models are connected by the same bonds of tyranny and dependence. Despite all the humor in her words, Dorothy Parker portrays herself as a pessimist through the display of a discourse of ambivalent feminism denouncing how women actively contribute to their own oppression in a world where only the rich and insensitive can feel safe. Women feel invariably trapped in their love life as they are desperate when single and alienated when married. The second half of her production, comprising the next twenty-five years, would be less festive and more concerned with loneliness. As a counterpart, she would also explore women's new possibilities in academic or professional terms, systematically ignored in this corpus, and especially those of friendship and social commitment.

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Received: 26 July 2015

Accepted: 21 October 2015

The Grove. Working Papers on English Studies 22 (2015): 107-119. DOI: 10.17561/grove.v0i22.2700

WHAT YOU DO TO CHILDREN MATTERS": TOXIC MOTHERHOOD IN TONI MORRISON'S *GOD HELP THE CHILD*

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Abstract

Toni Morrison's latest novel, *God Help the Child*, explores the damaging effects of racism on motherhood and the dramatic impact of toxic mothering upon children. The institution of patriarchal motherhood fails to enact the critical tasks of motherwork —preservation, nurturance and cultural bearing, while mothering is a potential site of empowerment of black children and African American culture. African American authoritarian parenting style, associated with patriarchal motherhood, has a correlation with diverse factors, such as the legacy of slavery and its survival strategies, low-income and/or single-parent households and the disruption of the motherline. Motherhood distorted by racism cannot develop a sense of black selfhood in children, thwarting their chances of survival, resistance and subversion of racist ideologies.

Keywords: African American, authoritarian parenting, passing for white, single, motherhood.

Resumen

La última novela de Toni Morrison, *God Help the Child*, explora los efectos dañinos del racismo sobre la maternidad y el impacto dramático de la maternidad tóxica en los niños. La maternidad patriarcal fracasa en las tareas críticas del 'trabajo materno'—preservación, nutrir, transmisión cultural, sin embargo los 'cuidados maternales' son una vía de empoderamiento potencial para los niños y la cultura afro-americana. La crianza autoritaria afro-americana, asociada a la maternidad patriarcal, tiene correlación con factores diversos como la herencia de la esclavitud, los hogares pobres y/o monoparentales y la ruptura de la línea materna. La maternidad distorsionada por el racismo impide el desarrollo de la identidad negra de los niños, frustrando sus posibilidades de supervivencia, resistencia y subversión de las ideologías racistas.

Palabras clave: afro-americano, crianza autoritaria, pasar por blanco, soltera, maternidad.

In her novels Toni Morrison develops a concept of black motherhood that is radically different from that of the dominant Western culture. Her picture of maternity contradicts the prevailing white notions of ideal motherhood. To fully

understand Morrison's view of black motherhood, there are two key concepts defined by Adrianne Rich in *Of Woman Born*, "motherhood" and "mothering." Lauri Umansky, drawing from Rich's classification, points out that the oppressive and the empowering dimensions of maternity are mirrored in two competing feminist views on motherhood, the "negative" discourse that "focus[es] on motherhood as a social mandate, an oppressive institution, a compromise of woman's independence" and the "positive" one that postulates that "motherhood minus 'patriarchy' … holds the truly spectacular potential to bond women to each other and to nature, to foster a liberating knowledge of self, to release the very creativity and generativity that the institution of motherhood denies to women" (2-3). Thus 'motherhood' is a social and cultural construct, a patriarchal institution that controls, constrains and dominates women and their mothering in contrast to the non-patriarchal experience of 'mothering'. In her fiction, Morrison's positive approach to motherhood emphasizes the political dimension of black mothering, which defines motherhood as a site of power and resistance from which women can challenge racial oppression, "in loving her children the mother instills in them a loved sense of self and high self-esteem enabling them to defy and subvert racist discourses that naturalize racial inferiority and commodify blacks as other and object" (O'Reilly, *Toni Morrison* 11).

Morrison challenges the stereotypes of the black female, such as the conventional black matriarchal figures, protective and powerful, whose selflessness equates them to their nurturing qualities and annihilates the identity of the mother as an individual, properties that have traditionally been assigned to black women to justify their oppression and submission. Her portrayal of maternity conflicts with the socially-sanctioned views that idealize it: her mothers are active agents who transform and confront the harsh realities of a racial society. Morrison unveils the contradictions of black mothering, which does not abide by conventional standards. As Patricia H. Collins aptly argues:

> African-American communities value motherhood, but the Black mothers' ability to cope with race, class, and gender oppression should not be confused with transcending those conditions. Black motherhood can be rewarding, but it can also extract high personal cost. The range of Black women's reactions to motherhood and the ambivalence that many Black women feel about mothering reflect motherhood's contradictory nature. (*Black Feminist* 133)

Morrison's oeuvre is crowded with atypical mother figures, which search for self-realization and self-worth in a world that has deprived them of these values.[1]

Morrison highlights the relevance of motherhood for the woman's

[1] In *Sula*, Eva Peace, Sula's grandmother, who in her god-like ways kills her own son, is a radical example of that.

fulfillment in the African-American community and "for the emotional well-being of children because it is the mother who first loves the child and gives to that child a loved sense of self" (O'Reilly, *Toni Morrison* 178). She stresses the tar quality that women possess. In an interview with Judith Wilson, Morrison talks about Jadine, the main character of *Tar Baby*, and how, as a result of the impact of white values and ways of life, the ties with her African American ancestors have been sundered and she has lost the tar quality, "the ability to hold something together than otherwise would fall apart—which is what I mean by the nurturing ability" (31). In fact, mothers and motherhood are critical to African American culture, providing "the physical and psychological well-being and empowerment of African American people and the larger African American culture" (O'Reilly, *Toni Morrison* 4).

Morrison draws attention to the importance of 'othermothers,' "women who assist bloodmothers by sharing mothering responsibilities": "Biological mothers are expected to care for their children. But African and African-American communities have also recognized that vesting one person with full responsibility for mothering a child may not be wise or possible" (*Meaning* 47). Hence, Morrison does not restrict maternity to its biological aspect. Surrogate mothers may even have a closer relationship with children than their birth mothers. As Andrea O'Reilly comments, "othermothering and community mothering, central to the institution of Black motherhood, are African American strategies of survival that make possible that children receive the mothering that ensures their psychological and physical well-being and makes their empowerment possible" (*Toni Morrison* 11).

Morrison's fiction expresses the complexities of maternity: in *Beloved*, the intense love of a mother, Sethe, that may lead her to commit infanticide, the hateful motherly crime, or to 'abandon' her baby so as to protect her in *A Mercy*; the self-sacrificing, or even mutilation, and selflessness of a mother in *Sula* and *Beloved*, respectively; lack of positive mothering or toxic mothering (negligence or even abuse), resulting in the child's self-loathing, in *The Bluest Eye*; over-mothering a child, as Helene Wright with her daughter Nel in *Sula*; the importance of nursing as in Sethe's milk rape or Ruth Dead's nursing beyond infancy in *Song of Solomon*; raising children to acknowledge and celebrate their ancestors, Pilate Dead with her 'son', Milkman, in *Song of Solomon*; unconventional upbringing as Eva Peace does with her extended family in *Sula*. In her narratives, Morrison devotes special attention to women-only households and single-mother families, which are often the consequence of males' desertion.[2] Morrison also emphasizes the strong emotional bond between mother and daughter, who share the same predicament as objects of oppression in the white-dominated racist society. In her novels, both mother and daughter's

[2] Teresa N. Washington underscores the importance of the *Àje* mother-daughter bond in African culture, in which fathers are often "relegated to the outside" (173).

perspectives are shown. We learn about what it is like to mother and what is like to be mothered (Daly and Reddy 2).[3] In her rendition of mothering as a political and public enterprise, Morrison "emerges as a social commentator and political theorist who radically, through her maternal philosophy, reworks, rethinks and reconfigures the concerns and strategies of African Americans, and in particular black women's emancipation in America" (O'Reilly, *Toni Morrison* xi).

In *God Help the Child*, Morrison revisits a critical aspect of motherhood: how mothering is highly impacted by a racially-prejudiced society and the dramatic ensuing effects upon children, which she had already explored in her first novel, *The Bluest Eye*. In Sweetness, "who's been poisoned by that strain of color and class anxiety still present in black communities" (Walker 2015), Morrison personifies self-destructive and destructive/toxic modes of motherhood, which contrast with a positive mothering that includes

> raising children in accordance with the values, beliefs, and customs of traditional African American culture and in particular the values of the funk and ancient proprieties. In each of these [maternal] tasks—preservation, nurturance, cultural bearing—Morrison is concerned with protecting children from the hurts of a racist and, for daughters, sexist culture, and with teaching children how to protect themselves so they may be empowered to survive and resist the racist and patriarchal culture in which they live and develop a strong and authentic identity as a black person. (O'Reilly, *Toni Morrison* 29)

Sweetness is an inter-racial individual, whose marginal and tragic 'between two worlds' status makes her the victim of a race-conscious society. Unlike some of Morrison's mothers, such as Sethe or Eva Peace, whose terrible violations against their children can be seen as maternal acts of resistance against the oppressing patriarchal society, Sweetness' low self-esteem and self-hatred, and ergo her toxic motherhood, are the outcome of her internalization of the patriarchal racist discourse and her disconnection from the black "motherline."[4] The patriarchal institution of motherhood entraps her, revealing her powerlessness: "the power-relations between mother and child are often simply a reflection of power-relations in patriarchal society ... Powerless women have always used mothering as a channel … to return upon the world what it has visited on them" (Rich 38).

In *God Help the Child*, Sweetness' family is an example of matrilineal transmission of racist ideologies and attitudes due to the rupture in the

[3] Brenda Daly and Maureen Reddy argue that only a limited number of fictional or theoretical texts, like Morrison's novels, deal with the mother's perspective (2).

[4] Motherline is a term that was first used by Naomi Lowinsky to refer to the ancient knowledge of women transmitted by female oral tradition. She thinks that female empowerment is only possible through the reconnection to the motherline (13).

motherline.[5] By means of Sweetness' female kins, Morrison poses the question about race and how the "Negro blood running and hiding in [your] veins" can shape your life and that of your offspring (3). African Americans have been historically defined according to the one-drop rule, which traces back to the time of slavery and was reinforced under the Jim Crow system. The one-drop rule, which characterized African Americans according to the amount of black blood they had—using terms such as quadroon (one-fourth African black), octoroon (one-eight African black), became the nation's social and legal definition of blacks and spread to all ambits of society. In front of a racist society, African Americans face a paradox connected to the dilemma of difference. They have to choose between assimilation or segregation. In the 1900s, segregation was still in force: blacks and whites were separated in transportation, churches, armed forces, schools, etc. Many blacks encountered all kinds of obstacles to full opportunity and participation and could not escape certain social hurdles without passing as white. Sweetness' mother, Lula Mae, who embraces her race, has to pay a price. She suffers segregation and discrimination in her daily life. Due to her light skin color, she could do things other blacks could not, such as trying on hats or using the ladies' room in department stores, however, when she gets married, she has to put her hand on the Bible reserved for blacks. Self-chosen segregation can lead African Americans to social exclusion, but it helps them preserve their own traditions and heritage and assert their identity.

On the other hand, those black individuals who passed for white endured the psychological trauma of denying who they really were, shunning their family and relations off their lives, confronting the fear of exposure, etc. Sweetness' grandmother stands for the stereotypical "tragic" mulatto that cuts off all ties with her black kin and community, so that she can pass for white. She never answered the letters that her relatives sent to her. As Morrison writes, "Almost all mulatto types and quadroons did that back in the day—if they had the right kind of hair" (3). Sweetness is light-skinned and her hair is "high yellow." She follows in her grandmother's footsteps. Sweetness expresses her internalized racism in her "colorism," the preference for light skin over dark skin, "Some of you probably think it's a bad thing to group ourselves according to skin color—the lighter, the better—in social clubs, neighborhoods, churches, sororities, even colored schools. But how else can we hold on to a little dignity?" (4). She has not grown among other black women that can pass on to her their black cultural values, instilling in her pride for her black self. Sweetness, who lives in a white-dominated racist urban environment, seems to have lacked, as a child and as an adult, the othermothering that rural black communities can provide.

Sweetness' "racially confused" self is disclosed when she sees her daughter, Lula Ann, for the first time. The exposure of her unmistakably African ancestry turns her world upside down. Sweetness cannot enforce a positive

[5] The matrilineal model provides "an alternative to the heterosexual family" and "a wholly different way for women to exist in the world" (Rich 85).

mothering, fostering a meaningful racial identity in her child because of her self-contempt. Like Jadine or her grandmother, she identifies herself with the values of the dominant culture. From the first moment her daughter is born, she knows "something was wrong. Really wrong" (3). She feels terribly embarrassed and scared when her baby's skin turns black, "Midnight black, Sudanese black" (3). She thinks her daughter's eyes have a blue tint with "something witchy about them" (6). Sweetness feels revulsion towards her own child, "nursing her was like having a pickaninny sucking my teat" (5), and even contemplates the possibility of killing her or giving her away to an orphanage.

Owing to racial discrimination and segregation, blacks have come to incorporate racist stereotypes, perceiving themselves according to the ideals of the white-dominated society. African Americans have embraced white aesthetics as desirable, since by mixing freely with whites the self-disgust inculcated in them would vanish. Assimilation would apparently let them enter the mainstream, a phenomenon that affects specially women who are judged by their straight hair or light skin. Black females need to be beautiful as defined by white society. Sweetness' attitude towards Lula Ann is a response to the hegemonic discourse of female beauty. She projects her self-hatred on her daughter, who exemplifies all those racial features Sweetness has learnt to hate: Lula Ann is too black ("terrible color"), her lips are "too-thick" and "her wild hair was always a trial" (42). As adults, mother and daughter are obsessed with their appearance, both living a superficial life: "Like Jadine, Bride is shallow, emotionally stunted, and enamored of the glitzy professional world she lives and works in" (Umrigar). Clothing and cosmetics are crucial aspects in their existence. Lula Ann remembers how her mother's bedroom always seemed unlit and her dresser was full of "grown-up-woman stuff" (tweezers, cologne, hairpins) (53), and Lula Ann herself actually makes it her way of life.

God Help the Child shows how racism promotes a patriarchal authoritarian parenting style. African American childrearing, Dr. Kerby Alvy (2011) writes, is usually more restrictive and authoritarian, which can be traced to blacks' history of slavery oppression and discrimination. A stricter parenting style—corporal punishment or downplaying children's good qualities—allowed black parents to keep their offspring safe. Authoritarian parenting, characterized by its low warmth and high control, is associated with the institution of patriarchal motherhood, while one of the most important aspects of a positive mothering is nurturance.[6] Only by loving your children can mothers empower them against racism and instill in them a loved sense of self, enabling them to confront and question racist discourses that define them as unworthy of love. J. D. McLeod and M. Shanahan (1993) argue how the mothers' lack of affection towards their infants increases their internalizing and externalizing behavior problems, such as low self-esteem and inferiority complexes, as they feel that they are not

[6] Diana Baumrind's very influential parenting typologies classify childrearing into three main groups according to warmth and control: authoritarian, authoritative, and permissive.

'seen,' heard, or even loved.

Sweetness, with her ironic name, rears Lula Ann in a patriarchal authoritarian way. Lula Ann grows up bereft of affection and love, which destroys the mother-daughter bond. Patriarchal motherhood prevents Sweetness from developing the necessary emotional and affective ties with her daughter, critical during the first years of a child's life. Lula Ann remembers how her mother loathed touching her dark skin, "Distaste was all over her face when I was little and she had to bathe me" (31). Lula Ann also recalls how she made little mistakes deliberately so that her mother would touch her, but Sweetness found ways to punish her daughter without touching her hateful skin. Lula Ann actually feels glad when she soils her bed sheet with her first menstrual blood and her mother slaps her, being handled "by a mother who avoided physical contact whenever possible" (79). As an infant, Lula Ann misses being closer to her mother. She remembers hiding behind the door to hear Sweetness hum some blues song, thinking how nice it would have been if they could have sung together. Sweetness' withdrawal of affection is her daughter's worst memory. Lula Ann still recalls her mother's screaming or the look on her face when she spilled the Kool-Aid or tripped on the rug.

During her infancy, Lula Ann is desperately needy of love. That is why she testifies against a teacher, Sofia Huxley, and lies about her pervert abuses of children, "To get some love—from her mama" (156). Lula Ann remembers how Sweetness was "kind of motherlike" the day she points at Sofia, smiling at her and even holding her hand when they walked down the courthouse steps, which she had never done before. O'Reilly emphasizes how the oppressive institution of patriarchal motherhood often results in violence against children, which can be manifested in child neglect and abuse (*From Motherhood* 8). Sweetness neglects her maternal duties so as not to confront the rejection of society. She does not take Lula Ann much outside because those who see her baby in the carriage give a start or jump back before frowning. Neither does she want to be seen as her mother. Sweetness does tell her daughter to call her by her name, instead of "Mother" or "Mama," so people do not know they are related. She does not attend parent-teacher meetings or volleyball games either. The racial self-contempt that Sweetness, who has accepted an inferior definition of the black self, inculcates in her daughter does not allow her to have a sense of belonging or identity. Sweetness truly believes that no matter how many times Lula Ann changes her name, her skin color will be "a cross she will always carry" (7).

Authoritarian mothers use more often power-assertive techniques to discipline their children. They usually play higher value on obedience and are more likely to use physical punishment and more commands, without explaining them. Sweetness' patriarchal motherhood is about maternal control, compliance and conformity. She thinks that she has to be "Very careful in how [she] raise[s] her [daughter]. [She] had to be strict, very strict" (7). Sweetness has experienced racial discrimination first hand. She recalls witnessing a group of white boys bullying a black girl, so she trains Lula Ann to cross the street and avoid white

boys. Sweetness believes that "There was no point in being tough or sassy even when you were right … Lula Ann needed to learn how to behave, how to keep her head down and not to make trouble" (7). To help black children cope with racism, their parents teach them special skills (self-reliance, self-defense, dealing with pain and disappointment), however, Sweetness' motherhood only seeks absolute and uncontested obedience. She does not foster a positive racial identity in her daughter so she can resist racist practices, conversely, she imposes on her the societal cultural norms, values and expectations of the dominant culture. Lula Ann's upbringing and disciplining are really harsh and even more when she is turning an adolescent. Her rearing was all about following rules, which she obeyed: "I behaved and behaved and behaved" (32). And yet, Lula Ann feels that

> she never knew the right thing to do or say or remember what the rules were. Leave the spoon in the cereal bowl or place it next to the bowl; tie her shoelaces with a bow or a double knot; fold her socks down or pull them straight up to the calf? What were the rules and when did they change? (78-79)

Other scholars stress socioeconomic conditions and structural inequalities, discrimination, as the main causes for African Americans' adaptive parenting techniques (Jarrett 31). Thusly, authoritarian parenting behaviors are tightly connected with a lower socioeconomic status. Parents living in precarious conditions are, V. C. McLoyd (1990) contends, less supportive of their children. When Lula Ann is born, Sweetness is scared that her husband, Louis, may accuse her of infidelity. The first words of this oeuvre are: "It's not my fault. So you can't blame me. I didn't do it and have no idea how it happened" (3). Lula Ann's birth brings about dire consequences, which change Sweetness' life. First, her husband does not accept the child, whom he treats "like she was a stranger—more than that, an enemy. He never touched her" (5). Louis cannot love his baby and runs out on them. As a result of the father's abandonment, Sweetness becomes the sole provider, facing both emotional and financial difficulties: "we see at once the financial and emotional pressure that childrearing places upon disadvantaged African-American mothers" (DeLancey 15). After her husband's desertion, Sweetness faces a bleak future, "I don't have to tell you how hard it is being an abandoned wife" (6). She has to stand the meanness of the welfare clerks, who treat her and her daughter like beggars until Louis starts sending her money once a month. These money orders and her night job at the hospital get them off welfare. Lula Ann becomes a heavy "burden" that Sweetness has to bear.

Among a myriad of co-variants (parent's education, family composition, teenage pregnancy, etc.), the type of family has been regarded as a relevant factor in parenting styles: "Many single parents … find it difficult to function effectively as parents … they are less emotionally supportive of their children, have fewer rules, dispense harsher discipline are more inconsistent in dispensing discipline, provide less supervision, and engage in more conflict with their children" (Hetherington & Clingempeel). The one-parent family can be a key

risk indicator associated with patriarchal maternal practices when, as in Sweetness' case, it is combined with the mother's self-loathing, a poor socio-economic status and a surrounding racist society.[7] In the 1900s, it was harsh for a colored single mother, even a light one, to lead an ordinary life, as for example, when Sweetness wants to rent a cheap apartment. Segregation is firmly established even if the law does not, allegedly, allow discrimination. African Americans were legally protected when renting, nevertheless, landlords would make up excuses not to admit black tenants. Even when Sweetness eventually finds a place, she is charged more for it than it had been advertised.[8] Sweetness has to meet the challenge of raising alone a black kid in a racist society "where you could be sent to a juvenile lockup for talking back or fighting in school … where you'd be the last one hired and the first one fired [where] her black skin would scare white people or make them laugh and trick her" (41). In addition to a highly trying environment, child-rearing stress has been linked to the father's absence, which leaves the parenting exclusively to the mother. Fathers and fathering are part of the nurturing that guarantees children's psychological growth: "there must be shared responsibility [both parents], for the child to begin to approach wholeness" (Samuels & Hudson-Weems 75).

And despite all the suffering, Sweetness' "protective" motherhood cannot preserve her daughter from the "curse" that starts with Mr. Leigh's insults when Lula Ann sees him abusing a boy. He calls her "nigger" and "cunt." Lula Ann, who is only six years old, does not need the definitions of the words because she feels the hate and revulsion they are charged with. Just like, later at school, when other curses are hissed or shouted at her, bad names, ape sounds or monkey mimicry. Lula Ann learns her mother's lessons and "let the name-calling, the bullying travel like poison, like lethal viruses through [her] veins, with no antibiotic available ... buil[ding] up immunity so tough that not being a 'nigger girl' was all [she] needed to win" (57). Sweetness' authoritarian patriarchal motherhood does not focus on meeting Lula Ann's cultural and emotional needs. She is more concerned about her daughter living up to the standards, norm-abiding ideas, consensus values and expectations of the white-dominated racist society. When Lula Ann has to testify, her mother is very nervous thinking that her daughter's performance may put her to shame, instead of being worried about her stressful situation.

Sweetness fails to fulfill the three essential tasks of maternal practice,

[7] The Moynihan Report (1965) revealed that the majority of African American parents raising their children were single mothers. The percentage of black children brought up in single-parent homes has grown even more since then, from 20 percent to 70 percent, while only about 30 percent have both parents (Toldson).

[8] Sweetness tells Lula Ann not to say a word about the child abuse perpetrated by their landlord she has witnessed because "it would be hard finding a location in another safe, meaning mixed, neighborhood" (54).

without which the child will not be able to confront racial injustices or develop a strong sense of black selfhood. Deprived of affection, effective preservation and cultural bearing, Lula Ann has to struggle her whole life for self-definition, trying to protect herself from being hurt. At the age of sixteen, she drops out of high school and flees home. Lula Ann changes her "dumb countrified name" and calls herself Bride. She builds a new life for herself, escaping from her mother's and society's definitions. Bride reinvents herself. She becomes the regional manager of a prosperous cosmetics business, Sylvia Inc., and leads a glamorous life. Bride "stitche[s] together: personal glamour, control in an exciting even creative profession, sexual freedom and most of all a shield that protect[s] her from any overly intense feeling" (79). Being a successful woman, she finds vengeance in selling her elegant blackness to her childhood ghosts, her tormentors, so they can feel envious of her triumph. Notwithstanding, as Bride says, her failures in adult life (her breakup with Booker, her boyfriend, or being beaten by Sofia Huxley) make her realize that, in spite of her mother's strict lessons, she is helpless in the presence of confounding cruelty: she just obeyed, she "never fought back." She feels that she is "too weak, too scared to defy Sweetness, or the landlord, or Sofia Huxley" (79).

All along the novel, the extent of the harm Sweetness' patriarchal motherhood has inflicted in Bride is exposed. Her traumatic childhood experiences keep surfacing. Her lost identity is symbolized by the physical regression, "back into a scared little black girl" (142), triggered by Booker's rejection: losing her pubic and underarm hair, her ear piercings, her breasts. Bride's self-confidence and boldness are just an appearance, "thrillingly successful corporate woman façade of complete control" (134), as the products she sells, while she is really needy of love and acceptance. She becomes conscious that "she had counted on her looks for so long—how well beauty worked. She had not known its shallowness or her own cowardice—the vital lesson Sweetness taught and nailed to her spine to curve it" (151). Bride's bungled attempt to make amends for the terrible lie she told as a child does not work out the way she expects and her breakup with Booker—to whom she had "spilled [her] heart" (62)—along with his hurtful words, "You not the woman I want" shatter her (10). She feels "Dismissed" and "Erased" (38).

Bride sets out in search of her boyfriend on a quest for self-realization and self-forgiveness. During her recovery from a car accident in northern California, she has time to think. She realizes that "she had been scorned and rejected by everybody all her life" (98). Her encounter with Queen makes her feel as if she had been stripped of her beauty and glamour and taken back to the time when "she was the ugly, too-black little girl in her mother's house" (144). She remembers Booker's rational words about race, which are "contradicted" by blacks' day-to-day experience:

> 'It's just a color,' Booker had said. 'A genetic trait—not a flaw, not a curse, not a blessing nor a sin.'
> 'But,' she countered, 'other people think racial—'

> Booker cut her off. 'Scientifically there's no such thing as race, Bride, so racism without race is a choice. Taught of course, by those who need it, but still a choice. Folks who practice it would be nothing without it.' (143)

In rural California, Bride also meets Rain, a semi-feral girl who has suffered terrible abuse on her mother's hands, a rendezvous that "conjures her repressed feelings of racial rejection" (Sturgeon 2015). Their short true companionship and Bride's genuine attempt to save the child are a healing experience for her, a true act of restitution. Finally, she confronts Booker and her confession to him makes her feel newly born: "No longer forced to relive, no, outlive the disdain of her mother and the abandonment of her father" (162). Bride tells him about her pregnancy and he offers her "the hand she had craved all her life, the hand that did not need a lie to deserve it, the hand of trust and caring for" (175). At the end of the novel, Bride acquires, apparently, the sense of self required to mother her baby and not to reproduce Sweetness' toxic mothering: "A child. New life. Immune to evil or illness, protected from kidnap, beatings, rape, racism, insult, hurt, self-loathing, abandonment ... So they [Bride and Booker] believe" (175). There is hope in the ending of this "brisk modern-day fairy tale with shades of the Brothers Grimm" (Walker 2015).

In the last chapter, Morrison discloses Sweetness as a sick guilt-ridden woman in a nursing home. She wants to believe that she had raised her daughter to cope with the harsh reality black people had to face and states: "I wasn't a bad mother" (43). And yet, her words, "But it's not my fault. It's not my fault. It's not my fault. It's not" (7), a prayer or chant, seem to convey her concealed feelings of guilt at her patriarchally distorted motherhood. Sweetness excuses her lack of affection blaming her challenging circumstances and tells herself that her lessons have paid off, as when her daughter makes her proud "as a peacock" in the trial. And yet, Sweetness admits that she could not love her blue-black baby, even if she does now, and also recognizes that she may have done hurtful things to her only child, "All the little things [she] didn't do or did wrong" (177). There is regret beneath Sweetness' words, however, she does not seem able to take full responsibility for the damage she has inflicted on her daughter. Nevertheless, as Roxane Gay claims, "it is difficult to judge Sweetness's choices. She should know better, but is painfully clear her choices have been shaped by the realities of being black in a white world—a world where the lighter your skin, the higher you might climb."

The blunt moral of *God Help the Child* is that "What you do to children matters. And they might never forget" (43). Morrison's latest novel puts the spotlight on toxic mothering, "describing the devastation, both personal and cultural, that arises when children are not preserved, nurtured, or do not receive cultural bearing ... [Morrison] stress[es] the crucial importance of mothering by showing the loss and suffering that occurs in its absence" (O'Reilly, *Toni* Morrison 172). Culture-bearing maternal love is critical to the formation of the black children's proud selfhood and their empowerment, so they can develop survival and resistance strategies to face and subvert the racist world they live in. In contrast

to the cycle of abuse, molestation and violation of children this narrative unveils, Morrison envisions a hopeful future in Bride's mothering as a potential site of empowerment of children in the face of racism (and sexism).

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Received: 17 July 2015

Accepted: 6 November 2015

The Grove. Working Papers on English Studies 22 (2015): 121-133. DOI: 10.17561/grove.v0i22.2701

FEMALE NATIVE AMERICAN STORYTELLERS AND CONTEMPORARY NATIVE AMERICAN WOMEN WRITERS: LESLIE MARMON SILKO

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Abstract

The role of Native American women has been extensively debated. Much has been said about their relationship with men and their relevance within the tribe. One of the most important tasks they had was that of storytellers. Storytelling is one of the pillars of Native American culture since it helped to transmit their values and folklore and keep them alive and that is why women's role as storytellers is fundamental for the survival of the tribe. Although this role has often been shared with men, it seems that the relationship of women with storytelling is more complex, valuable and relevant than that of men. This is shown in their characterization in traditional Native American myths or in the fact that old traditional Native American women and storytellers became the source of inspiration of many contemporary writers, such as Silko, Erdrich or Allen, who took them as models for their novels. Silko exemplifies with her novels *Almanac of the Dead* and *Ceremony* this fundamental role of Native Women and the influence they had on her life and writing.

Keywords: Native American women, storytelling, storytellers, Leslie Marmon Silko.

Resumen

El rol de la mujer Nativo Americana ha sido extensamente debatido. Mucho se ha dicho de su relación con los hombres o de su relevancia dentro de las diferentes tribus. Sin embargo, uno de las tareas más importantes es la de cuenta cuentos. La tradición oral es uno de los pilares de la cultura Nativo Americana ya que ha ayudado a transmitir sus valores y folklore y mantenerlos vivos, y por eso el rol de la mujer como cuenta cuentos es fundamental para la supervivencia de la tribu. Aunque este papel también lo ha llevado a cabo el hombre, parece que la relación de las mujeres con la tradición oral es más compleja, de mayor valor y más relevante que la del hombre. De hecho, esto se manifiesta en la caracterización de la mujer en mitos Nativo Americanos, o en el hecho de que estas mujeres Nativo Americanas y cuentacuentos se convierten en la fuente de inspiración de muchos autores contemporáneos, como Silko, Erdrich o Allen, que las toman como modelos para sus novelas. Silko ejemplifica con sus obras *Almanac of the Dead* y *Ceremony* este papel fundamental de la mujer Nativo Americana y la influencia que ha tenido su vida y su obra.

Palabras clave: Mujeres Nativo Americanas, tradición oral, cuenta cuentos, Leslie Marmon Silko.

"The truth about stories is that that's all we are" said Thomas King. For him, as well as for Native American people, the word story represents everything human beings are formed by: history, traditions, emotions, family and life in general. Indeed, throughout history there have been multiple definitions of what story and storyteller mean. However, they all seem to coincide at one point: oral stories are the base of our present society, as we know it today, and storytellers were our first teachers. It was also the base of Native American culture and traditions, the main form of transmitting knowledge from generation to generation, and a powerful medium of entertainment, imagery and teachings that provided the tools to protect their values and folklore.

With stories, native storytellers were able to carry lessons across time, guard old beliefs, establish norms of behavior, and pass on religious stories, tales about their origins, and information about the importance of nature and of taking care of Mother Earth. They told about the need of keeping in touch with their ancestors and their history as they never forget who they are and where they come from. However, when one thinks of a storyteller, the first imagery that comes into our minds might be that of an old grandfather sitting on an armchair telling tales to his grandchildren. What happens when that image is not that of a grandfather but that of a grandma, as it was usually the case in Native American tribes?

The role of storyteller in Native communities has often been one of Native women's main tasks, because of the intrinsic features of tribal work distribution and because of their natural characteristics as women to do it. My contention in this article is twofold: first to prove that Native American women's role within the tribes was and still is as important as that of men, and second to show how female storytellers contribute to avoid cultural loss by reconnecting people to their cultural heritage to finally demonstrate how this is reflected in the literature of female contemporary Native American authors such as Louise Erdrich, Paula Gunn Allen and especially Leslie Marmon Silko. In order to do so, three of her main works, *Ceremony*, *Almanac of the Dead*, and "Yellow Woman" will be studied here.

Traditionally, trying to determine Native American women's relevance within their corresponding tribes has been a difficult task. Most documents that chronicle the experiences of Indian and white people were written by male European writers who controlled the historical records and were interested in male facts, such as wars and trade but who did not pay much attention to women and their roles. Because men and women lived separately, male foreigners who visited the tribes had little contact with women and therefore, little knowledge or access to their rituals and works. This seems to be one of the main reasons why little has been known about Native North American women and their functions within the tribe. In fact, it was usually believed that they had no social input, no opportunities to choose their spouses and no respect, and that they were inferior to men and only necessary for sexual contact and for maternity. This inferiority of native people in general and native women in particular, was explained in the first colonial texts. Native women were described as monstrous in their aspect

and with a sexual behavior that was out of what it was considered normal (Trexler 2). They were marked as 'Others' for two reasons, they were non-European and they were women. They were described as "the epitome of sexual aberration and excess. Folklore saw them, even more than the men, as given to a lascivious venery so promiscuous as to border on the bestial" (McClintock 22).

All this seemed completely erroneous, according to chronicles written afterwards. Generally speaking Native women were not simple housewives or did not simply look after their children. Their functions included building, fighting as warriors and working as farmers or craftswomen. They were in charge of animals and of gathering materials and food. They also participated in the hunting process, not only accompanying men, but also skimming, cutting or cooking the animals. They played a role in the political structure of the tribe and made relevant decisions. Their presence in social, political and economic life of the tribe could be considered even more prominent than that of European women. Alvar Núñez Cabeza de Vaca, for instance, wrote about the period he spent living with Native American people performing what he considered female tasks, such as picking up the crops, being a trader, carrying heavy loads, digging and carrying firewood, watering to the dwellings and "other important needs" (71). Cabeza de Vaca does not make any reference to sexuality and presents Native women more as mothers than as women (85).

Because of this distribution of work among the members of the tribe, and because of the time Native women spent with their children, one of the most important tasks they had was precisely that of transmitting oral knowledge to their children, being storytellers. As Kenneth Lincoln says, women act as the promoters of spiritual education for families by "storytelling, singing, dancing, playing, talking and praying." (43) He adds that they have taught their children that everyone and everything has a voice, including animal stones, the sun, the moon or the earth (43). It seems that the traditional imagery we all have in mind about a grandfather telling a story to his grandchildren while sitting in an armchair did not actually exist in Native American tribes. Not even the armchair did. Most of these stories were told while they worked, and only on some occasions in winter nights did all the tribal members sit in communal houses to tell old tales. This was a kind of ritual.

However, it was not only because of the distribution of work that Native women assumed the role of storytellers. It was also because of their own nature as women that they did it. For Native American people, women symbolized creation and perpetuation and this is what storytelling does, creating and perpetuating. In Native American mythology, most female characters are related to the creation of the world, the gift of life and the survival of the tribes. Spider Woman, Changing Woman, Yellow Woman and Buffalo Calf Woman are some examples. They all symbolized the Earth, were creators of the first human beings, controlled the natural order of the universe, the path of seasons and taught different skills to human beings, such as cooking or making fire, among many other things. Attending to this mythology, they were essential in the formation of the tribes and without them, the world would have been very

different. If one follows this definition of Native goddesses, the same criteria could be applied to Native women. They seemed completely relevant for the formation of their children, for the transmission of knowledge and for the maintenance of traditions and culture. Without them, tribal life would be very different and many oral stories would have been lost. In native tribes, the figure of the mother was essential to find one's identity and its lack could mean your loss too. As Paula Gunn Allen says, "Who is your mother?" is a serious question in Indian country and the answer is equally important. The answer enables the questioner to place the respondent correctly within the web of life, in each of its dimensions: cultural, spiritual, personal, historical. Failure to know one's mother is failure to know "one's significance, one's reality, one's relationship to earth and society. It is being lost" (209).

This connection between women and nature that native tribes establish is closely related to a movement that emerged in 1974, Ecofeminism,[1] which connects feminism with ecology. Land is usually celebrated as feminine and Ecofeminism criticizes how both land and women are abused. The movement bases on the same standards of equality between genders and makes strong associations between women and nature. Throughout history nature has been considered female and the physiological characteristics of women make them be more strongly related to it than men. Women's relation to birth, child care and menstruation remind of the elements of Nature and this qualifies them to speak on nature's behalf. Ecofeminism focuses on these links but also criticizes them. For them, these connections devalue both women and nature. They consider that patriarchal structures are based on dualistic hierarchies (male/female, human/animal, culture/nature, white/non white, among others). Until these oppositions are dismantled, humanity will remain divided and abusive systems will continue manifesting their powers. Charlene Spretnak states that many of the men and women in charge continually "remind everyone that the proper orientation of civilization is to advance itself in *opposition* to nature" because "we are entangled in the hubris of the patriarchal goal of dominating nature and female" (9). Traditionally Native American communities have been considered patriarchal too, as some colonial and European reports stated, although many contemporary Native American women writers have been interested in demonstrating that the role of women within the different communities is as important, or even more important, than that of men, and some of their ideas are somehow related to the ideals of Ecofeminism as well. Their works present women who are strongly linked to nature and they relate this to storytelling to.

Paula Gunn Allen has focused on the significance of women in Indian communities, not only as women but also as storytellers. In her work *The Sacred Hoop: Recovering the Feminine in American Indian Traditions* she defends the role native women played and attacked the image that European explorers and colonizers showed of them. She focused on the conviction that Native American

[1] A term coined by Françoise d'Eaubonne in her book *Le Feminisme ou la Mort.*

culture is gynocentric and feminist and bases this argument on the presence of woman, represented as mother, grandmother, Spider Woman, Thought Woman or Yellow Woman in Native American tradition and folklore. Besides, according to Van Dyke, all Allen's work draws upon her own experience as a Laguna Pueblo woman and it "calls attention to her belief in the power of the oral tradition now embodied in contemporary Native American literature to effect healing, survival and continuance" (69). She takes into account the importance of women not within native societies but also across the Native American panorama and through time. Indeed, in *Spider Woman's Granddaughters: Traditional Tales and Contemporary Writing by Native American Women*, Allen compiles twenty four pieces, some stories that range from oral tales to examples of stories told by contemporary Native American authors, including a high number of well-known Native American women storytellers, such as Zitkala-sa, Louise Erdrich, Leslie Marmon Silko, Anna Lee Walters, Ella Cara Deloria, Linda Hogan LeAnne Howe, Misha Gallagher, Humishima or Mary TallMountain. She compares them to Grandmother Spider in Cherokee culture as they have the "same light of intelligence and experience" (1). Allen considers that the stories she includes in this work are the stories that she has read and cared about and that reflect the variety of Indian women's voices and experiences (18). That is, she is deeply convinced that the role of women as storytellers is essential for Native culture to survive and that those Native American communities are matriarchal and matrilineal and as Ecofeminists, critiques patriarchal and colonial attempts to destroy tribal gynocratic societies and women-centered communities. In general, her work offers tools to read and understand Native women and traditions frequently related to women.

Leslie Marmon Silko stated that "Human identity, imagination and storytelling were inextricably linked to the land, to Mother Earth, just as the strands of the spider's web radiate from the center of the web" (*Yellow Woman and the Beauty of the Spirit* 21). With that she is strongly connecting storytelling and nature, and if nature is linked to women, one may think she is also linking women and storytelling. Silko also connects domination of nature and women in her works, but focuses on the oppression of Native Americans and poor people too. This is consistent with the Ecofeminists' concern for "the liberation of all subordinated Others" (Gaard 5). Native women were also considered Others because they were Native Americans, and because they were women.

Silko deals with the importance of female storytellers in her family and explained that she became familiar with the culture and folklore of Laguna people and learnt about most of their myths and stories from her paternal great grandmother, Marie Anaya Marmon (to whom she refers as Grandma A'mooh) and her great-aunt Susan Reyes Mamon (Aunt Susie), who had a tremendous effect on her, and Silko remarks in a conversation held with Ellen Arnold:

> My sense of that, the hearing and the giving, especially with *Almanac*, was that there was a real purpose for that. I had to take seriously what I was told. There was some kind of responsibility to make sure it wasn't just put away or put aside. It was supposed to be active in my life. (16)

The two women helped raise Silko and impressed the role of the storyteller on her. She described them in very kind ways and says her Grandma was the person who told her about the old days, about family stories related to relatives who had been killed by Apache riders, and

> Best of all they told me the hummah-hah stories, about an earlier time when animals and humans shared a common language. In the old days, the Pueblo people had educated their children in this manner; adults took time out to talk to and teach young people. Everyone was a teacher, and every activity had the potential to teach the child. (*Yellow Woman and the Beauty of the Spirits* 61-2)

This seems to prove the important role of women as storytellers but also the relevance stories had in the daily life of Native American people. This is clearly appreciated in "Yellow Woman," in which a woman is looking for oneness. Apparently in this short story we are told about a common Native American woman who has a short affair with a man whose name is Silva but who returns home after discovering that he is a criminal. However, a deeper analysis shows different things. It is the story of a woman who looks for individualism, for a new perception of reality. She needs to reconnect to her spiritual heritage, forgotten a long time ago, and in this vein, she will rediscover her identity. Allen stresses the fact that this woman seems to be cut off from her culture. Indeed she remains unalterable although she is having a sexual affair with someone who is not her husband, or when she thinks of her family, or even when she decides to go back home. She seems not to care whether life will continue without her. She seems to be lost. The only thing she actually remembers is the old story his grandfather used to tell her about Yellow Woman. This is the only element that seems to make her feel something. At the end of the story she says "I was sorry that Grandpa wasn't alive to hear my story because it was Yellow Woman stories he liked to tell the best" ("Yellow Woman" 374). It is the only moment in the story that she feels sorry about something, and it has nothing to do with her behavior, but with the fact that her story will not be the Yellow Woman story, but she will change it for that of a Navajo kidnapping. The unnamed protagonist probably wants to be as the real Yellow Woman that Silko admires so much. In the real tale, Yellow Woman is triumphant, because she saves the Pueblos from starving and because she gets a sexy man for herself. In "Yellow Woman," however, the unnamed protagonist is not triumphant. The woman has an adventure but she is a simple housewife, and her lover is a criminal and a thief. She is sure that everybody will continue their lives without her. When she imagines that she is Yellow Woman, her adventure acquires a greater meaning. This is what moves her and this is why she feels sorry that she cannot tell that story, but change it for that of being kidnapped. She needs the Yellow Woman tale to provide a new meaning to her life, to feel that she is not simply a housewife who looks after babies. She needs this story to reconnect with her own life. Paradoxically, the story she needs to fulfill her own wishes is that of a mythological woman, showing once more the relevance of women within native tribes.

Besides, because of the use of first person narrator, Silko turns the unnamed protagonist of the story into a storyteller too. She is the teller of her own story and will also tell the rest of her family about her adventure. Using first person, the reader has a clearer idea of how this Yellow Woman feels. According to Elizabeth Hoffman Nelson and Malcolm A. Nelson, the Yellow Woman is familiar with the traditional Yellow Woman stories and this familiarity adds to the confusion and ambiguity she feels when she realizes she is becoming part of these stories. She is searching for identity and sexual freedom and with that she comes to a growing awareness of the land around her, and her place in it, and a "further understanding of the importance of stories" (124). For them, Silko gives a multilayered story because the narrator was told about Yellow Women by her grandfather and now she becomes Yellow Woman herself, a renewing set of stories. When she returns from her adventure with Silva, she is a storyteller (127). The realization about the land they refer to is what links the protagonist with nature and stories too and connects the work to Ecofeminism. Yellow Woman is usually associated with the image of a river that snakes its way along the southeastern corner of old Laguna (Nelson 248). In the story, there is a large use of imagery related to water. Yellow Woman meets Silva by the river and their first sexual encounter also takes place by the river bank. Indeed, as Melody Graulich states in the introduction to Yellow Woman, water imagery is central to all of Silko's work and she portrays the river as a special place where anything could happen and where young people experiment with behavior on the fringes of acceptability (3). The narrator in the story uses naturalistic images to show her opening to herself. She comments on the moon reflected on the river, representing sexual desire, the images of flowers she refers to evoke the female body and when she first made love with Silva before dawn, she opened to a yellow light, a new awareness. In the cactus' flowers she can see all the colors of human races "suggesting the university of the Yellow Woman stories," (Graulich 15) and "by coming to understand and accept her desires through her connection to Yellow Woman, and acting upon them, the narrator becomes the yellow blossom, an image of awakening" (Graulich 15). All this relation with the earth connects her with the stories as she would later become a storyteller too.

In her novel *Ceremony* Silko also uses female characters as storytellers and Silko herself becomes a storyteller too. From the very beginning she detaches herself from the role of author or storyteller and gives this role to Thought Woman. Traditionally, Native American legends tell that the earth and humankind originated as thoughts in the mind of Grandmother Spider, and today they communicate through stories. When Silko attributes the novel to the thoughts of this mythic character she also turns into a storyteller. According to TuSmith, in this form she identifies her authorial role as an augmenter and transmitter, rather than as originator. "In the style of oral performances the teller of *Ceremony* is conveying a story that is traditional and through her acts of telling, also new and unique. As Thought-Spider Woman is creating a story by thinking and naming, Silko the teller is conveying, interpreting, and augmenting" (122). Because of the way in which she narrates her novel and because of the stories she tells and the relevance they have for the Pueblo community, she can

be considered a storyteller. She is an active participant of the story she tells for others to read. So although initially Silko is an outside observer who uses third person narration, she will also place herself in the center of this myth and this turns her into a storyteller in the novel.

> Silko moves in and out of the many parts of the story with ease. She can create a voice and arouse interest instantly. While other storytellers may just be getting ready, lighting their pipes or opening a beer, she is off and going. She merges one story with another, fades them in and out, stops them on one another like a bard, or like a Spiderwoman, a weaver. (Sayre 9-10)

Apart from this, Silko makes use of contemporary history as a narrator, and also shows it through the tribal vision of her characters, as a storyteller. When she deals with Tayo as a damaged World War II veteran, who is mixed blood and who is also living in a reservation close to Los Alamos, where atomic tests are taking place, she is referring to contemporary facts. However, at the same time she is grounding her novel in, and paralleling it with "Lagura–Keres and allied story: creation myth, witchery, sickness, vision quest, healing. This sustained interaction, a double fiction doubly told" (Lee 107), as a storyteller would do.

In this novel Silko also reflects the importance of women within her tribe by including some mythological goddesses in Lakota folklore such as Yellow Woman, Thought Woman and Corn Mother. They all are connected to Earth, are literal embodiments of earth and also literary represented in some female characters in the novel. This is coherent with the traditional view of Earth as feminine that Ecofeminist refer to. Although Thought Woman is the first reference we have, Yellow Woman seems to be Silko's favorite in the novel. When the readers know about her, the first image that comes into their mind is that of Ts'eh, who embodies many of the features that characterize Yellow Woman: she is surrounded by color yellow, linked to rain, and lives with Hunter. The Yellow Woman in this novel is completely different from that presented in "Yellow Woman." Here Ts'eh is a real triumphant. She is sexually active, unlike the unnamed protagonist, she gives a new end to the story, and she saves Tayo. The most important thing is her intervention in Tayo's recovery, as she helps him finish his ceremony. Moreover, she seems to embody all the features related to the earth in mystical ways. In *Ceremony*, Tayo completes his return crossing the river from the southeast. Indeed, Silko seems to go beyond and provides her with even more power than the medicine man Betonie, because she will be able to heal Tayo, something Betonie could not achieve completely. His healing occurs when he returns to mother, to earth and this happened when he had sex with her, with his literal return to womb.

The main parallel or similarity between Ts'eh and other Yellow Women is perhaps the relevance they provide to stories. At the end of their meeting, Ts'eh advises Tayo about the importance of finishing the story and trying to avoid the negative influence of witchery:

> The end of the story. They want to change it. They want it to end here, the way all their stories end, encircling slowly to choke the life away. The violence of the struggle excites them, and the killing soothes them. They have their stories about us-Indian people who are only marking time and waiting for the end. And they would end this story right here, with you fighting to your dead alone in these hills. (*Ceremony* 215)

Ts'eh tells Tayo that he must remember stories in order to survive. Thanks to Ts'eh's advice, Tayo is able to understand the need of learning about his people in order to be healed and above all, in order for his people to survive too.

It is also important to notice here the relation of male characters with women in the novel too. Tayo, the main protagonist is literally motherless. Attending to the importance mothers have in Native communities, it is not strange to think that he is probably lost because of that. He lacks a sense of belonging to one place and is completely disconnected from the earth. However, unlike many other male characters in the novel, he does not want to destroy the earth, or women, if the parallelism is established. He needs to return to them in order to recover his identity. He loves both land and women and wishes to live in harmony with nature. In the novel, white society wants to end up with the voice of nature with miners who take uranium from the earth to make atomic bombs and when the soldiers see Native women only as prostitutes and servants, a very Ecofeminist view. However Tayo rejects all this. Unlike Emo, Harley, Pinkie and Leroy, he believes in the importance of both women and nature to survive. The other characters have deepened their hate for both and show it in the novel. Harley abandons his family cattle to go from bar to bar, Pinkie sells his sheep to buy a new harmonica and other useless things, Emo believes that white women are just a body and all of them laugh when he says "they took our land, they took everything! So let's get our hands on white women" (*Ceremony* 55). For him, these women have no face and even Mother Earth is empty. Because they have no land now, they can mistreat women, equaling them once more. But Tayo does not want to agree with him. He does not want to believe that women are just reproductive beings. On the contrary, for him making love is sacred and Silko compares it to getting into a river. Indeed, the two times he has sex in the novel are with Ts'eh and Night Swam, both considered Yellow Women, who, as said above, are represented by a river. This Ecofeminist view of nature and women is part of his ultimate happiness. At the end of the novel Tayo is successful, while the rest are not. This may show that nature and women have to survive to help others survive too.

In *Almanac of the Dead*, Silko illustrates the relevance of women as storytellers in the character of Old Yoeme, the protagonists' grandmother. She is the Yaqui woman who relates old and new ways and lives. Old Yoeme is able to transmit her granddaughters the knowledge they need, and which the tribe also needs to learn in order to survive. She possesses the old almanac that explains their past and which Lecha and Zeta have to keep as an invaluable possession and transcribe, as all Yoeme's knowledge was transmitted to them through oral tales. She only reappears in the story when she considers that her granddaughters

are old enough to understand the meaning of the stories she has to tell them, ensuring that they will preserve them. Indeed, by telling her granddaughters about the existence of the almanac and the need to keep it, Yoeme establishes a grandmother-granddaughter relationship which is very typical of the Pueblo culture and basic for Native American storytelling techniques. Charlene Taylor Evans explains this saying that for the past twelve thousand years, most cultures have practiced the tradition of passing on the explanation of 'being' and 'becoming' to their offspring. "While this function is not gender specific, the recipient of this information must have full faith and confidence in the one who is teaching as in many cultures women carry the ontologies to their offspring" (172). When Old Yoeme transmits this knowledge to her granddaughters, she is also preserving culture and ensuring that it will survive and that the following generations will be able to learn from it.

It is important to notice, however, that despite Old Yoeme consider Zeta and Lecha strong enough as to deal with the responsibility of transmitting such an important message to the next generations, they are probably not ready for such a mission, at least at first sight. They are weapon dealers and suffer from profound disorders, a lack of love in their hearts which is not very typical. Like Tayo in *Ceremony*, the twins grew up without a mother figure, as she died when they were children. Like him, they also lack a connection to earth and feel lost. When Old Yoeme reappears to make them legitimate bearers of the tribal secret, they do not feel the need of having to do with it. It is not until they discover what she means that they will ultimately appreciate its value and will go back to earth and to their lives. They go through a similar process to that of Tayo. When the giant stone snake appeared in New Mexico, nobody except them understood its meaning. They reached then the point of returning to their heritage.

> According to the gardener, religious people from many places had brought offerings to the giant snake, but none had understood the meaning of the snake's appearance; no one had got the message. But when Lecha had told Zeta, they had both got tears in their eyes because Old Yoeme had warned them about the cruel years that were to come once the great serpent had returned. Zeta was grateful for the years she had had to prepare a little. Now she had to begin the important work. (*Almanac of the Dead* 702-3)

Though maybe not as specifically as in *Ceremony*, the novel *Almanac of the Dead* also presents some female deities who reveal the importance of women within native communities. Angelita la Escapia is considered a Yellow Woman too. Unlike the unnamed protagonist of "Yellow Woman" and like Ts'eh in *Ceremony*, she is triumphant too. She is sexually free, graduated, overtly political and establishes a relationship with El Feo based on her own power that he understands and accepts. Her main aim was recovering the land their ancestors had been stolen and transmit this desire to those who surrounded her. "A great 'change' is approaching; soon the signs of the change will appear on the horizon." Angelita's words filled El Feo with rapture. The earth, the earth, together they would save Earth and her sister spirits" (A*lmanac of the Dead*

468). For her, like for most native people, the earth is such important that it deserves violence. She cannot accept it is destroyed by white people. Her connection with earth comes, then, in a different manner from that of other female protagonists in Silko's novels, but it is not less important. Protecting the land with fight or with stories seems to have the same ultimate objective.

The mysoginistic attitude of some male characters in *Almanac of the Dead* is easily identifiable and it is something closely connected to the exploitation of women and nature that Ecofeminists complain about. With their clear hate towards women, Serlo and Beauffrey, overtly homosexual and proud of belonging to the European lineage, want to remove them from procreation line, and create a superior bloodline that does not include women. For Serlo, a child can be destroyed by mother's defects: "even the most perfect genetic specimen could be ruined, absolutely destroyed by the defects of the child's mother. Serlo believed the problems that Freud had identified need not occur if a child's "parents" were both male" (*Almanac of the Dead* 542). He even considered the possibility of creating an alternative Earth, self sufficient as long as energy is generated. "Once sealed, the Alternative Earth unit contained the plants, animals, and water necessary to continue independently as long as electricity was generated by the new "peanut-size" atomic reactors" (*Almanac of the Dead* 542). His disdain for women and Earth was immense, so again a connection could be established among the two. Similarly, Beauffrey manipulates everyone for his own purpose and his jealousy for his lover's son ultimately leads him to his kidnapping and probably to killing him too. With them Silko creates characters who are opposed to what she struggles for, the veneration of women and Earth as elements intrinsically linked to humanity and progress. They are the opposite to Tayo in *Ceremony or* even to El Feo, who "understood he had been chosen for one task: to remind the people never to lose sight of their precious land" (*Almanac of the Dead* 524), of their traditions and of their heritage, it could be added.

Though it was not easy to determine the role of women within Native American tribes, especially because of the erroneous chronicles that abounded, it seems clear that one of their main tasks was that of storyteller. They transmitted their children lessons through oral stories that taught them the importance of feeling proud of being what they are. They contributed to a true reduction of differences between them and promoted native life as active. It could be because of the different works assigned to women and men in the tribes, or because of the natural features that characterize women and link them to the earth, which symbolizes creation and perpetuation as storytelling does, the truth is that it was women the ones who performed this role and succeeded in doing that. Thanks to old female storytellers and their inheritors, contemporary native female writers such as Silko, have put their own plural image and words into print and the borders between worlds have become more permeable, moving from tradition to a more transcendental ambiance. With works such as "Yellow Woman," *Ceremony* and *Almanac of the Dead*, readers understand the importance of women in native communities, the relevance of oral stories, and the connection

of native women to earth and storytelling and how this helps people find their way in the world.

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Received: 11 March 2015
Accepted: 25 September 2015

The Grove. Working Papers on English Studies 22 (2015): 135-147. DOI: 10.17561/grove.v0i22.2702

EL AÑO DE RICARDO AND THE DEGENERATION OF EUROPE

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Abstract

El año de Ricardo is the title of Angelica Liddell's take on William Shakespeare's *Richard III*. Through both her rewriting and *mise en scène*, the irreverent Spanish playwright and performer presents Shakespeare's infamous character as a prototype of an overambitious, ruthlessly cynical monster, a foul, appalling brute. Ricardo stands for Hitler and for all the villains. (S)he is a baroque spectre, an anamorphic presence which pushes the limits and transforms across time, evolving from a top executive to a president; from a wannabe writer to a doctorate honoris causa. Ricardo's body undergoes a degenerative process and so does his/her cynical behaviour. Perverse capitalism speaks through Ricardo, a clear embodiment of the corrupt. In this sense, the villainy of Richard III, via Liddell, has been compared to corruption scandals which have occurred in Spain. As a matter of fact, premiered in 2005, the play has been repeatedly onstage since the financial crisis was announced, probably because it provides an opportunity to criticise the people and policies at the heart of the meltdown. This paper focuses on the Shakespearean motifs that build Liddell's play, paying special attention to the anachronistic twists that serve the purpose of revealing Richard/Ricardo's degeneration in a degenerate Europe.

Keywords: William Shakespeare, Angélica Liddell, performance, appropriation, theatre, European crisis.

Resumen

El año de Ricardo es el título de la versión que hace Angélica Liddell de *Richard III* de William Shakespeare. A través de su reescritura y su puesta en escena, la irreverente dramaturga e intérprete española presenta al infame personaje como un prototipo de monstruo avaricioso y cínico, un bufón, una bestia horrorosa. Ricardo representa a Hitler y a todos los villanos. Él/ella es un espectro barroco, una presencia anamórfica que excede los límites y se transforma a lo largo del tiempo, pasando de ejecutivo a presidente, de aspirante a escritor a doctor honoris causa. El cuerpo de Ricardo sufre un proceso degenerativo y también lo hace su cínico comportamiento. El capitalismo perverso habla a través de Ricardo, obvia encarnación de los corruptos. En este sentido, la villanía de Richard III, a través de Liddell, ha sido comparada con escándalos de corrupción habidos en España. De hecho, estrenada en 2005, la obra ha permanecido en escena desde que se anunció la crisis económica, probablemente porque ofrece una oportunidad para criticar a las personas y las políticas responsables de la depresión. Así pues, el presente artículo se centra en los motivos shakesperianos que conforman la obra de Liddell, poniendo especial

atención en los giros anacrónicos que ponen de manifiesto la degeneración de Richard/Ricardo en una Europa degenerada.

Palabras clave: William Shakespeare, Angélica Liddell, performance, apropiación, teatro, crisis europea.

Richard III has become one of the most recurrent characters to discuss today's challenging political landscape on a stage. Richard provides the space both to discuss human evil and abuse, and to explore the roots of (institutional) violence. Nonetheless, among the great variety of productions based on Shakespeare's tragedy in this context, it is possible to distinguish at least two main approaches to the legendary king: history-based nostalgia for Richard's epic; and, most interesting, an attempt to transgress such feeling of nostalgia through a rupture with any *pastness*, pushing Richard III out of time and place to, ironically, criticise the present. This paper aims to focus on this second tendency, specifically on Angelica Liddell's rewriting, *El año de Ricardo* (*The Year of Richard*), and the anachronistic twists of such a production that serve the purpose of revealing Richard/Ricardo's degeneration within the context of European –mainly Spanish– political decay.

Fredric Jameson has shed light on the idea of nostalgia pointing out that the nostalgic relation with the past does not usually involve a rigorous historical analysis. Most of the times, the past depicted in nostalgic terms is characterised by vagueness and pastiche (21). The past is blurred, and so is the recent past, which usually merges with a nebulous idea of the present. Moreover, the fixation with an idealised present may result in "nostalgia for the present", a concept explained by Courtney Lehmann as "an affective paradox that generates complacency with the way things *are*" (72).[1] This has been the case of many theatrical productions of *Richard III* in recent years. Both costume dramas and hybrid or modernised versions of the play make the spectator embrace a time in which, regardless of the historical events, the past is embellished, made legendary, reified for the gaze. Because many spectators are thirsty for a heightened sense of reality, something 'real' needs to be attached to the fictional character to be experienced and understood; most of the times, such 'real' components depend on History, past or contemporary. However, aesthetic vagueness, far from historical accuracy, results in vague criticism on what is shown. Reality and fiction intermingle, they contaminate each other, and idealization arises, which implies "a feeling of duty to the past" and to its "mythical qualities" –Susan Bennett's definition of nostalgia (1-17).

A good illustration of the merging of fiction and reality, past and present, through nostalgia is the image of the remains of Richard III, seen on television last 26 March 2015, when he was reburied at Leicester Cathedral after having been found under a parking lot. It was a celebrated event: there were processions, special coverage and television programs. Experts, scientists, historians, actors

[1] Lehman writes *are* in italics: her emphasis.

and politicians gathered to talk about "who Richard really was, and what his place in British history should now be" (Channel 4, 2015). The traces of the past had literally reappeared, and there arose a great interest in the times of battles, royalty and epic. There were discussions on Tudor propaganda against Richard III, now that it was supposedly proven that he was vilified through Shakespeare's drama. The research on the king's skeleton had revealed that describing this king as "a monster great deformed" was rather an exaggeration of a simple scoliosis. And then, everything concerning Richard's myth might have been exaggerated as well. People wanted to know 'the truth', and honour the medieval king.

Interestingly, the 'real remains' of Richard were repeatedly examined through the lens of the literary account (comparisons, references to Shakespeare in press articles, etc.). Put in perspective, there is no doubt that without Shakespeare, the interest in the archaeological discovery would not have been so intense. In fact, a theatrical production at the Cockpit Theatre (London) was launched to coincide with the planned re-burial of Richard's remains. And, even more remarkable, it was Benedict Cumberbatch, best known for his television work (*Sherlock*), who read Dame Carol Ann's poem in tribute to Richard III during the burial ceremony at Leicester.[2] It was not a random choice, as Cumberbatch is believed to be the king's late second cousin, sixteen times removed. But the story does not end here: the late cousins, their past and present, the legendary character and the actor, all these ingredients will be mixed in a new take on *Richard III* for BBC's new *Hollow Crown* series in 2016. It seems to be one of Shakespeare's superpowers: his characters have evolved throughout time to enter reality and go back to fiction. This television film is planned to be a costume drama, keeping most of Shakespeare's text untouched. Like other (film or theatrical) adaptations also featuring television celebrities, such as the recent *Sueños y visiones del Rey Ricardo III* (performed at the *Teatro Español*, Madrid, in November 2014), this series is aimed at reviving medieval aesthetics and sticking to the psychological perspective on Richard, more than his deplorable political strategies.

The suspension of the distinction between fiction and reality attracts the audience not only when the otherness of the past is addressed 'aesthetically', but also when this past is conveniently relocated at pseudo-present times, showing contemporary history through the Shakespearean lens. In the case of *Richard III*, such historical relocation has been said to be a perfect vehicle to criticise contemporary politics. In an interview with Kevin Spacey, who played Richard III on the London stage in 2014, the actor pointed out that the theatrical production talked about "dictators around the world", and was inspired by Muammar Gaddafi and how people responded to him in the Arab Spring (Keith Perry 2014).

[2] See *BBC News: Actor Cumberbatch to Read Poem at Richard Reburial*. BBC News. Web. 24 Mar. 2015. <http://www.bbc.com/news/uk-england-leicestershire-32040692>.

Also Martin Freeman (Dr. Watson in *Sherlock*, Bilbo in *The Hobbit*) has recently played a modernised and critical *Richard* in a production set in the 1970s, where Britain has undergone a military coup. Freeman incarnates a businessman, and the play offers a "peculiarly bloodthirsty display of office politics" which might remind us of Wall Street speculation, and prototypical sociopaths (BBC News, 2014).

Nonetheless, the criticism launched by this modern version, based on the threat of a military coup against the Labour Prime Minister Harold Wilson in the mid-seventies, directs the audience's attention to Britain's 1970 "Winter of Discontent", a time of widespread strikes organised by the public sector trade unions demanding larger pay rises. Although deriving from *Richard III*, this catchphrase is known to have been deployed by the right-wing press to slander the strikes, and was used repeatedly during Margaret Thatcher's government to remind the population of the dangers of left-wing politics. Most remarkable, in September 2008, BBC News made use of the same expression, "then was the winter of our discontent," to talk about trade unionists who were meeting "against a backdrop of government demands for pay restraint," and planning for "synchronised strike action that might echo those weeks in early 1979 when the dead went unburied and school children feared they'd have to cross picket lines to get to their exams" (Perkins 2008). As Jonathan Dollimore argued, "what the plays signify, how they signify, depends on the cultural field in which they are situated" (viii).

It was probably the film adaptation *Richard III* directed by Richard Loncraine and starring Ian McKellen in 1995 that triggered most of the politically critical film and theatrical productions based on Shakespeare's play in the twenty-first century. Based on a stage production directed by Richard Eyre, which also starred McKellen, it re-contextualised the play's events to a fascist Britain in the 1930s. "When you put this amazing old story in a believable modern setting" –McKellen points out– "... it will hopefully raise the hair on the back of your neck, and you won't be able to dismiss it as just a movie or, indeed, as just old-fashioned Shakespeare" (Percy and Reynolds, *Stagework*). Indeed, the idea of relating *Richard III* to the rise of totalitarianism and dictatorship has influenced the work of many artists trying to explore the roots of political injustice at present. But, as it has been observed, such exploration is sometimes too restrained: it does approach political matters but in such a way that these matters still belong to a different level of commitment, as if alien to immediate –and unmediated– reality.

Nevertheless, there are ways of comprehending the past (Shakespeare) through the epistemological lens of the present to attack Richard III's villainy as a fundamental part of today's banality of evil within the European democratic institutions. Angelica Liddell's *El año de Ricardo* provides evidence for that. Indeed, the previous political approaches to *Richard III* onstage and on screen play their part in Liddell's rewriting of the Shakespearean drama. Ian McKellen's fascist characterization or the colourful grotesqueness of Lawrence's Olivier version are combined by Liddell and taken to the extreme. At the same

time, Liddell tries to break with inherited tradition and make Richard III timeless and stubbornly present. He is not far or past, he is here and now. Richard III is a product of capitalism, the embodiment of inequality and abuse, the corruption of democracy and thus proof that we should distrust authority. In a way, *El año de Ricardo* can be seen as an attempt to use the theatre to subvert *any* authority. Whereas other adaptations focus on conflicts between good (governors) and evil (governors) –after all, Richard III loses the battle at the end of the play, handing over power to the next king– *El año de Ricardo* discusses power relations, as well as their constant degeneration within democracy. This is depicted in the *Prologue* to the play as "the despicable, hypocritical and murderous nature of power, however much we try to disguise it as democratic legitimacy" (Montero 5).[3]

How does Liddell deal with that and in what ways is her version different from others within the context of the economic crisis? Liddell transcends the binary logic (good/evil; male/female; past/present) and offers a preposterous Richard, a character out of time and place, capable of being transformed into a many-sided villain, re-imagined as everything that is dark and twisted within the world. The authenticity of a historical Richard is irrelevant here: it is the symbolism that counts.

There are only two characters in Liddell's production of Richard III: Ricardo, who is played by Angelica Liddell, and his companion Catesby, played by Gumersindo Puche. The king is attired in a colourful pyjama, while Catesby is dressed in black. Only Ricardo speaks, while Catesby remains silent. Ricardo's monologue is an uninterrupted political speech combining the Shakespearean text and Liddell's own comments; the result is a voice speaking without rest, delivering biting satire on personal complexes and totalitarian experiments. Meanwhile, the spectators listen, submitted to the implacability of Richard. We, the spectators, are like Catesbies waiting for the king to stop his soliloquy.

When interviewed about this work, Liddell states that she wrote it out of a necessity to speak about those who were governing the world at the beginning of the twenty-first century; about Bush, Blair and also Aznar (Avilés 2011). She wanted to denounce the illegitimate invasion of Afghanistan, depicting these politicians as dangerous buffoons who had abused democracy to fulfil their own personal ambitions, causing horrendous suffering. This was the starting point of a radical satire on issues as crucial as the corruption of the State, the irresponsibility of power and false democracy. Indeed, the central question of the play is the fact that economy is taking priority over democracy and justice nowadays. In this sense, Liddell's production has evolved theatrically over the years; premiered in December 2005, and written against the background of the

[3] All references to Liddell's text are my own translation into English. The original text is available at *Archivo visual de Artes Escénicas.: El año de Ricardo.* Universidad de Castilla La Mancha. Web. Nov. 2015. <http://artesescenicas.uclm.es/archivos_subidos/textos/240/angelicaliddell_ricardo.pdf> .

Iraq War, it has been on stage since then, not only via Atra Bilis –Liddell's theatre company– but also others. Atra Bilis produced *El año de Ricardo* for *Cuarta Pared*, *Festival Escena Contemporánea* (Madrid, 2007), *Teatro Valle-Inclán* (Madrid, 2007), *Teatro Lliure* (Barcelona, 2008), *Teatro Alhambra* (Granada, 2009), *Festival D'Avignon* (2010), *Sala Ambigú* (Valladolid, 2011), and *Biennale Teatro* (Venice, 2013), amongst other venues. Other theatre companies, such as *Quasar Teatro*, have also produced this play since 2012.

Due to its anachronistic symbolism, and its harsh criticism on capitalist politics, the play has continued to be relevant within the context of the housing bubble, the politics of austerity, the evictions and the social turmoil that have characterised Spain and other European countries since 2008. Especially in the case of Spain, and –as occurring to Prince Hal in Shakespeare's *Henry IV*– corruption has made the citizens "pay the debt [they] never promised." Greed, cronyism, corrupt leaders of banks, and corrupt politicians have caused a private loss later transferred to the public sector. While half a million families were losing their homes, and the Spanish unemployment figure rose to more than five million, a parallel society kept paying astronomical early retirements to executives, and fraud ran rampant. The private extravaganza moved in to nationalise Bankia in 2012, and wait for a bailout, whereas deep austerity was imposed on the population to stick to the eurozone's budget targets (De Barrón 2012). This is the background against which many spectators saw Liddell's play.

What makes *El año de Ricardo* different from other productions based on *Richard III* is its lack of nostalgia. There is no embellishment of the past, no battlefield, no uniform, and thus no epic. There is neither nostalgia for the present, nor presentist epic: Ricardo has little to do with the portrait of a psychopath in the leather jacket provided by The Royal Shakespeare Company,[4] and is far from Martin Freeman's charismatic acting. The irreverent Spanish playwright and performer depicts and plays Shakespeare's infamous character as a prototype of an overambitious, ruthlessly cynical monster, a foul, appalling brute. Ricardo stands for all villains. (S)he is a baroque specter, an anamorphic presence which pushes the limits and becomes transformed across time, evolving into different materializations of wickedness. It is from a domestic setting that Ricardo destroys the world, giving orders and delivering his speeches without really getting involved in the reality of the world. He is sick and weak, and Catesby has to help him stretch his atrophied muscles. Body decay and political decay is the same thing in a world where only the *capita* (Latin word for 'head') seems to be intact, where only capitalism decides, no matter where or when. In Liddell's work, the notion of historical time and place is also in decay and challenged. Chronology is relativized by heterochrony (many times) and

[4] See the Royal Shakespeare Company *Richard III* trailer here: <https://www.youtube.com/watch?v=K9wzWYtYGBI>.

anachrony (out of time), for instance through the references to different historical figures that bring a variety of time periods to the stage. [5]

At the beginning of Liddell's play, Ricardo says he has bought a flag belonging to Franco; this is a flag that displays the image of a boar. The 'boar' is an animal that is mentioned repeatedly in Shakespeare's tragedy, since various characters refer to Richard as the 'boar' throughout the play. This animal is Richard's heraldic symbol on his coat of arms, although Queen Margaret prefers to call it a 'hog' when insulting Richard: "elvish-mark'd, abortive, rooting hog" (Act 1, scene 3). Therefore, this animal constitutes a symbol of Richard's own animalism and abjection, an appreciation highlighted by the film director Richard Loncraine in his Hitler-like Richard III (1995) through decorated flags and uniforms. It is no surprise that soon after pronouncing the name of the Spanish dictator, Ricardo transforms into Hitler himself. He confesses that his "gut problems" were the cause of six million dead bodies in central Europe: "Due to a gut problem, / due to childhood trauma, / due to digestive disorders, / due to pancreas damage, / due to a nervous disorder, / six million skeletons in central Europe" (60). Throughout the play, Liddell highlights the idea that the personal is political and vice versa: "I want my private suffering to cause a general suffering!" (59).

Later in the play, Ricardo talks as a businessman who invests money in the arms industry. He refers cynically to the fact that he did not really kill his brother, but "just provided the money." "Bang! Goodbye, brother, goodbye. / I just provided the money. / I just paid the uniforms. / I am just a poor entrepreneur. / The deformed manage the money. / The strong use the arms" (60). He pours some water on his face to simulate tears.

But Ricardo is not only a Western arms investor; he is also a big fan of meat industries. Liddell's interpretation of Richard's famous words, "A horse, a horse! My kingdom for a horse!" (Act 5, scene 4, 7-10) is like this:

> There is no better meat than horsemeat. A young horse. A recently killed horse […] This is something I learned in Switzerland. They eat boiled horse at Christmas Eve while insulting the Romanians. They say that the Romanians get ill, that they get ill on purpose to be treated in their hospitals […]. The Swiss have the misfortune to be near the East. The Swiss! […] We aren't safe, Catesby, we aren't safe. (62)

As stated by various reports by healthcare associations and research teams (in Spain, for instance, *Fundación de Estudios de Economía Aplicada* and *Asociación de Economía de la Salud*, among others), since the beginning of the economic crisis and due to the austerity measures employed, the European health

[5] These two concepts have been borrowed from Mieke Bal's studies on preposterous History. See Bal, Mieke. *Quoting Caravaggio, Contemporary Art, Preposterous History*. Chicago: University of Chicago Press, 1999.

systems have been failing to adequately meet the needs of vulnerable people.[6] One of the consequences of scarcity and misinformation is xenophobia, a growing problem in Europe, with migrants often being made scapegoats for economic problems.[7]

Probably taking advantage of a similarly precarious state of affairs, Ricardo decides to found a political party that may remind the spectator of any of the Far-Right-Wing parties rewarded with seats in the European Parliament in recent years (the Front National in France, the National Democratic Party in Germany, or the Golden Dawn in Greece, just to mention a few):

> I ask for a political party
>
> I just ask for a political party.
>
> I have paid your uniforms,
>
> I have lent my factories,
>
> my warehouses for your dirty business
>
> […]
>
> I don't care about fucking ideology.
>
> I am here because I don't know anything about politics.
>
> Politics are powerless against economy.
>
> […]
>
> It is necessary to take advantage of the miseries of those poor democrats,
>
> Their credulity, their anger, their fear,
>
> That mixture of ignorance and prosperity that characterises them
>
> The working class is more conservative than ever before.
>
> […]
>
> We will feed the worker's rage with racism. (66-67)

Ricardo shouts at the audience like an illuminated maniac, listing the names of infamous twentieth-century 'politicians':

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[6] Sevillano, Elena G. "10.000 millones menos para sanidad". *El País*. Web. 14 Mar. 2015. <http://politica.elpais.com/politica/2015/03/14/actualidad/1426369300_405355.html>.

[7] *Doctors of the World: Austerity and Xenophobia Creating Barriers to Health Care in Europe*. Doctors of the World. Web. 9 Apr. 2013. <http://doctorsoftheworld.org.uk/blog/entry/austerity-and-xenophobia-creating-barriers-to-healthcare-in-europe>.

Franco hugging Hitler,

Franco hugging Eisenhower,

Franco hugging Nixon.

I know that this is not the same thing,

I am not an idiot,

I know that an American president can't be compared

to a dictator,

Legitimate – illegitimate

Legitimate – illegitimate.

That is why I am asking for a party. (68)[8]

Later, Ricardo expresses his wish to be a writer. He lets us know that his violence is rooted in his lack of talent. His hate and fear of the written word makes him remark: "the writers must be the first to fall", and "somehow, it is necessary to deteriorate the language", "the more precarious the language, the more difficult to articulate thoughts" (85).

Ricardo also asserts "what is nice about the poor is that they aren't real." And, then, after having exterminated the poor, after having exploited their countries and bodies, "if we want to win the elections again, the economy must prevail over the dead"(91). This statement becomes quite significant within the context of the economic crisis in Europe, where the number of suicides has increased dramatically due to evictions, unemployment and scarcity. Ricardo's response is: "We will hide the suicides, of course!" (92).

Towards the end of the play, Ricardo has a nightmare. Three spectral dead children (the equivalent to Richard's murdered nephews in Shakespeare's play) approach his bed to blame him for their sad lives and miserable deaths: "I was carrying bricks, and I was hungry. Then Ricardo came to kill the tyrant, and he killed the tyrant and killed us all" (107). This scene includes both heterochronic and heterotopian elements, since it conveys the image of the ghostly children seen through a reproduction of Nick Ut's iconic photograph of the naked children running away from napalm in 1972 Vietnam. Simultaneously, Ricardo's monologue is referring to EU and US interventionist policies, to 'guarantee' democracy across borders, as well as to economic interventionism in Europe. Finally, as a result of his villainy, Ricardo is awarded a Doctor *Honoris Causa*. What Angelica seems to tell the spectator, through this deviation from Shakespeare's plot, is that villains are perfectly adapted to contemporary societies, that their acts are considered 'normal' by a vast majority of people, and

[8] This part of the soliloquy can be seen on *YouTube*: <https://www.youtube.com/results?search_query=el+a%C3%B1o+de+ricardo+angelica+liddell>.

that there is no actual compensation for the wrongs inflicted on the victims of wild capitalism.

It is important to remark that *El año de Ricardo*, as well as other adaptations and appropriations of *Richard III* staged over the last few years, have been understood by audiences as an allegory of political corruption within the Spanish democratic system, Liddell's one performance being of the most unforgettable theatrical experiences regarding this issue. The number of references to *Richard III* in the Spanish newspapers when analysing corruption is huge. In an article published by *El Confidencial* soon after Liddell was awarded a *Premio Nacional de Teatro* (2012), Luis Bárcenas, ex-treasurer of the political party *Partido Popular (PP)*, who was sent to prison for tax fraud and illegal payments, appears as the real counterpart of the evil character, Ricardo.[9] The newspaper *El Mundo*, on the other hand, compares Luis Bárcenas with Shakespeare's Duke of Buckingham, as Richard III would not have been crowned without his service.[10] Ignacio Urdangarín is said to be Richard III in an article published by an online magazine ("Urdangarín is Richard III");[11] and Mariano Rajoy is also accused of treachery *à la Richard III* in a different newspaper ("Rajoy, in the same way as Shakespeare's Richard III, seems harmless at first sight").[12] Neither ex-prime minister José María Aznar ("Aznar has changed his kingdom for 120.000 euros a year"),[13] nor the ex-Mayoress of Madrid Esperanza Aguirre ("My kingdom for an armchair"), have missed the chance to become Richard III.[14]

[9] Riaño, Peio H. "Angélica Liddell mantiene intactas sus lesiones incompatibles con la vida". *El Confidencial*. Web. 2 Feb. 2012. <http://www.elconfidencial.com/cultura/2013-02-12/angelica-liddell-mantiene-intactas-sus-lesiones-incompatibles-con-la-vida-despues-del-nacional_496521/>.

[10] Cuartango, Pedro G. "Luis Bárcenas. Duque de Buckingham. El mal engendra el mal". *El Mundo*. Web. 9 Feb. 2012. <http://quiosco.elmundo.orbyt.es/ModoTexto/PaginaNoticiaImprimir.aspx?id=12960533&sec=El%20Mundo&fecha=09_02_2013&pla=pla_11014_Madrid&tipo=1>.

[11] Martínez, Luis. "Urdangarín es Ricardo III". *Entretanto Magazine*. Web. 5 Mar. 2013. <http://www.entretantomagazine.com/2013/03/05/en-tiempo-de-miseria-viii-la-nave-de-los-locos/>.

[12] Navajas, Santiago. "¿Es Mariano Rajoy el temible y malvado Keyser Söze?" *Libertad Digital*. Web. 28 Sept. 2014. <http://www.libertaddigital.com/opinion/santiago-navajas/es-mariano-rajoy-el-temible-y-malvado-keyser-soze-73582/>.

[13] Martínez Soler. "Aznar ocultó el país y no cumplió el mundo". *20 Minutos*. Web. 20 June 2006. , <http://blogs.20minutos.es/martinezsoler/2006/06/29/aznar-oculto-el-pais-y-no-incumplio-en-mundo/>.

[14] García, Eduardo . "Esperanza Aguirre: Mi reino por un sillón". *La Gaceta*. Web. 9 Mar. 2015. <http://ad2ming.gaceta.es/noticias/eaguirre-ricardo-iii-09032015-1114>.

To conclude, this article has attempted to compare and contrast between 'nostalgic' productions of *Richard III* that may contribute to a process of euphemisation of current political affairs together with Angelica Liddell's radical exploration of both current politics and modes of (re)presentation on stage. Where others sing to past epic, Liddell screams satirically; where others resort to historically situated narratives, she forces anachronism. Where others provide a neat scenario, she builds a hybrid setting. Where representation governs, Liddell claims presentation: the voice and body of the actress become an essential tool, as she invests all her energy in the performance. All these elements help Liddell to challenge various notions of authority, denouncing that capitalism governs Western states and bodies even –if not especially– within (apparent) democratic structures.

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Received: 15 September 2015

Accepted: 29 November 2015

The Grove. Working Papers on English Studies 22 (2015): 149-162. DOI: 10.17561/grove.v0i22.2703

UNDERSTANDING SCARLETT THOMAS' FICTION: THE ANTI-HEROIC HEROINE

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Abstract

In 2004 Scarlett Thomas published *PopCo*, the third volume of a trilogy devoted to contemporary pop culture and its effects. Through the experiences of her heroine, Alice Butler, we get to know the inner struggle of someone who inhabits a daily routine of an inconsistent occupation and lifestyle. This particular character, remarkable for her interest in unsolved riddles and strong dissatisfaction with the 21st century society, is but the accumulation of common features of Thomas' previous figures, as well as the inspirational source for her later novels. Consolidated as an archetype, Thomas also proposes her female character as an alternative role model to the typical heroine. This paper aims to analyse the character of Alice Butler as heroine and anti-heroine in the context of her novel, together with the precursors and descendants, and the reasons why she serves as a role model.

Keywords: Scarlett Thomas, *PopCo*, archetype, heroine, anti-heroine.

Resumen

En 2004 Scarlett Thomas publicó *PopCo*, la tercera parte de una trilogía dedicada a la cultura pop contemporánea y sus efectos. A través de las experiencias de su heroína, Alice Butler, conocemos el conflicto interno de alguien que vive día a día regido por un trabajo y estilo de vida incongruentes. Este peculiar personaje, destacable por su interés en acertijos sin resolver y una gran insatisfacción con la sociedad del siglo XXI, no es sino la acumulación de las características comunes de personajes anteriores de Thomas, así como la fuente de inspiración para sus posteriores novelas. Consolidada como arquetipo, Thomas presenta su personaje femenino como un modelo a seguir alternativo a la heroína convencional. Este artículo se propone analizar el personaje de Alice Butler como heroína y anti-heroína en el contexto de su novela, junto con los precedentes y consecuencias, y los motivos por los que se instaura como modelo a seguir.

Palabras clave: Scarlett Thomas, *PopCo*, arquetipo, heroína, anti-heroína.

1. Introduction

Scarlett Thomas was one of the members of the New Puritan Generation (2000). This group was born with the anthology *All Hail the New Puritans*, coordinated by the editors Nicholas Blincoe and Matt Thorne. A manifesto was attached to the stories in order to justify the ways of the new literary trend, but the critics did not receive the new sensibility with as much expectation as the editors attempted to attribute to the experiment, even the writers who did not completely agree with the rules of the manifesto were an exception to the rule. As a consequence, the group soon dissolved and each of the writers proceeded his or her career on their own, some bearing in mind the principles of the manifesto, some not. This is the reason why reminiscences of the literary project can be found in the subsequent works of these authors, and especially two of the ten rules seem to apply to Scarlett Thomas' novels:

> 7.- We recognise that published works are also historical documents. As fragments of our time, all our texts are dated and set in the present day. All products, places, artists and objects named are real.
>
> 9.- We are moralists, so all texts feature a recognizable ethical reality. (Blincoe and Thorne i)

Although a great number of Thomas' novels are notably rooted within the most absolute realm of fiction, we are able to find, to a greater or lesser extent, room for social vindication in her novels published in the current century. The most outstanding example of this is her novel *PopCo*, in which the author overtly denounces the excesses of the mass pop culture and consumerist society, something she had already suggested in her previous works and that she considers settled in the later ones. In other words: all her novels seem to relate to *PopCo*. Thus, *PopCo* is to be regarded as the zenith of her literary career so far, the culmination of her creative motifs. Of course, this categorization has to be carefully considered. Her novels have to be conceived as the confluence of numerous topics. Notwithstanding, this Thomas' novel is far more complex than a simple overview of the capitalist issue. On the contrary, as Miriam Borham-Puyal notes, it also includes "digressions on pirates, treasures, videogames, mathematics, codes, spies, recipes, vegetarianism" (155). The presence of a great variety of topics points to the fact that the main characteristic of her novels is, in Thomas' own words, the "patchwork approach" (in Mondor, "An Interview"), that is, a literary maze made out of the interests of the author, all wittily correlated to produce a compelling and challenging story. As she declared, "When I started thinking about *PopCo*, I knew that I wanted to make it big and complicated -- something a reader could really get lost in and not just plough through in a couple of hours" (in Mondor, "An Interview"). Also in this aspect we find that *PopCo* is the spark that ignites the whole process.

Additionally, there is another important characteristic, the one that definitely positions this novel as the end of a period and the beginning of the following: its female protagonist. Alice Butler, the main character in *PopCo*, is the prototype of a woman who has consolidated herself as an important female

figure in Thomas' fiction: she has a clear idea about the role she wants to perform in society, and it widely differs from the one traditionally attributed to her gender. She is an independent woman who works for herself. She never wonders about marriage or motherhood and her personal relationships are scarce, mainly because her personal background as a child was complicated; instead, her pastimes are as unconventional as mathematical riddles, thought experiments and homeopathy, besides having an avid interest in writing. This is the description of Alice Butler, but indeed it also applies to Ariel Manto, the protagonist of *The End of Mr. Y* (2006), and Meg Carpenter, the protagonist of *Our Tragic Universe* (2010), at the same time that it also serves as a strong reminiscence of her former characters. Alice Butler is the example of an individual who tries to detach herself from the consumerist culture that surrounds her, and so do Ariel and Meg. But in particular, however, we find in them the vindication of an emerging type of woman that demands a new place. Thomas' archetypical character takes a stand against the evil of both ancient and contemporary demons attached to her sex and becomes the heroine of the story. Hence, the author seems to be taking part in the classical gender struggle by proposing her own post-feminist role model. In this sense, once again, *PopCo* collects the ideals that the author had slightly suggested in her previous works and it definitely poses them for her later novels.

Scarlett Thomas, as has been said, is a very young author who joined the New Puritan movement in order to reinforce her own literary career but she has greatly evolved since that attempt and also since her early works. The complexity of her stories and the importance of her female protagonist have made necessary a reassessment of her work. Thus, the aim of this paper is to propose a way of understanding Scarlett Thomas' fiction through the analysis of the evolution of her writing, focusing on her characters, especially the main character of *PopCo*, Alice Butler, her precedents and aftermaths, and to provide further guidance on the prototype of woman that has been consolidated throughout her career.

2. Scarlett Thomas' heroine: the archetype

Scarlett Thomas' fiction works are usually divided into the following groups: a first trilogy, consisting of *Dead Clever* (1998), *In Your Face* (1999) and *Seaside* (1999); a second trilogy, in which we find *Bright Young Things* (2001), *Going Out* (2002) and *PopCo* (2004); finally, we have *The End of Mr. Y* (2006), *Our Tragic Universe* (2010) and *The Seed Collectors* (2015). Despite the similarities or differences of plot and narration, there is a prevalent combination of train of thoughts materialised in one or more than one characters, which will eventually converge into her heroine.

The first trilogy consists of a series of mystery stories with a common protagonist: Lily Pascale. Lily is an English scholar who tries to decipher the riddle of life and fiction. This account lays the foundation of the boundary between the author, her heroine and her fiction. Lily's constant interest in "the

whodunnit" (Thomas, *Dead Clever* 110) is the core of Thomas' plots and characters. Not in vain has she actually declared that "I'm very much someone who wants to work out the answers" ("Scarlett Thomas: Thought"). As Borham-Puyal puts it, "in the shape of her alter-egos, female writers" (147-8), Scarlett Thomas composes her stories around a mystery that has to be solved, and the detective in charge of diving into the ins and outs of its development is the female character. Nevertheless, Lily Pascale is but a blurred sketch of the female heroine we will find some years later.

The evolution of Thomas' fiction was triggered partly by her own production, partly by the New Puritan project. In the first place, her first novels did not resemble what she initially wanted to do. She explains that when an agent showed interest in her writing, she decided to engage in something more likely to be published. This decision led to a deal for three Lily Pascale novels, a rewarding yet disappointing experience since "formula fiction is a pretty shallow thing to write and that 'being published' is not the same as being a real writer" (Thomas, "About Scarlett Thomas"). As a result of this conclusion, Thomas determined to reinterpret her conception of the plot, giving birth to the *patchwork* composition. On the other hand, the New Puritan experience seems to have definitely added the social commitment to Thomas' novels. Indeed, it was after the movement that she began to work on her second trilogy, the first time she focused on "the effects of pop culture on people" (in Mondor, "An Interview"). Although the plot of *Bright Young Things* can be misleading—the conventional island-adventure with an unconventional development, as she is always trying to subvert the genre as much as possible—, its characters already reflect some of the features that define Alice Butler: as Borham-Puyal notes, Jamie (one of the main characters of this novel) learns that the no longer unbelievable ending proposed by "the mass culture he is immersed in: the shy geek becoming a hero" is now possible (149), an aspect greatly emphasized in *PopCo*; other characters, such as Annie or Emily are easily traceable in Alice. Moreover, Emily introduces the feminist component in her complaints about magazines that keep on telling women they are not perfect enough to like themselves.

When the interested readers get to the third part of the trilogy, *PopCo*, they are certain that the process has acquired a new dimension. *PopCo* "culminates the trilogy and … inaugurates Thomas' most challenging and characteristic style of plotting" (Borham-Puyal 153), and most importantly, it consolidates the archetypical character around whom the complex network of plots is constructed, Thomas' heroine. From now onwards, Alice Butler will be the name of the ubiquitous entity behind the words of Thomas' most relevant characters. But, to begin with, Alice Butler can be definitely identified with the author herself, as she declared: "I draw all my characters out of myself – my own understanding of love, pain, anger and so on. But none of them is exactly me, and none of my characters is taken from real life" ("About Scarlett Thomas"). Besides, *PopCo* also incorporates a very interesting metafictional digression when, at the end, Alice Butler declares her purpose of writing a novel in which to include all the

particulars of her experience in the toy company. If no name were given, the following could be thought to have been taken out of an interview in which Thomas was asked about her writing: "I've got some of it in my head, already … And then of course there's the other stuff. Something about a treasure map, an old puzzle… Oh, you'll see when it's done" (Thomas, *PopCo* 424). At this point, Thomas and her character intermingle for the same aim:

> 'A novel,' I say. 'All about PopCo. All about what PopCo is, and what it does, and how you can wake up to it and decide to make a difference' … I'll make it the kind of book that young or interesting people read and powerful people ignore. (424)

Thomas' heroines always try to solve the mystery, the riddle, they have, quoting Konstantin Stanislavsky, a "superobjective" to fulfil ("Scarlett Thomas: Thought"). In *PopCo*, Alice and Thomas' superobjective is to denounce and raise awareness, and the common means is writing a book. As Thomas declared, "when something is so concealed -- like the treatment of animals, or the way products are created -- it's not the job of the writer to conceal it further" (in Mondor, "An Interview"). Nevertheless, their paths sternly diverge at the moment of offering a reasonable solution to the problem: Alice joins the anticompany NoCo in order to participate actively in the destruction of the capitalist economy,[1] whereas Thomas refuses to venture an explanation: "I'm not sure how I feel now about writing a book with such an obvious moral message. I don't think I'll ever do it again -- life's way too complicated for anyone to be able to provide 'the answer' in 500 pages" (in Mondor, "An Interview"). This fixation for the unsolved problem due to its hugeness and complexity will establish as another constant in her fiction. In *The End of Mr. Y*, she uses the Acknowledgements appendix to explain that Ariel and Adam never "find anything absolute at the edge of consciousness" (Thomas, *The End* 506), and, regarding *Our Tragic Universe*, she states that "it's better to not know; that an unknowingness can be better than an answer" when trying to decide between a meaningless and indefinite universe or a God-like one (in Phelan).

Alice Butler raises awareness among her readers by narrating her own experience. When Thomas utilises the first person narrator, she immerses the reader into Alice's mind: we know her likes and dislikes, her inner thoughts and reactions, and, in general, her ways of justifying the reality. Also the detailed accounts of her childhood and teenage years help the reader to empathise with her; and the present tense lets one witness step by step her personal evolution,

[1] In spite of being a novel that more or less follows the rules of the New Puritan Manifesto, this ending clearly contravenes the eighth point: "As faithful representation of the present, our texts will avoid all improbable or unknowable speculations on the past or the future" (Blincoe and Thorne i). In this case, Thomas speculates about the future by proposing a utopian plan of sabotage.

that is, the awakening and development of her ethical responsibility in relation not only to her job but also to her own life. This is why Alice raises as Thomas' archetypical character: she is the accumulation of the common features that the author had previously conferred to her past figures. These features give shape to the character of Alice, and, at the same time, Alice, the outbreak that perfectly conveys Thomas' ideals, will serve as an inspirational source to the following characters.

Furthermore, it is essential to analyse how Alice Butler is in order to be able to understand why Thomas' character consolidates a predominant position in her fiction and when she incarnates for Thomas both the heroine and anti-heroine of the 21st century. Alice Butler is a lover of cryptography brought up by her two mathematician grandparents. She works in the Ideation and Design department of an important multinational toy company with headquarters in Japan, the US and the UK. At the beginning of the novel, Alice is travelling to Devon to the so-called *Thought Camp*, where all the creatives are meant to attend a cycle of seminars related to new products and strategies regarding children's market. As can be seen, Thomas dives into contemporary consumerism by reviewing the toughest component of our society, both the seeds and real victims: the children. This is not, however, a significant problem to the Alice we meet in the first pages of the book because she knows how the system works and also knows that citizens are unavoidably bound to it:

> I seem genuinely able to pluck the details of mainstream pop culture from the air. It must be from the air … It's a sobering thought, actually, that as you walk around – doing your shopping or popping out to feed the ducks in the past – all this invisible stuff is churning in the air around you … You can't escape these things – I can't anyway – no matter how hard you try. (Thomas, *PopCo* 36)

Alice's testimony may sound defeatist or pessimistic, but nothing could be further from the truth. In fact, she has learnt to lead a comfortable lifestyle despite the fact of being tangled up in the consumerist network, but it cost her a high price to pay during her childhood: firstly, she was an innocent child upon whom society did not have an effect neither had she a place in it, not even as the target of a toy company because she lived according to her grandparents' guidelines:

> I wonder what my grandparents would say if they were alive today and someone took them on a whistle-stop tour of 'cheap' Britain (a place that they never really chose to visit, even though it had started to exist in their lifetimes). Would they stock up on cheap meat, cheap clothes and cheap knick-knacks that no one needs (but can't resist because they are so cheap)? … Or would they in fact notice that, as so much has been loaded onto this side of the equation, a hell of a lot must have gone from the other side? (350)

Nevertheless, living without a television to watch and not worrying about her clothes was absolutely opposite to what she would have to endure as a

teenager. As Thomas herself declares, "I … think of Alice Butler from *PopCo*, and how for her, as for me, it all started to break down at school when life becomes about hair and skirts and pop music" (in Mondor, "An Interview"). When she got to secondary school, the contact with other teenagers made her realise how different her grandparents' world was from the world outside, the precursor of the consumerist atmosphere where adults dwell. The worries of younger Alice emanated from social pressure and the need of belonging, which seriously collided with her own self. Every pace she took implied an inner struggle against what she wanted to be and what she had to be. "Did I think I would ever get away with this? Did I think I would ever manage to be cool and liked and myself, all at once?" (Thomas, *PopCo* 376). That is why she finally decided to stop worrying and be truthful to herself, whatsoever the consequences. She managed to find peace by definitely quitting society. This is the stage in which we find her at the beginning of the novel, and it constitutes one of the main characteristics of Thomas' female archetype: the outsider. Alice goes with the flow but always as close as possible to the margins, and she takes part in the consumerist society just because she needs the job to live. That does not mean she is unaware of the reality around her since she complains about the ubiquitous presence of brands on the streets from the first pages, although she does not show any will of confronting it straightforwardly either. Hers is not a fight against the capitalist system, but against the imposed mass produced lifestyle and the possibility of avoiding it. For this purpose, she detaches herself to the extent of becoming an introverted, non-gregarious individual, another feature of this type of character. Her close relationships are reduced to her pet, a cat named Atari, her "only almost-friend at PopCo, Dan" (18) and sporadic sexual partners. In the meantime, she finds refuge in a wide range of interests such as homeopathy, thought experiments, code-breaking, math riddles and *conundrums*. This is a concept that we already find in *Dead Clever* and it reappears as the keyword to decipher the secret messages that she receives, the perfect metaphor to define *PopCo* since, as Borham-Puyal says, "The code-breaking is not only relevant for the treasure hunt, but also for what lies under the surface of contemporary society" (154). In short, Alice is a particularly multifaceted person, she is curious about the unknown and has an excellent predisposition to alternative options. Hence, her initial experiment with the vegetarian menu and the long talks with Ben—Alice's male counterpart involved in NoCo, the conniving movement against corporate capitalism—broaden her mind, but in essence it is her own realisation what "prods her towards an inevitable rebellion" (Newman). Because of the main character's progression, as Talpalaru indicates, *PopCo* falls into the category of the *bildungsromans* (71). In contrast to characters like Annie (*Bright Young Things*) or Julie and Luke (the main characters in *Going Out*), who are the undeniable victims of the mass culture, Alice is a "smart girl" (as quoted in Mondor, "An Interview") who takes advantage of her personal situation to grow and establish a more consistent reality.

Even though *PopCo* is officially the final part of the "Postmodernism is Rubbish' trilogy" (Thomas, "About Scarlett Thomas"), it is also the beginning of

a new trilogy concerning Thomas' heroine. The reminiscences are evident: Ariel Manto, the heroine of *The End of Mr. Y* is not only an alter-ego of Alice, but Alice herself, an Alice that has already come to terms with the outstanding debt of the author with the issue of capitalism and now engages with other matters. We still can hear her reflecting when Ariel confesses that she feels "claustrophobic in big cities, overwhelmed by all that desire in one small place, all those people trying to suck things into themselves: sandwiches, cola, sushi, brand labels, goods, goods, goods" (Thomas, *The End* 197). Indeed, *The End of Mr. Y* is the perfect sequel to *PopCo* since the style of plotting, type of narration and main character are stunningly alike. Ariel Manto is a PhD student who is researching on thought experiments for her thesis. She is a vegetarian, her *almost-friend* is called Wolfgang and her male companion is Adam. Besides, she gets trapped into the Troposphere, "an alternative reality made of language, of thought" (Borham-Puyal 156), where we find again the heroine attempting to solve a puzzle greater than human understanding and finding certainty in a world of relative realities. The novel ends with the two protagonists arriving at the edge of consciousness portrayed as a garden. This conception of the garden as genesis and communion of science and religion directly relates to her last novel, *The Seed Collectors*, grounded on the premise that "differences between fauna and flora are smaller than we think and that plants could unlock fundamental knowledge for us" (Carty). This brand new novel, however, is the beginning of something very different. The intermediate step is *Our Tragic Universe*, which still shares common aspects with the previous novels but also acquires new devices. In *Our Tragic Universe*, the main character is Meg Carpenter, a book reviewer stuck in a fruitless relationship and her own novel. In this case, the protagonist is interested in magic, literary theory—she favours long metafictional speeches about the process of writing—and philosophy. Also, she is keen on knitting, another metaphor for the character who wanders within a spiral of very different choices that are waiting to be connected in order to give sense to her existence. But finding the underlying connections does not mean cracking the enigma. On the contrary, as in the case of *PopCo*, argues Borham-Puyal, "neither fiction nor mathematics provide all answers, sometimes they merely pose questions" (155). Alice, Ariel and Meg, in their hunting for the truth—or the lack of it—tackle different disciplines, from code-breaking to quantum physics to narrative theory because, as the author explains, "… if something is true … or as true as anything can be, then there must be different routes to it. You must be able to get to it through science or poetry" (in Phelan).

After this newly established trilogy—*PopCo*, *The End of Mr. Y* and *Our Tragic Universe*—it is not difficult to be aware of the characterisation of Thomas' heroine and her scope. Alice Butler has been analysed in the fiction, but, moreover, she represents an archetype in our contemporary society. My contention therefore is that throughout her literary career, Thomas has been producing a character with a practical function, that is, a role model for the new sensibilities that are springing as a result of the dissatisfaction with the most controversial aspects of the postmodern age. The novel that best portrays this spirit is *PopCo*. In fact, if we reconsider the moral message conveyed, we find

that the author's authentic intention as regards her readers is that Alice Butler, whether committed to her society or not, has undergone a process that could serve as a matter of reflection for the audience; the same awakening could happen to anyone who stops and considers his/her daily routine. Alice knows about the horrors of contemporary society, and also knows about other alternative lifestyles apart from her grandparents', but it is just when she determines to deliberately contemplate them that she realises for once and for all. The final resolution in *PopCo* is not about changing the world with secret organizations, such as NoCo, because its only purpose is posing a utopian background for the heroine to become an active rather than a passive militant; it is about providing a practical example, a means for the reader to reflect upon their consumerist habits and how they affect them. In the words of Colleen Mondor,

> Thomas has opinions about what we buy and how we sell and this book was the perfect vehicle for her to explore all those ideas … We all need to be responsible for our purchasing power and Thomas wants us to own that responsibility. As Alice begins to see the world through clearer and wiser eyes, the reader is also able to reconsider just what goes on at Madison Avenue and how it affects all of us. It's a trip to see Alice viewing her life and the lives of those around her in a whole new way. ("PopCo by Scarlett Thomas")

The author herself has vindicated this aim not only in relation to her novel but to her fiction in general:

> … one of the purposes of fiction is to *defamiliarise*, to use Viktor Schklovsky's term. You have to present the stuff people see every day -- the stuff they don't even see anymore because it's there every day -- and say OK, let's look at this again like an alien might look at it. (in Mondor, "An Interview")

But the most compelling aspect about Thomas' disruption arises from the simultaneous anti-heroic feature of her heroine. As mentioned before, Alice, Ariel and Meg, to name a few, are involved in a multidisciplinary field of interests, the greatest part of them very unusual or even unrelated to this kind of woman. Nonetheless, as Alice states, "You may have heard of things like 'Geek Cool' and 'Ugly Beauty'. Nothing is automatically uncool any more" (Thomas, *PopCo* 6). Certainly, the contemporary tyranny of the *anything goes* has allowed that the *geek become a hero* and he or she is no longer despised; contrariwise, that is the mainstream nowadays, something that might be annoying to people like Alice, whose real conundrum is finding herself within a mass that now accepts everything:

> If you dress like them, you fit in. If you dress in an opposite way to them, or in things so ridiculous they could never consider wearing them, you are cool, daring and an individual – and therefore you fit in. My constant conundrum: how do you identify yourself as someone

> who doesn't fit in when everything you could possibly do demarcates you as someone who does? (Thomas, *PopCo* 4-5)

Thomas' heroine is therefore an anti-heroine because she does not fit according to the rules of the classical heroine, or rather, the classical counterpart of the hero who did not have a say anyway. In her literary production Thomas opposes to the formulaic style of writing because its basic rule is to "repeat, repeat, repeat, ad nauseam (with no rinsing) the stories from ancient myths which are now reworked as soap opera, advertisements, movies and so on" (in Mondor, "An Interview") and which implies that women "grow up expecting to be princesses, men to be heroes" (Borham-Puyal 159). Instead, this female archetype is independent, liberal, untameable. Inspired by her personal reluctance to marriage and motherhood, Thomas became aware of the risk of these women of becoming the typical housewife that, says Meg, stars in "advertisements where women desired bright, clean kitchens in which their children could eat cereal and their husbands could read the newspaper" (Thomas, *Our Tragic* 315-6). Thomas claims that "People sometimes forget that real women … do not spend all their time thinking about dresses and princesses and kisses – it's women in *stories* that do that" (in Mondor, "An Interview"). Hence, her way of fighting back the orthodoxy is subverting the order, that is, putting the heroine before the hero, so that she sets the guidelines and he obeys without the necessity of reassessing his manliness. Now the male characters are the ones dependant on the heroines' movements, and the author describes it accordingly: "it's clear that this is her story and she's in charge" (in Mondor, "An Interview"). The ancient love story is replaced by a much more physical relationship. In none of the cases do we find any type of engagement, or else, we get the rests of the shipwreck: we are told about Lily's ex-boyfriends and the dying link between Meg and her boyfriend. In both instances the fatal error has been the same: understanding. They both regret that the men in their lives have never understood their interests, but Meg's conflict is more severe. In a Woolfian fashion, she ends up renting a "room for her own", a cottage where she may find relief from a stifling relationship, a place that nobody will conquer. But this does not happen to Alice or Ariel. They live alone and their compromise with men is merely intellectual or for hedonistic purposes: two people that have sex but also discuss about God. Unfortunately, the paradox of the consumerist society is that, at the same time it tries to sell every woman provocative clothes, it marks them as immoral, and it has as a consequence that, however they act, they must be condemned. That is why Alice feels ashamed after sleeping with Ben for the first time, but just for a short span of time, for she soon realises that "… this is right. This is how I wanted it" (Thomas, *PopCo* 122). The out-of-date fairy tale would not agree, explains Meg: "If a woman puts a dragon between herself and the hero, it becomes an obstacle to be overcome. If she goes and knocks on his door and says "Fancy a bunk-up?" she becomes a slut" (Thomas, *Our Tragic* 316); but Ariel, considered by Thomas as her most sexual character, does not care about that anymore ("Scarlett Thomas: Thought"). As David Steinberg concludes in his essay on youthful art,

> As women gained social and political power in the twentieth century, they have not surprisingly demanded recognition and respect for the reality of their sexual desires, and for their right to fulfill those desires without being denigrated as insane or immoral. (173)[2]

Another field that Alice is claiming for real women is that of *geekdom*:

> Most women out there are geeky in some way … I guess the more common experience is for women to be somehow restricted by domestic life or to live under the threat of this restriction, and of course there's a lot of fiction that reflects this beautifully -- like *The Bell Jar*, which is probably my favorite novel, in which Esther Greenwood pretty much has to stop being a geek. (in Mondor, "An Interview")

Thomas denounces that women are being deprived of her right to other than aspiring to being the most beautiful to get the best husband to have the best children; and those who deviate from this meticulously calculated path are considered to have walked astray. Women also want to be able to play videogames, read about quantum physics or simply do not worry about clothes without being immediately labelled as misfits.

It is important to note, however, that this vindication must not be considered in terms of gender struggle. Thomas' archetype, rather than a feminist denouncement, is a reaction to the contemporary system of values. Although we cannot deny the fact that Alice Butler is a woman, so her example is clearly addressed to women, she is a role model for those individuals, either men or women, who try day by day to find their place in an increasingly changing scenario where everything is relative. She is the heroine of her story but, above all, the heroine of her life, in that she accomplishes the inner want for a satisfying and consistent lifestyle, and her example is to be followed by all of those who feel the necessity of reinventing themselves.

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[2] In relation to this topic and the release of *The Seed Collectors*, Thomas has written an article about the general consideration of female writers as regards sex. She provides a long list of titles and compares the case of these writers to the case of male writers such as Philip Roth or Martin Amis, concluding that women are not considered in the same terms as men: "Men can go out after dark but we can't. They can go topless but we can't. They can write about blooming vaginas and have naked ladies on their book covers and we can't. They can be properly dirty and we can't. Not if we want to be taken seriously." (Thomas, "Forget EL James")

3. Conclusions

The aim of this paper has been to reassess the work of Scarlett Thomas by focusing on important aspects of her fiction. Since her early novels, a common trend in her main characters could be traced. As Thomas' style of plotting kept on evolving, becoming more complex and varied, so did her way of portraying her characters, and especially her protagonists. While the secondary characters began to be relegated more and more to the extent of becoming simply an extension of the main character, the latter strengthened their position. The female figure, although sometimes removed from the central stage by other figures, eventually imposed herself with the arrival of *PopCo*, probably the finest work of Thomas so far. In *PopCo* we could find reminiscences of Thomas' past novels as well as substantially improved devices. Alice Butler, the name that Thomas' heroine received, had the voice of Lily Pascale, the first precedent of the female archetype, but also of other characters disseminated in Thomas' second trilogy, the one that dealt with the effects of pop culture upon people. *PopCo*, the last part of the trilogy, confronted straightforwardly the capitalist issue, always from the point of view of the heroine. The two following novels, *The End of Mr. Y* and *Our Tragic Universe*, alongside *PopCo*, constituted the trilogy that consolidated Thomas' archetype and challenging multiplicity of plots. This archetype consists of a young woman that lives as detachedly as possible from the mainstream current of consumerist machinery. Her dissatisfaction with that issue as well as the traditional system of values, which continually caused her trouble during her childhood and adolescence, forced her to live as an outsider, but this also implied finding inner peace.

Another aspect to be considered is that Alice Butler as a toy designer, Ariel Manto as a PhD student and Meg Carpenter as a metafictional writer incarnate the spirit of Scarlett Thomas herself. Whether deliberately intentioned or not, this trinity serves as a role model, in general, for individuals of the 21st century, but, in particular, for all the women who feel uneasy with the rules and regulations fiercely imposed upon them. Understanding Alice Butler means the legitimate right to grasp all the possibilities that life has to offer, from *geekdom* to one-night stands. Scarlett Thomas' role model, however, does not have to be discussed in terms of feminism or gender struggle, but as a firm alternative to the reigning mass-produced lifestyle. Her last novel, *The Seed Collectors*, of which only a few reviews have been published, *collects* many elements from her past works, such as the patchwork plotting, but also gets back to the origins and the huge variety of main characters, a completely different approach to the story since Thomas' fourth novel, *Bright Young Things*, and the results of this new experiment must be regarded in future papers.

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Received: 30 July 2015
Accepted: 27 November 2015

The Grove. Working Papers on English Studies 22 (2015): 163-204. DOI: 10.17561/grove.v0i22.2704

TOWARDS A HIERARCHY OF RESULTATIVE CONSTRUCTIONS: THEORETICAL AND EMPIRICAL ISSUES[1]

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Abstract

This paper investigates how linguistic theory can account for the acquisition of the so-called English resultative constructions. It examines the syntactic dichotomies that X-Bar theory poses in their argument structure and puts forward several proposals that give answer to Chomsky's hypothesis (1981). In particular, it focuses on the ternary branching analysis and the small clause approach. Taking into account the syntactic properties of the resultative phrase (RP), a taxonomy of resultative constructions is displayed (based on Goldberg and Jackendoff, 2004) in order to test how the syntactic status of the RP is acquired by monolingual English children. As confirmed by the empirical data, the degree of syntactic complexity of the RP correlates with the age of acquisition of resultative constructions.

Keywords: resultative phrase, monolingual acquisition, X-Bar Theory, secondary predicate, CHILDES, small clause.

Resumen

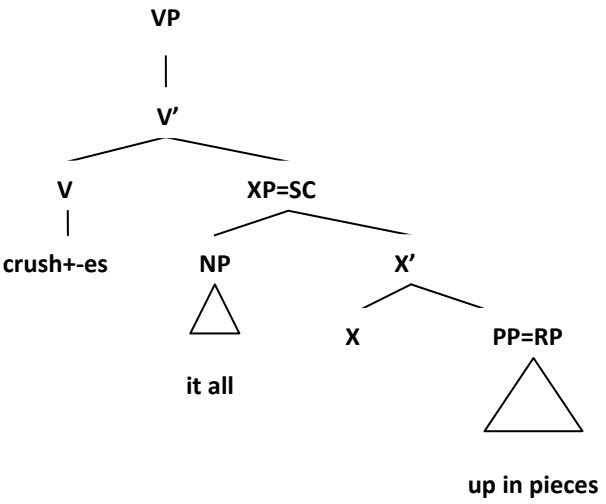
Este artículo investiga cómo la teoría lingüística explica la adquisición de las denominadas construcciones resultativas en inglés. Examina las dicotomías sintácticas que plantea la teoría de la X-barra en su estructura argumental y propone diversas propuestas que dan respuesta a la hipótesis de Chomsky (1981). En concreto, se centra en el análisis ternario y el enfoque de la cláusula mínima. Teniendo en cuenta las propiedades sintácticas del sintagma resultativo (SR), se ofrece una taxonomía de construcciones resultativas (basada en Goldberg y Jackendoff, 2004) con el fin de testar cómo se adquiere el estatus sintáctico del SR en niños monolingües de lengua inglesa. Tal y como refleja en el análisis de datos empíricos, el grado de complejidad sintáctica del SR se vincula con la edad de adquisición de las construcciones resultativas.

Palabras clave: sintagma resultativo, adquisición monolingüe, Teoría de la X-Barra, predicado secundario, CHILDES, cláusula mínima.

1. Introduction

During the last decades, an elevated number of researchers (Goldberg and Jackendoff, 2004; Hoekstra, 2002; Levin and Rappaport-Hovav, 2001; Levin, 1994; Carrier and Randall, 1992; Nedjalkov, 1988; Chomsky, 1981; among others) have focused on the study of English resultative constructions like that in (1).

(1) It crushes it all up in pieces (Thomas, 3;08.20, Lieven, Salomo and Tomasello's corpus, CHILDES)



All of them propose that resultatives are structures where the resultative phrase (RP) describes a state or change of state. They are considered to be secondary predicates since the verbal head (V) does not subcategorize for such a predicate. Nevertheless, little attention has been paid to the acquisition of these types of complex predicates. Hence, taking into consideration the syntactic status of the RP, this study aims at analyzing how the syntactic complexity of the RP, framed in a taxonomy of resultative structures (based on Goldberg and Jackendoff, 2004) can account for their acquisition by monolingual English speakers.

This paper is organized as follows: section 2 presents a theoretical approach to resultative constructions based on the theories that deal with the syntactic status of the resultative phrase. In turn, it overviews Goldberg and Jackendoff's (2004) taxonomy of resultative structures. Section 3 proposes a re-design of Goldberg and Jackendoff's classification, which establishes the bases of this study. At the end of this section, and bearing in mind the previous theoretical

approaches, a series of research questions are put forward with regards to how linguistic theory can account for acquisition data. Finally, section 4 concludes by establishing a connection between the degree of complexity of the RP and the age of acquisition.

2. Theoretical background

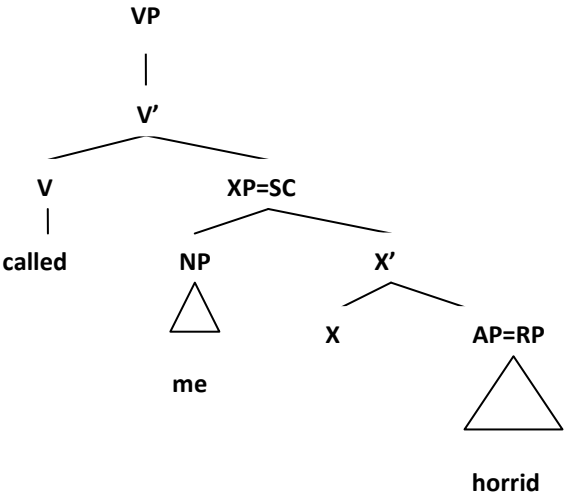
This section offers an overview of resultative constructions. Besides, it presents two of the theories that discuss the syntactic status of the RP. In particular, the RP is syntactically explained from the point of view of X-Bar theory and Ternary Branching analyses. It also displays Goldberg and Jackendoff's (2004) taxonomy of resultative constructions, which will be used as the basis to re-design and suggest an alternative classification.

2.1. A general approach to resultative constructions

Resultative clauses are, unlike in Spanish, relatively common structures in English. From a syntactic approach, they involve the elements of an independent clause along with an RP, which can be realized by an adjective phrase (AP), an adverb phrase (AdvP) or a prepositional phrase (PP). The RP, which gives the name to this construction, expresses a result which is revealed by the syntactic structure of their arguments. As can be seen in (1) above, the RP *it all in pieces* adds a resultative state to the verbal action.

They are considered to be secondary predicates because the V does not subcategorize for such predicates in relation to the semantics of the clause. Despite that, as exemplified in (2), the V *called* is able to select the RP *horrid*, which functions as predicate of the direct object (Od) argument *me*. In turn, the RP adds more information to the clausal structure.

(2) Everybody called me horrid (Thomas, 3;05, Lieven, Salomo and Tomasello's corpus, CHILDES)



2.2. Theories that deal with the syntactic status of the resultative phrase

This section reviews the dichotomies that the resultative phrase (RP) has posed in the literature of resultative constructions. On the one hand, it displays how the status of the RP is given regarding the X-Bar theory (Chomsky, 1981). On the other hand, an alternative approach is discussed, following Carrier and Randall's 1992 Ternary Analysis.

2.2.1. Chomsky's (1981) X-Bar theory

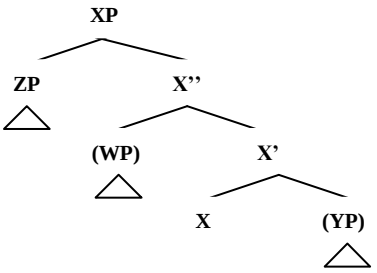
As illustrated in (3), X-Bar Theory (Chomsky, 1981) resorts to three basic principles which explain the innate acquisition of a language in an early age.

a) The complement rule: this principle establishes that a head X must combine with a complement (YP), projecting an intermediate projection (X').

b) The adjunct rule: it establishes that an adjunct combines with an intermediate projection (X') and, in turn, it projects another intermediate projection (X''). The adjunct rule is optional and recursive, that is to say, it is applied if and only if there is an adjunct and it can be applied as many times as adjuncts there are in a clause.

c)The Maximal Projection rule: it claims that an intermediate projection (X', X'', X''', etc.) projects a maximal projection (XP), combining in the so-called specifier position (ZP) optionally.

(3) X-Bar Theory

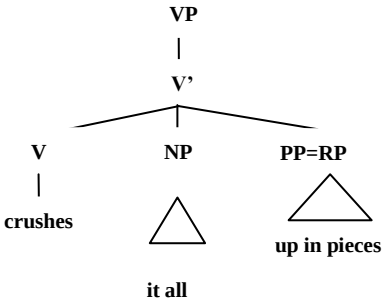


A resultative clause poses some issues regarding X-Bar Theory as far as the status of the RP is concerned: it can be considered as a verbal complement or an adjunct. Following the X-Theory principles, the RP should be understood as an adjunct, assuming that it is a constituent which functions semantically as a verbal modifier. In this manner, we can see that the syntactic structure supported for these phrases (adjuncts) is not related to their semantic interpretation (secondary predicates of the verbal complement). In other words, resultative constructions do not observe X-Bar Theory since they generate binary branches and, consequently, the RP cannot be subcategorized by V.

2.2.2. Carrier and Randall's (1992) Ternary Branching

Carrier and Randall (1992) resort to the Ternary Analysis in order to explain Chomsky's (1981) binary branching dichotomy. The result of such an analysis, as shown in (4), is the interpretation of the internal verbal argument and the RP within a ternary branching in the maximal projection of the verb phrase (VP).

(4) It crushes it all up in pieces (Thomas, 3;08.20, Lieven, Salomo and Tomasello's corpus, CHILDES)



The Ternary Analysis explains the syntactic structure of resultative constructions, since V subcategorizes for three arguments: an external argument (not represented in (4)) that is realized in order to meet the Extended Projection Principle (Chomsky, 1981), and two internal arguments, which, taking into account their semantics, receive the theme and result theta roles,[1] respectively. Thus, the internal nominal argument (NP) and RP are, within the D(eep)-Structure, verbal sisters. In other words, the RP adopts a thematic role thanks to the power of subcategorization and thematization of the verb. Due to the fact that V subcategorizes for two arguments, Carrier and Randall (1992) point out a subject-predicate relation between the internal NP and the RP. However, taking into account the semantic approach, although both phrases express the same event, they do not make up a single syntactic constituent. Therefore, *it all up in pieces* in (4) implies that the verbal complement breaks down and a state of splitting up in several pieces takes place.

2.3. A taxonomy of resultative constructions

Section 2.3 displays Goldberg and Jackendoff's (2004) taxonomy of resultative constructions from a syntactic point of view. Taking their premises into account, a re-classification of Goldberg and Jackendoff's classification is proposed, according to the syntactic status of the RP. In particular, resultative

[1] Cf. The Uniformity of Theta Assignment Hypothesis (UTAH, Baker, 1988:46).

structures are classified depending on whether the RP is encoded in the lexicon, in the syntax or in both.

2.3.1. Goldberg and Jackendoff's (2004) classification of resultative constructions

Goldberg and Jackendoff (2004) have established a classification mainly based on the syntactic interpretation of the RP. Nevertheless, as will be shown in the empirical study (see section 3), children need to take into account both the syntax and semantics.

- **Intransitive resultatives (IntrR)**

The verbal constituent in IntrRs subcategorizes for an internal argument (RP) which is theta-marked by V (see example (5)).

(5) The pond froze solid (RP=AP) (Goldberg and Jackendoff: 536)

- **Selected Transitive resultatives (SelecTrR)**

A SelecTrR subcategorizes for a Od, considering the RP as part of the subcategorization framework. As displayed in (6), the V *water* subcategorizes for two internal arguments, a Od *the flowers* and An AP *flat*.

(6) The gardener watered the flowers flat (RP=AP) (Goldberg and Jackendoff: 536)

- **Unselected transitive resultatives (UnselecTrR)**

The verbal head in UnselecTrRs subcategorizes for a Od which is not independently selected by V (see example (7)).

(7) They drank the pub dry (RP=AP) (Goldberg and Jackendoff: 536)

*They drank the pub

- **Fake Reflexive resultatives (FreflR)**

FreflRs are a special case of UnselecTrRs where, as shown in the example (8), a reflexive object cannot be replaced by a NP.

(8) We yelled ourselves hoarse (Goldberg and Jackendoff: 536)

*We yelled Harry hoarse

- **Property resultatives (PropR)**

PropRs make reference to a change of property (see example (9) below).

(9) Harry coughed himself into insensibility (Goldberg and Jackendoff: 537)

- **Spatial Path resultatives (SpaR)**

SpaRs, as illustrated in (10), are constructions where the RP has a spatial path configuration. From a syntactic viewpoint, such phrases are preceded by PPs or APs such as *apart, clear of N, free of NP, open* and *shut*.

(10) He jumped clear of the traffic (Goldberg and Jackendoff: 558)

- **Causative resultatives (CausR)**

In CausRs, the Od functions as the subject (or host) of the resultative construction and it is caused by the subject to undergo a change of state or position. As exemplified in (11) above, the clausal subject *Bill* causes *the ball* to undergo a movement *down the hill*.

(11) Bill rolled the ball down the hill (Goldberg and Jackendoff: 540)

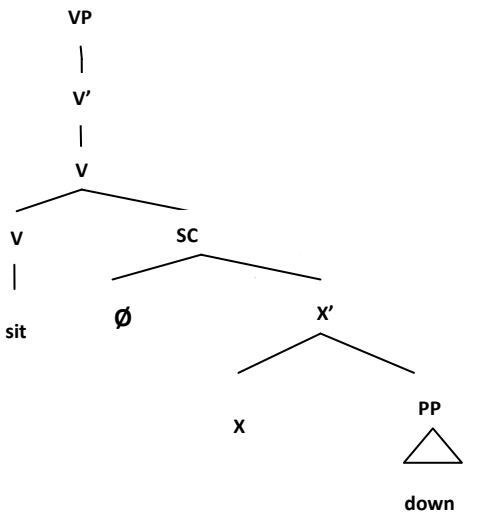
2.3.2. Redesigning Goldberg and Jackendoff's (2004) classification of resultative constructions

This study proposes an alternative classification of resultative constructions, based on Goldberg and Jackendoff (2004), displayed in section 2.3.1. In other words, this taxonomy takes into consideration the locus where the result state is encoded (i.e., in the lexicon, in the syntax, or in both): (a) Phrasal Verb resultatives (PVR), based on Goldberg and Jackendoff's spatial resultatives, when the result state is encoded in the lexicon, (b) Basic resultatives (BRs), founded on Golbderg and Jackendoff's property resultatives, when the result state is encoded in the syntax, and (c) Real resultatives (RRs), merging Goldberg and Jackendoff's (Un)-SelecTrRs, IntrRs, FreflRs and CausRs when the result state is encoded both in the lexicon and in the syntax. That is to say, in RRs, V selects a small clause (SC) which is not subcategorized for, and the fact that V is able to select it as a complement comes from semantic reasons.

2.3.2.1. Phrasal Verb resultatives (PVR)

PVRs are lexicalized, that is to say, they are constructions which already include the resultative state in the semantics of V and subcategorize for their internal arguments.

(12) Sit down (Ella, 1;07, Forrester's corpus, CHILDES)



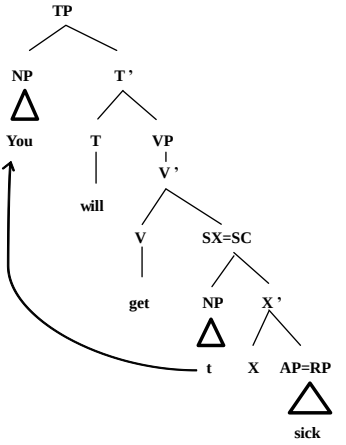
This study argues that PVRs like (12) denote a result that is already codified in the lexical entry of V. Therefore, the acquisition of this type of resultatives takes place early. If this kind of structures were analyzed by pursuing Hoekstra's (2002) analysis, PVRs would be subcategorized for as SCs. As will be shown by the data in section 3, Hoekstra's analysis cannot be on the right track when applied to PVR acquisition because these Vs are acquired earlier than SCs.

2.3.2.2. Basic resultatives (BR)

BRs are those structures consisting of the verbs *get*, *make* and *take*. They are more complex structures than PVRs because they take SCs as complements. BRs are classified because the SC is subcategorized by V.

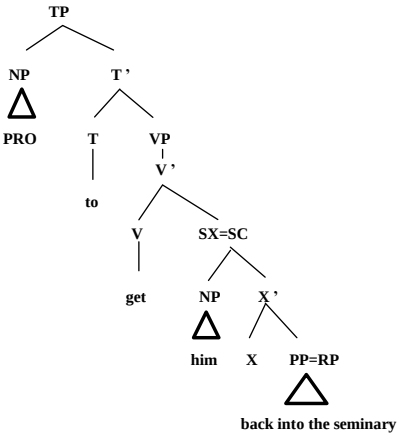
As illustrated in in (13), the V (*get*) subcategorizes for a SC (*sick*) which is a secondary predicate, expressing the predication *you are sick*. This secondary predication is added to the primary predication *you get*. The subject of the SC moves from the specifier of the SC to the subject position of the main clause.

(13) You will get sick[2] (Ella, 2;09, Forrester's corpus, CHILDES)



The transitive version of (13) would be example (14), taken from the dictionary of *Linguee corpus* (Frahling, 2014), where there is no movement of the subject in the SC.

(14) Marcellin's mother, though, worked [to get him back into the seminary][3]

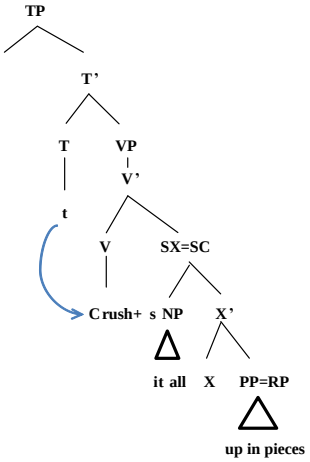


[2] Recall that TP stands for Tense Phrase, T stands for Tense (cf. Chomsky, 1981).
[3] For more information about the empty category PRO, see Chomsky (1981).

2.3.2.3 Real resultatives (RR)

RRs, as represented in (15), are those constructions whose Vs do not have the capacity to subcategorize for an SC, despite the fact that they can select an SC. From a syntactic point of view, they present a secondary predication.

(15) Crushes it all up in pieces (Thomas, 3;08.20, Lieven, Salomo and Tomasello's corpus, CHILDES)[4]



In (15), the V *crush* presents an internal argument within its subcategorization framework (*it all)* and the PP *up in pieces* is not a constituent subcategorized by V. However, the V *crush* selects an SC and relates the NP *it all* to the PP *up in pieces* by means of a predicative relation. Note again that this SC is not subcategorized by V. Thus, the fact that the V can subcategorize is due to semantic reasons, whose nature is left aside due to space constraints.

3. The study

Through a series of hypothesis and Research Questions, a re-classification of Goldberg and Jackendoff's (2004) taxonomy will be checked against empirical data. Therefore, this empirical study will describe and analyze how the syntactic and lexical complexity of the RP is acquired by monolingual English children.

[4] It should be remarked that Thomas' production of this resultative utterance has been construed with clausal subject omission.

3.1 Hypothesis and Research Questions

Taking into account the re-classification of resultative constructions (put forward in section 2.3.2), the main hypothesis (Ho) which revolves around this study and that, in turn checks this taxonomy of resultatives against empirical data is the following:

Ho: Constructions sensitive to semantic factors are acquired later than constructions that are set due to syntactic factors, and, in turn, they will be acquired later than constructions that are sensitive to other lexical factors. Therefore:

a. PVRs will be acquired earlier than BRs and RRs.

b. BRs will be produced earlier than RRs.

c. RRs will be acquired later than PVRs and BRs due to syntactic and semantic restrictions.

A series of research questions are put forward to show how the linguistic theory can account for the acquisition data:

1. Are resultative structures (PVRs, BRs, and RRs) acquired at the same stage?

2. Does the degree of syntactic and lexical complexity determine the way resultatives are acquired?

3.2 Data selection

Data selection has been carried out by resorting to the CHILDES project (MacWhinney, 2000). The corpora that have been selected include data from monolingual L1 English children and they are the following: the Forrester corpus (Forrester, 2002) which compiles data from the child Ella; the Lieven, Salomo and Tomasello's corpus (2009), which includes data from the child Thomas; and the Rowland and Fletcher's corpus (2006), which contains data from the child Lara.

All the participants in the study are British, white, and middle class. More specifically, Michael Forrester (Forrester 2002) carried out a longitudinal study of the development of his daughter (Ella)'s conversational skills. Ella was born in January 1997 and the study was conducted between the ages of 1;00 (one year) and 3;6 (three years and six months). In turn, Lieven, Salomo, and Tomasello' corpus (2009) comprises a longitudinal naturalistic study of the child Thomas over a period of three years (age range: 2;0-4;11, i.e., between two years and four years and eleven months). The data are based on interactions between his primary care-giver (his mother) and him. Lara's corpus (Rowland and Fletcher, 2006) consists of conversations of this child interacting with her caregivers between 1;09 (one year and nine months) and 3;03 (three years and three months). She was the first-born monolingual English daughter of two white

university graduates, born and bred in Nottinghamshire; however, there are no many regional dialectical terms in her speech.

3.3 Data classification and analysis

The data have been codified according to a re-classification of Goldberg and Jakckendoff's (2004) hierarchy of resultative constructions (see section 2.3.2). As displayed in table 1 below, 26 utterances have been found in Ella's output, out of 17 utterances corresponded to PVRs and 9 to BRs (see appendix 1). No instances of RRs have been found. Concerning Thomas' study, among the 226 utterances that have been analyzed, 194 include PVRs, 31 BRs and one instance of RR (see appendix 2). In Lara's speech, we have obtained 211 utterances, among which, 166 are PVRs and 45 utterances encompass BRs. As in Ella's speech, no piece of evidence for RRs has been found (see appendix 3).

Table 1. Total number of utterances gathered for each type of resultative construction

	PVR	**BR**	**RR**
Ella	17	9	0
Thomas	194	31	1
Lara	166	45	0

Examples in (16), (17) and (18) illustrate some of the resultative constructions produced by the participants.

(16) If you eat all up (PVR, Ella, 2;09, Forrester's corpus, CHILDES)

(17) To make her better (BR, Thomas, 2;04, Lieven, Salomo and Tomasello's corpus, CHILDES)

(18) Crushes it all up in pieces (RR, Thomas, 3;08, Lieven, Salomo and Tomasello's corpus, CHILDES)

Considering the total number of resultative structures that the children uttered in their corresponding corpus (see appendix for more information), it is not until the age of 1;07, 2;01 and 1;09 that Ella, Thomas and Lara start producing of PVRs, respectively. Those early productions are syntactically simple since the resultative state is encoded in the lexicon. In other words, and as shown in table 2, the evidence that we find between the ages of 1;07 and 2;01 is based on Vs which have a lexicalized RP. This syntactic simplicity explains the high frequency in their productions, as illustrated in table 1 above.

Table 2. Age of first occurrence of resultative constructions

	PVR	BR	RR
Ella	1;07	2;05	∅
Thomas	2;01	2;04	3;08
Lara	1;09	2;04	∅

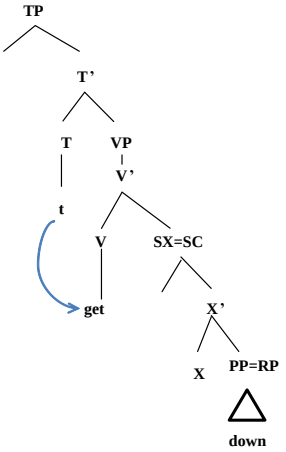
The subsequent type of resultatives to be acquired by the children is BRs consisting of the Vs get/make/take along with the V call. The data from Ella, Thomas and Lara show that the first BR productions are present at 2;05 (Ella) and 2;04 (Thomas and Lara). Similarly, RRs are present in Thomas' speech at the age of 3;08. However, only example (19) has been found of these latter constructions in Thomas' speech.

(19) Crushes it all up in pieces (Thomas, 3;08.20, Lieven, Salomo and Tomasello's corpus, CHILDES)

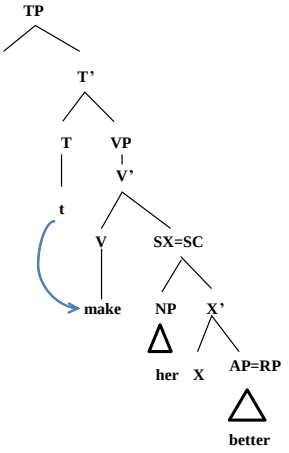
It should be noted that no RRs have been attested in Lara or Ella, which supports a later acquisition of this kind of resultatives. In other words, the lack of RRs in Lara and Ella leads us to conclude that the acquisition of this type of resultatives takes place after the age of 3; 09.

Furthermore, and as stated in section 2, the absence of structural differences between PVRs and BRs is manifested in the correlated age of early acquisition at around the age of 2. For example, as represented in (20a-b), Thomas begins to produce PVRs and BRs at 2;01 and 2;04, respectively, which, from a syntactic point of view, this correlation in age could be explained by the analogous status given to the RP in both constructions. In other words, the RP *down* in the PVR in (20a) and the RP *better* in the BR in (20b)) are encoded in the argument structure of an SC.

(20) a. Get down (PVR, Thomas, 2;01, Lieven, Salomo and Tomasello's corpus, CHILDES)



b. Make her better (BR, Thomas, 2;04, Lieven, Salomo and Tomasello's corpus, CHILDES)



If PVRs were structurally similar to BRs, then it would be expected that they are acquired concurrently. However, the evidence found in the data analyzed contradicts this prediction: PVRs are produced earlier than BRs in the three participants (see table 2). This means that the syntactic structure of these Vs must be simpler than the syntactic structure of BRs, supporting, in this way, the fact that PVRs have a verbal head which codifies the result state in the lexicon rather than in the syntax. Therefore, a division is seen between the lexicon and syntax. The different types of resultatives and the data presented

here support this division: the RP which is codified in the lexicon (PVRs) is acquired earlier than the RP which codified in the syntax (BRs). PVRs have the result state already codified in their structure, which allows the child to acquire it at an early stage. Nevertheless, BRs and RRs are associated with more complex syntactic structures. Furthermore, the latter type of resultatives (RRs) does not subcategorize for a SC (i.e. a RP) but other semantic factors are responsible for its license. Therefore, we argue that RRs are acquired later than BRs, and, in turn, BRs are acquired later than PVRs. This is confirmed by the empirical data analyzed, illustrated in our results in table 2.

4. Conclusion

Due to the syntactic dichotomies in the literature concerning the argument structure of resultative constructions (Carrier and Randall, 1992; Chomsky, 1981), those issues can be solved without the need to resort to Carrier and Randall's (1992) Ternary Analysis, discussed in section 2.2.2. Instead, Stowell's (1981) hypothesis is followed since it establishes the foundation for the formation of resultative constructions, and he considers the RP as a constituent subcategorized by the V within a small clause (SC) domain. Yet, unlike monotransitive clauses, it cannot be inferred that the RP in the re-classification of resultative constructions, displayed in section 2.3.2, is lexically selected by V. Thus, the RP in PVRs, BRs and RRs is not an adjunct, but part of a SC, satisfying the principles of X-Bar Theory.

The status given to the RP as an argument which is encoded in a SC goes hand in hand with the age of acquisition of PVRs and BRs since both utterances begin to be produced by the children at around the age of 2. Nevertheless, Thomas' later production of RRs at 3;08 (three years and eight months) suggests that the RP in RRs could have a different syntactic status from the RP in PVRs and BRs. Moreover, the lack of data found of RRs in Ella's and Lara's corpus cannot offer concluding results as to whether the status granted to the RP in RRs is analogous to the status given to the RP in PVRs and BRs. Thus, further research is required with a broader selection of corpora in order to draw more standing conclusions.

Notes

[1] A version of this paper has been presented at the *Asociación de Jóvenes Lingüistas* (AJL –Young Linguists Association) conference held at the University of Murcia (Spain), 3-5 September, 2014. Financial support to participate has been provided by the University of Valladolid. I would like to thank Raquel Fernández Fuertes and Ismael Iván Teomiro García for their comments and support. All remaining errors are my own.

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Appendix 1: resultative constructions collected in Ella (Forrester's corpus, CHILDES, MacWhinney, 2000)

YEAR	MONTH	TYPE OF RESULTATIVE	UTTERANCE
1	00	∅	*CHI: ∅
1	00	∅	*CHI: ∅
1	01	∅	*CHI: ∅
1	01	∅	*CHI: ∅
1	02	∅	*CHI: ∅
1	02	∅	*CHI: ∅
1	03	∅	*CHI: ∅
1	04	∅	*CHI: ∅
1	05	∅	*CHI: ∅
1	05	∅	*CHI: ∅
1	07	**PVR**	*CHI: sit down *CHI: did a bit fall down
1	08	∅	*CHI: ∅
1	09	∅	*CHI: ∅
1	10	∅	*CHI: ∅
2	00	**PVR**	*CHI: sit down properly
2	02	**PVR**	*CHI: rain comes down frop comes up
2	03	∅	*CHI: ∅
2	03	∅	*CHI: ∅
2	03	∅	*CHI: ∅
2	04	∅	*CHI: ∅
2	05	**PVR** **BR**	*CHI: ⌊don't take⌋ my spoon ↑awa::y *CHI:I got full up
2	06	**PVR**	*CHI: fallin down
2	07	**BR** **PVR**	*CHI: gonna get clean all of it out *CHI: <u>not</u> climbing up
2	08	**BR**	*CHI: it's gonna get broken
2	09	**PVR**	*CHI: if you eat it all up → ▸

		BR **PVR** **PVR** **PVR** **BR** **PVR** **PVR**	*CHI: you'll get a bit sick → *CHI: while I take all the pieces ou::t → ▸ *CHI: you find me you find me run ↑away *CHI: °its [= toy] fell down° *CHI: if I get cold ⌈again⌉ I can ⌈put xxxx on xxx⌉ *CHI: when wake up I just feel bit droopy 524 *CHI: ⋆can I get o::::ut↓⋆
3	01	**BR** **PVR**	*CHI: I li::↑ke crumpets (.) I'm getting a bit hung⌈ry⌉ → *CHI: ↑Don't put it up aga::in
3	03	**PVR** **PVR**	*CHI: *CHI: wipe that bit off *CHI: it <u>rolled</u> down the path and rolled down the path and then it came
3	05	**BR**	*CHI: and then ↑I say (.) ⋆ge:t out⋆ get cold I say
3	05	**BR** **PVR**	*CHI: you can get nice and clean *CHI: a straw fell down in the gonga
3	05	**PVR**	*CHI: *CHI: +, can I take these ↑spoons out loui::sa ↗ ▸

3	09	**BR**	*CHI: small red one and have one of those at the end in case you get all red →

Appendix 2: resultative constructions collected in Thomas (Lieven, Salomo and Tomasello's corpus, CHILDES, Macwhinney, 2000)

YEAR	MONTH	TYPE OF RESULTATIVE	UTTERANCE
2	00	∅	∅
2	01	**PVR**	*CHI: seat down there *CHI: get [?] down
2	02	∅	∅
2	03	**PVR**	*CHI: sit down *CHI: get down
2	04	**BR** **PVR** **PVR**	*CHI: where the doctors are going to make her better *CHI: turn it off *CHI: Mummy sit down Thomas *CHI: sit [<] down
2	05	**PVR** **PVR** **BR**	*CHI: no sit up *CHI: Mummy sit down *CHI: fall down a@p kitchen *CHI: fall over *CHI: Dimitra sit down *CHI: run away *CHI: <put it> [?] away *CHI: a@p run away *CHI: get changed
2	06	**PVR**	*CHI: fallen off *CHI: bus 0has [*] fallen over

		PVR	and the train 0has [*] fallen over *CHI: Mummy sit down *CHI: rolling down *CHI: xxx a@p throw them [?] out *CHI: a tractor come [*] pull it *CHI: leaves fall off a@p tree out *CHI: not fall out *CHI: get out *CHI: setting off . *CHI: big fire <gone out> *CHI: big fireman setting off *CHI: oh fall over <the leaf> *CHI: sit down , Dimitra *CHI: no put them down *CHI: a@p getting out a@p ladder come *CHI: lift out *CHI: get out *CHI: pick it up *CHI: the eyes come off *CHI: lift it up *CHI: <run away> [/] run away *CHI: empty it all out now *CHI: run away leaves *CHI: <eat it up> *CHI: fall over *CHI: no stand up
2	07	**PVR**	*CHI: run away *CHI: a@p gone away now *CHI: put it away *CHI: run away *CHI: lie down *CHI: a@p fall over

			*CHI: a piece fall [*] over *CHI: ladders fall [*] down *CHI: xxx leaf come off *CHI: xxx <stand up> *CHI: all fall down now *CHI: oh sit down . ► *CHI: lie down . ► *CHI: come and sit down *CHI: come out *CHI: dig it out *CHI: fall out window *CHI: push them all out *CHI: throw it out *CHI: yeah lorry <go through> *CHI: a@p bridge fall down *CHI: stand up *CHI: fall over *CHI: take it off *CHI: that picture sunshine comes out *CHI: the man [=! babble] drive off *CHI: let's [?] break it up *CHI: let's [?] break it up *CHI: leaves blowing off
2	08	**PVR**	*CHI: erm let's sit down *CHI: erm stretch it out *CHI: fell [= actually says fall] down my side *CHI: cake fell down *CHI: empty all a@p rubbish out *CHI: Mummy sit down *CHI: lie down *CHI: running off *CHI: sit down my side *CHI: going up *CHI: get down *CHI: sit down my side *CHI: going up *CHI: get down *CHI: turn that light off *CHI: a@p my get down <off them>
		BR	

			*CHI: make balloon orange sausage *CHI: got wet *CHI: run away
2	09	**PVR** **BR**	*CHI: xxx fall down *CHI: get down now *CHI: please get me down *CHI: press it down *CHI: Jess fall [*] down *CHI: get down *CHI: it-'has fallen down *CHI: take your cushion off *CHI: put it down there *CHI: come down *CHI: get out *CHI: oh sit down *CHI: <run away> *CHI: run away *CHI: <no not> [<] take that away *CHI: my dustbin man take it away *CHI: &na put it away now *CHI: put it on him *CHI: give you kiss later *CHI: making all pink *CHI: Daddy get dry there [?] please *CHI: Gordon get [*] frightened
2	10	**PVR**	*CHI: ++ ran down *CHI: all fall down *CHI: xxx fall over *CHI: <put it in here>

			*CHI: throw the money down *CHI: come up *CHI: eating all up *CHI: turn the light off *CHI: run away *CHI: Lala's not waking up *CHI: get it [?] down *CHI: I wash up *CHI: press her down
		BR	*CHI: a@p wipe your kiss off *CHI: <that make> [/] that make my legs sore *CHI: I get her better
2	11	**PVR**	*CHI: and take all letters away *CHI: put your jumper out *CHI: <they fell over> *CHI: take a@p ring out now *CHI: you go away *CHI: I get out *CHI: um jump out of (th)em like that
		BR	*CHI: make her better *487* *CHI: <I eat [/] I eat> [<] [/] I eat Purdie's food that my make my sick
3	00	**PVR**	*CHI: Fireman_Sam-'has put it away *CHI: an(d) run (a)way again *CHI: you nearly spit out *CHI: he-'has put his ladders up *CHI: got me out of my seat
		BR	*CHI: got my finger stuck *CHI: I am [*] always calling him man
3	01	**BR**	CHI: I call him ginger ginger weasel
		PVR	*CHI: then sit down *CHI: I just get out *CHI: get down

			*CHI: I get him something else
3	02	**BR**	*CHI: (be)cause it get me upset
		PVR	*CHI: throw that away
3	03	**PVR**	*CHI: erm the field it comes off *CHI: Purdie , go away *CHI: it's coming out of the tunnel
		BR	*CHI: (be)cause (.) you get your tummy all tired
3	04	**PVR**	*CHI: uhm I can't reach up because I need to **kneel down** on the road *CHI: look this man's collecting all the diggers and taking all the men away *CHI: I give you three
3	05	**PVR**	*CHI: two thumbs put them up *CHI: we fall down . ▸
		BR	*CHI: hey don't throw it away *CHI: drink it up *CHI: pass 0it [*] to Mummy . *CHI: I'm going to deliver you some milk *CHI: but everybody called me horrid
3	06	**PVR**	*CHI: er when you put it down *CHI: look it sucks all the water up *CHI: now give it to me
		BR	*CHI: and that one blew away

			*CHI: you made me dizzy
3	07	**PVR**	*CHI: can I switch them off ?
		PVR	*CHI: let's put the light on
			*CHI: turn the light out . ►
		BR	*CHI: just sit down there , Mum . ►
			*CHI: put him out . ►
			*CHI: now let's get ready . ►
3	08	**PVR**	*CHI: you messed up my pile again . ►
			*CHI: I put it on my [: actually says me] head then it falls down . ►
		RR	*CHI: crushes it <all up in> [>] pieces . ►
		BR	*CHI: we call them strawberries . ►
3	09	**BR**	*CHI: and you can call the fire brigade [?] .
		BR	*CHI: I will get you some hot water . ►
			*CHI: oh give me that little bit please . ►
			*CHI: I 0am [*] getting closer , mister bee . ►
3	10	**BR**	*CHI: or you might get splashed on it . ►
		PVR	*CHI: look , I dip this all in . ►
			*CHI: I get up . ►
			*CHI: I'm just rolling my sleeves up . ►

			*CHI: you can finish mine off . *CHI: scrape all the chocolate off
3	11	**BR**	*CHI: in my till then he gives me new money . ▸ *CHI: I will do this to make you silly . ▸
4	00	**BR** **PVR**	*CHI: <and I> [//] I'm gonna [: going to] make a bigger house . ▸ *CHI: will her hearing aid come out when she swims ? ▸ *CHI: because I keep falling over and hurting [= actually says hurt] my legs .
4	01	**PVR** **BR**	*CHI: <I got> [//] I get down here xxx *CHI: and when I came off I went like that . ▸ *CHI: I'm just getting his <hand out> [>] . ▸ *CHI: if he gets stuck there're a ladder up a tree . *CHI: <did you give them to me to play with > [=! cries] ? ▸ *CHI: and you say you want to clean up . ▸ *CHI: Purdie , I'm gonna [: going to] get you a new one *CHI: I'm just putting the keys away . ▸
4	02	**PVR**	*CHI: and <then we'll [?]> [//] then we can put them back where they were. *CHI: they have_to jump down +/. [+ IN] ▸ *CHI: hmm I'm coming out of my police station . ▸

4	03	**PVR**	*CHI: I'll lick it off . ▸
		BR	*CHI: I think you'll get me even dirtier [>] . ▸
		PVR	*CHI: just because I've been sitting down all day . ▸ *CHI: when we were lifting up some sand . ▸ *CHI: coming down . [+ SR] ▸ *CHI: we're going to take off in a minute . ▸ *CHI: come out . ▸
4	04	**PVR**	*CHI: the end so I won't [>] crash into anything . ▸ *CHI: and they can't build [/] build [/] build it up again . ▸ *CHI: building down . ▸ *CHI: pull that out [>] . ▸ *CHI: I've turned him off [>] . ▸ *CHI: but you need to give me fifty pence . ▸
4	05	**PVR**	*CHI: climb over [?] [>] . ▸
		BR	*CHI: I won't get stuck .
4	06	**PVR**	*CHI: they can get some tools out (.) if they put the trailer away . *CHI: and then when it goes down (.) I'm getting the hula hoop . ▸ *CHI: pull that out [>] . ▸
		BR	*CHI: I'm only allowed to (.) erm get this open . ▸ *CHI: I give you money so I'll money xxx . [+ PI] ▸

			*CHI: give her some . ▸
4	07	**PVR**	*CHI: get up xxx . [+ PI] ▸ *CHI: I can get down on me [*] own . ▸ *CHI: I'm gonna [: going to] fall down Jeannine . ▸
4	08	**PVR** **BR**	*CHI: lean [<] down here and I'll show you . ▸ *CHI: it has come out . ▸ *CHI: yeah but (.) one [/] one of the pages might blow away . ▸ *CHI: let um if it's broken down . *CHI: I always get dirty when I'm going this way . ▸ *CHI: (be)cause then they'll get stuck. ▸ *CHI: I need to move (be)cause I'm <getting very fat>
4	09	**PVR** **BR**	*CHI: fall down this hole . ▸ *CHI: <put it down> [<] . ▸ *CHI: taxis [/] taxis can go down there now , , can't they ? ▸ *CHI: xxx put away . [+ PI] ▸ *CHI: <I want to get paid> [/] I want to get paid . ▸
4	10	**PVR**	*CHI: then it could fall down . ▸ *CHI: I'm taking that <sock off> *CHI: and there's a berry [?] coming down . ▸ *CHI: turn all the lights on [>]

BR

			*CHI: on there because I've got my wet . ► ►► *CHI: I'll give you a ticket . ► *CHI: this will make you slower . ►
4	11	**PVR**	*CHI: will you sit down in my house where I won't see you . ► *CHI: and then it comes down here again and . ► *CHI: the trees would either blow down in the wind or that's a lumberjack . ►
		BR	*CHI: it's good when the sausage machine's turned off . ► *CHI: I won't smash into your house . ► *CHI: I didn't call it anything .

Appendix 3: resultative constructions collected in Lara (Rowland and Fletcher's corpus, CHILDES, MacWhinney, 2000)

YEAR	MONTH	TYPE OF RESULTATIVE	UTTERANCE
1	09	**PVR**	*CHI: <all fall down> *CHI: more all fall down
1	10	**PVR**	*CHI: fall down *CHI: mummy get out *CHI: mummy moo all fall down *CHI: Lara sit down *CHI: sit back
1	11	**PVR**	*CHI: come out *CHI: all fall down *CHI: sit down *CHI: lie down *CHI: come out *CHI: Lara get out *CHI: put it away *CHI: take it (a)way
2	00	**PVR**	*CHI: give mummy cuddle *CHI: mummy <to put> [*] it back
2	02	**PVR**	*CHI: that go down *CHI: lie down *CHI: now you waking up *CHI: I sit down *CHI: take Heidi out

			*CHI: take that out *CHI: let's go down *CHI: get out Rosie *CHI: come out *CHI: Rosie lie down *CHI: lie down *CHI: getting out *CHI: xxx take that off *CHI: you go down *CHI: I lie down there *CHI: I wanna [: want to] get down *CHI: put it away *CHI: go away *CHI: it's just going away
2	03	**PVR**	*CHI: it 0is [*] coming out *CHI: don't [?] put it away
2	04	**BR** **PVR**	*CHI: and I'm gonna [: going to] make you one *CHI: go away *CHI: sit down
2	05	**PVR**	*CHI: daddy take off *CHI: (be)cause daddy will wake up *CHI: is [*] dolly's lie down ? *CHI: put it away

2	06	**PVR**	*CHI: is Amy gonna [: going to] sit down ? *CHI: it won't come out *CHI: I'm gonna [: going to] turn [/] turn the tap off *CHI: shall we turn the light off ? *CHI: you've gotta sit down *CHI: you lie down here now *CHI: you have_to sit down when you're eating *CHI: I put it down over there in [?] my house *CHI: they eat it all up *CHI: hiding away *2795*
		BR	*CHI: get one out *CHI: tidy it away *CHI: give me the red *CHI: can you pass it to me?
2	07	**PVR**	*CHI: put your dinner down *CHI: shall we put them all back in again ? *CHI: can I take this off ? *CHI: I will put butter on . *CHI: we can't get out . *CHI: can I lift Amy up when you do it ?

		BR	*CHI: take your nappy off , Rosie *CHI: sitting her down . *CHI: don't turn that light off . *CHI: called Daddy *CHI: what about (.) their dinner getting cold ?
2	08	**PVR**	*CHI: lying down . *CHI: that goes down there *CHI: he goes up there *CHI: don't take the string off . *CHI: he's gone out now *CHI: he eat [*] them up hisself *CHI: you go away *CHI: I [/] I don't want to put 0it [*] away . *CHI: put that away
		BR	*CHI: I can't get it open *CHI: <shall I> [/] shall I make it bigger ? *CHI: is it gets [*] dark ? *CHI: but my [/] my [/] my [/] my tights is gonna [: going+to] get dirty *CHI: can you make him

			stand up ? *CHI: they're not getting burnt .
2	09	**PVR**	*CHI: shall I move my xxx out ? *CHI: can you take them off ? *CHI: he's lying down *CHI: lie down and go to sleep *CHI: sit down *CHI: can you get 0the [*] camera out for me and Amy ? *CHI: get out . put it up again *CHI: it goes down *CHI: let me take it off *CHI: lie down .
		BR	*CHI: when Amy get [*] bigger *CHI: getting cool *CHI: make it bigger . *CHI: you say go away giant
2	10	**BR**	*CHI: I'm making this bigger *CHI: you're called smelly *CHI: he doesn't give him ninety nine p@l
		PVR	*CHI: you put it away . *CHI: she's taking that away .

			*CHI: fall down *CHI: you got it out *CHI: I need to write something down *CHI: go away little mummy *CHI: I get out *CHI: come down here
2	11	**BR**	*CHI: got nice tidy and clean *CHI: can't get my train mended *CHI: and it's getting dirtier *CHI: I'm trying to make it bigger *CHI: I'm called mummy *CHI: &er is Lara getting bigger ? *CHI: am I getting smaller now ? *CHI: <is that> [*] called hail stones ? *CHI: give it to me then
		PVR	*CHI: lift your head up *CHI: wants to be lying down *CHI: she's gone to write something down *CHI: want get some of my toys out

			*CHI: fly this one up in the air *CHI: shall we leave the biscuits out ? *CHI: sit down *CHI: I take my socks off *CHI: I couldn't take my shoe off *CHI: I won't take it offf *CHI: she can lie down *CHI: put your arm out *CHI: falled [*] down *CHI: I go up the lift *CHI: I'll put it up there *CHI: <the little> [//] the girl's waking up *CHI: climb up you *CHI: oh he's getting out *CHI: I pour the rice+crispes away *CHI: poured them away *CHI: <is he> [//] is horsey playing running away ? *CHI: I runned [*] away *CHI: go away *CHI: has all the <stones has> [*] gone away ? *CHI: he's driving away
3	00	**PVR**	*CHI: baby go down the slide *CHI: can you take the ticket off ? *CHI: get out

		BR	*CHI: fall down *CHI: lie down if you want to on the sofa . *CHI: do you want to sit down with your drink on the floor ? *CHI: she wants to take her jumper off *CHI: fall down *CHI: take my socks off too *CHI: sit down *CHI: I don't want to put it away *CHI: take it away from her *CHI: you can take him away *CHI: it's blown away in the wind *CHI: take these away now *CHI: when she gets bigger she'll be able to play with these *CHI: Amy get ready for bed ? *CHI: it's getting greener *CHI: and it's getting bluer
3	01	**PVR**	*CHI: I take them out *CHI: get it out *CHI: one's going out *CHI: sit down *CHI: put your hands up *CHI: and it came out

		BR	*CHI: I need to sit down *CHI: you 0have [*] got_to lie down *CHI: putting these away now *CHI: give him some arms *CHI: you give it to the monkey *CHI: I need to make it a bit bigger *2725* *CHI: we 0are [*] getting wet . *CHI: I better not go on that slide again otherwise it'll make me fall over again
3	02	**PVR**	*CHI: Cesca's lying down *CHI: you sit down *CHI: and Old_Bear climbed up his ladder *CHI: you can take those off . *CHI: that's just daddy going out *CHI: take the lid off *CHI: take her clothes off *CHI: I clean that bit up . *CHI: I'll eat my dinner all up *CHI: that lady sitting down *CHI: I just want you to get this out

		BR	*CHI: I can't make it work *CHI: give her a hug *CHI: give her to me
3	03	**BR**	*CHI: I'm called Howie *CHI: I was trying to get some and you were trying to get some and you got some and I make it down *CHI: I call it bum *CHI: that's called Harry and that's called Martin *CHI: she's not called Amy *CHI: we can't call me Frances *CHI: we could call me Amy *CHI: I'm getting right in pirate ship *CHI: Amy's getting wet *CHI: will you get wet ? *CHI: I want you to help me make it big *CHI: because if people get sick I will open it
		PVR	*CHI: don't like you lying down *CHI: it's going down there *CHI: we 0are [*] sitting down in back *CHI: why're you going out ? *CHI: let's put these down now

			*CHI: take that out now *CHI: why are you cleaning that mess up ? *CHI: mummy's going out *CHI: and xxx came out *CHI: I ate it all up *CHI: get a drum out *CHI: put that down *CHI: I put mine down *CHI: I get down ? *CHI: can you put them away ?

Received: 07 August 2015
Accepted: 23 November 2015

The Grove. Working Papers on English Studies 22 (2015): 205-212. DOI: 10.17561/grove.v0i22.2705

TOWARDS A UNITY OF DOS PASSOS'S AND HEMINGWAY'S AESTHETICS IN *THE SPANISH EARTH*

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Abstract

This article argues that *The Spanish Earth*, as the first and only artistic collaboration between John Dos Passos and Ernest Hemingway, represents a unique fusion of their different aesthetics. In doing so, it aims to show that all the drama surrounding the production of the film has come to obscure the essential unity of the work itself. The following, then, shows that despite the fraught circumstances, Dos Passos and Hemingway were able to put their aesthetic differences aside for their mutual love of Spain, even as the production itself would paradoxically lead to their falling out.

Key words: Dos Passos, Hemingway, *The Spanish Earth*, Spanish Civil War, film, aesthetics.

Resumen

En este artículo se propone que *The Spanish Earth*, la primera y única colaboración artística entre John Dos Passos y Ernest Hemingway, representa una fusión excepcional de sus diferentes concepciones estéticas. Al hacer esta propuesta, esperamos demostrar que todo el dramatismo que rodeó la producción de la película ha venido a oscurecer la unidad esencial del trabajo en sí, ya que, a pesar de sus tensas circunstancias, creemos que tanto Dos Passos como Hemingway fueron capaces de dejar sus diferencias estéticas a un lado a favor de su común amor por España, incluso si la producción paradójicamente llevara a su desavenencia personal.

Palabras clave: Dos Passos, Hemingway, *The Spanish Earth*, Guerra Civil Española, cine, estética.

Recent years have seen a good deal of interest in the period that John Dos Passos and Ernest Hemingway spent together during the Spanish Civil War. For all the liberties it takes with the source material, some credit must nonetheless be given to Stephen Koch's *The Breaking Point* (2005), which helped to bring out the sheer drama of the period. Koch's stylized narrative was later followed by Hans-Peter Rodenberg's article "Dear Dos/Dear Hem: A Turbulent Relationship in Turbulent Times" (2010), which offers a more balanced account of what happened between the two in Spain. Finally, there is also the recent HBO production *Hemingway and Gellhorn* (2012), in which Hemingway's deepening

conflict with Dos Passos adds another layer to the drama in the Spanish portion of the film.

Different as they may be, in style as well as genre, all of these accounts of the period nonetheless have one thing in common: they tend to focus on fracture and discord. To be sure, this is hardly surprising, since the relationship between the two writers did break down under the most dramatic of circumstances, never to recover. In a complex tangle of the personal and the political, the two clashed over the issue of Stalinist influence in the conflict, brought to a head by the disappearance and subsequent execution of Dos Passos's friend José Robles, at the apparent hands of Republican forces. The episode left both writers with bitterness that lasted a lifetime, communicating their resentment over the years through thinly veiled portraits of each other in their writings. Yet compelling as their rift was and still remains, it has to an extent also come to overshadow the actual work that Dos Passos and Hemingway accomplished in Spain—that is, as part of their collaboration on the *Spanish Earth* documentary project in 1937.

This article revisits *The Spanish Earth* not from the point of view of rupture and discord, but rather—and perhaps oddly enough—from the perspective of harmony and unity. As the first and only artistic collaboration between Dos Passos and Hemingway, *The Spanish Earth* may in fact be seen as a unique combination of their different aesthetics. The following, then, aims to show that all the drama surrounding the production of the film has come to obscure the essential unity of the work itself.

As a point of departure, and to equally function as a framing device, let us turn to biographer Carlos Baker, who in a revealing formulation once described the different attitudes with which Dos Passos and Hemingway approached *The Spanish Earth*:

> Dos wanted to concentrate on the privations of everyday life in a typical village of Old Castille, where living conditions were almost incredible to foreign eyes. Ernest, while far from discounting the humanitarian aspect, wanted pictures of attacks, gun emplacements, bombardments, and destruction. (305)

Although Baker leaves it only implied, these attitudes also seem to capture the more general aesthetic differences between the two authors: while Hemingway believed that moments of intense force or pressure could be revelatory of the human as well as the historical condition, Dos Passos favored a distinctly more longitudinal approach to socio-historical matters, often focusing on the level of everyday reality in his work. In the case of Hemingway, we may think of the great, cataclysmic events in the novel that he would go on to write about Spain (i.e. *For Whom the Bell Tolls*): El Sordo's last stand, the executions at Ronda, the eventual destruction of the bridge—even when the earth moves for Robert and Maria. These are all moments of intense meaning and emotional impact that stand out in the narrative, demanding the reader's attention. Writing to F. Scott Fitzgerald in 1925, Hemingway explained that "war is the best subject

of all. It groups the maximum of material and speeds up the action and brings out all sorts of stuff that normally you have to wait a lifetime to get" (176). In other words, the reason why war is such a good subject to him is because it both produces and magnifies these intense moments. For Hemingway, then, it is desirable to speed up the action and cut through the commonplace in order to get to these decisive events, which in many ways seem to structure his fiction.

In immediate contrast, we may then think of how Dos Passos's war novels contain very little actual fighting. Instead, the focus is elsewhere: the debilitating effects of army socialization, the anxiety produced by wait and worry—even boredom. "In a war, you spend a lot of time waiting around," Dos Passos once commented about his own experiences during World War I, and this seems more than evident in a novel like *Three Soldiers* ("Contemporary Chronicles" 238). More specifically, Dos Passos's fiction also seems to directly challenge some of the underlying aesthetic tenets of Hemingway's writing. In a well-known article on *1919*, the middle volume in the *U.S.A.* trilogy, Jean-Paul Sartre discusses how Dos Passos often treats ostensibly great events in his narrative with a sense of irony. As an example, he cites Dos Passos's depiction of the World War I armistice, where the character Eveline Hutchins focuses on fairly mundane things in what is a moment of genuine historical significance. As Sartre reads the passage, finding it representative of a broader thematic: "The great disturbing phenomena—war, love, political movements, strikes—fade and crumble into an infinity of little odds and ends which can just about be put side by side" (90). Indeed, what Sartre points to is in fact a repeated pattern throughout the *U.S.A.* trilogy: whereas Hemingway speeded up the action to get to his treasured moments of meaning, Dos Passos seems to virtually pass them over—if not even undermine their significance. Perhaps Sartre's formulation can furnish us with a terminology to understand the essential difference between the two writers: whereas Hemingway was interested in the great disturbing phenomena of human existence, Dos Passos was more concerned with its odds and ends—that is, the stuff of everyday life.

These two attitudes seem fairly incompatible, even incongruous, and hardly the best foundation for any kind of artistic collaboration. And indeed, at first impression, *The Spanish Earth* undeniably appears polarized, half of it being focused on military engagement, while the other half is concerned with rural life. As the film opens, the narrative is first anchored in the titular Spanish earth, as we are introduced to the village of Fuentedueña and their attempt to construct an irrigation system. Gradually, viewers are exposed to the fighting, and the link between the two narrative planes is constituted by Julien, a boy from the village fighting at the front. Based on what we know about their respective aesthetics, it would be easy to imagine the village plotline as conceived by Dos Passos and the "grace under pressure" thematics we frequently see in the fighting scenes as originating with Hemingway. Recent research, however, has cast new light on the narrative origins of the film. In *Hemingway's Second War: Bearing Witness to the Spanish Civil War* (2011), Alex Vernon reveals that the village plotline, and thus also the twofold narrative structure, actually predated the involvement

of both Dos Passos and Hemingway. Instead, it seems to have emerged from early discussions within the Contemporary Historians collective, primarily between director Joris Ivens and Archibald MacLeish. Still, however, it is clear that Ivens and MacLeish were in need of the expertise that Dos Passos and Hemingway could bring in order to translate their ideas into a coherent narrative. Vernon reproduces a 1937 telegram from MacLeish to Ivens, whose form as well as content signal urgency: "HEMINGWAY AND DOS CAN SUPPLY SOME SORT [OF] NARRATIVE CONTINUITY," he wrote, adding that "DOS SHOULD ARRIVE IMMEDIATELY" (qtd. in Vernon 87). Once Dos Passos arrived in Spain, he and Hemingway then spent five weeks filming. During this time, it is clear that the two naturally gravitated towards the parts of the production that interested them the most—that were most in line with their aesthetics. Thus, as Vernon documents, Dos Passos spent the majority of his time in the village, while Hemingway mostly followed Ivens on the battlefield. In other words, although the narrative outlines were already in place when Dos Passos and Hemingway joined the project, the two arguably reinforced them through their presence, as if working on different parts of a collaborative manuscript.

Let us remain with that image, of Dos Passos and Hemingway working away at different parts of the narrative: one at the center of action, the other on the apparent margins of the story. Again, it suggests polarization, as if the two men's vision of the work could not have been more different. Yet as a finished work, *The Spanish Earth* in fact sees evidence of a reconciliation between their opposing aesthetic views, combining as it does Hemingway's passion for the "great events" with Dos Passos's interest in the small drama of everyday life.

In reel 2 of the film, there is a sequence that begins in familiar Dos Passos territory, illustrating how a soldier's life is not spent solely on the battlefield. Accordingly, we see images of soldiers performing everyday tasks and whiling away the time, as they await their next orders. To be sure, this is the type of material that Dos Passos mines in his war novels, extracting from it themes of alienation and deadening routine. In his narration, however, Hemingway endows these mundane activities with a certain stoic nobility: "When you are fighting to defend your country," he comments, "war as it lasts becomes an almost normal life: you eat and drink and sleep and read the papers." But later in the same sequence, something strange happens that threatens to upset this display of wartime dignity. For suddenly, a barbershop on wheels—a *peluquería*—enters the army encampment, and while bombardments are heard in the close distance, we see soldiers getting a shave and a haircut. The resulting juxtaposition becomes fairly absurd, in that personal grooming would seem a low priority at a time of war. Certainly, it stands out as being less essential than the basic daily activities that Hemingway enumerates in his narration: eating, drinking, sleeping, and reading. As such, we can assume that Hemingway had little to do with the barbershop part, since it seems to undercut the point made in his narration. Neither would the inclusion of this detail seem expected of director Ivens, considering his communist sympathies. Surely keeping up one's personal

appearance would seem woefully bourgeois under the circumstances? Instead, the grooming segment suggests the hand of Dos Passos, as it seems typical of the ironic detail he tends to insert in his fiction, often as a point of contrast to the historical. For example, when the character Mac gives a speech for the Zapatistas at the height of the Mexican revolution in *The 42nd Parallel*, the actual contents of his delivery is all but passed over in favor of detailed descriptions of the ensuing night on the town, focusing on the particularities of food and drink. The result, as Sartre also extracted from his example, is trivialization: the use of ironic detail implicitly questions the depth of Mac's political commitment, which will later be proven correct as the character settles down into a life of comfortable domesticity. In the case of *The Spanish Earth*, however, the appearance of this Dos Passos signature does not produce the expected sensation of irony—it does not deflate or trivialize the scene—and it is arguably the result of Hemingway's commanding narration. For, in combination with Hemingway's delivery, the sequence instead comes to say something about the length to which the Republicans are ready to go in order to preserve their normality of life—to keep Franco's aggression from changing their lives, even down to its most minute details.

Another negotiation of Dos Passos's and Hemingway's aesthetics may be found in reel 5 of the film, which gives voice to a number of ordinary people as they are shown evacuating Madrid. In an act of narrative ventriloquism that blurs the lines between documentary and fiction, Hemingway proceeds to imagine the inner thoughts and feelings of the people captured by the camera. "Where will we go? Where can we live? What can we do for a living?" Hemingway narrates, from the point of view of a family shown abandoning their house. "I won't go; I'm too old," he then intonates as the camera settles on an elderly lady. "But we must keep the children off the street," he then adds in contrast, giving voice to the whole community.

Hemingway's interest in ordinary people—the faces in the crowd—appears as unusual, almost anomalous, in the context of his work as a whole. For rather than being plain or run-of-the-mill, Hemingway's characters naturally tend to stand out, much in the same way as do the narrative peaks in the stories of which they are part. The result, of course, is some of the most iconic figures in American literature. They never recede into the background, nor blend into the crowd, and most importantly, they never become symbols. In 1932 correspondence with Dos Passos, Hemingway in fact underlines the importance of the latter: "Keep them people, people, people," he advised his friend on writing characters, "and don't let them get to be symbols" (354).

Dos Passos, however, would not have been easily swayed, because in marked contrast to Hemingway, he had always been interested in ordinary people and character types in his fiction. "Here are people who jostle you on the street day by day," a contemporary advertisement for *The 42nd Parallel* read, underlining the fact that Dos Passos's characters are common types, drawn from everyday life (repr. in Turner 128). In fact, a frequent criticism is that his characters are too ordinary—even flat. But this was part of his aesthetic

conviction: "The business of a novelist," he once wrote, is "to create characters . . . and then to set them in snarl of the human currents of his time" ("The Business of a Novelist" 160). This is also why his characters had to be plain or ordinary, so they could better reflect or perhaps rather embody those general currents. As a consequence, however, this mode of characterization often leaves his protagonists with little in the way of inner life. Of course, Hemingway's characters are not the most expressive—but they never appear flat, since we are at all times made to feel their emotional depth, through intimation and inference. In Dos Passos's characters, however, there is, as one critic put it, "nobody much at home" (Whipple 90).

The *Madrileños* shown evacuating their homes in *The Spanish Earth* are certainly caught in the currents of their time, if not pulled down into the whirlpool. But unlike Dos Passos, Hemingway imbues these characters with inner life, creating a unique combination between on the one hand dealing with ordinary people and on the other endowing them with a clear sense of depth and individuality. In one sense, they are symbols of civilian plight, but through the manner of presentation, they also become figures of flesh and blood. We see the lines in their faces, and through Hemingway's narration, we are also made to hear their voices. The resulting effect, quite simply, is to grant these ordinary people a voice in history.

The film's recognition of ordinary people caught in the wheels of history adds another dimension to Dos Passos's and Hemingway's collaboration, beyond that of the aesthetic. Because for all its novelistic qualities, *The Spanish Earth* is essentially a historical document; after all, the group behind the production styled themselves Contemporary Historians. This disciplinary self-identification bears to be taken seriously, for if transferred to a historiographic context, the different approaches taken to the film by Dos Passos and Hemingway may also be seen as corresponding to different methods of representing the past.

In *History and Truth* (1955), Paul Ricœur argues that the representation of history depends on the ability to build a coherent and continuous narrative out of what is vast, unruly, and often bereft of clear meaning. This entails separating what Ricœur calls "the decisive" from "the accessory," in a process he terms "historical choice." As he writes:

> History, as it comes through the historian, retains, analyzes, and connects only the important events. . . . [T]he judgment of importance, by getting rid of the accessory, creates continuity: that which actually took place is disconnected and torn by insignificance; the narrative is connected and meaningful because of its continuity. (26)

Anticipating later ideas by Hayden White, Ricœur is here pointing to the methodological affinities between the historian and the novelist. In a similar way as a novelist may steer clear of anything not relevant to the thrust of the main plot, the historian leaves out the accessory to more meaningfully fasten the narrative around the decisive events. Basically, we might say, historians too

"speed up the action." Yet as Ricœur laments, the consequence of this mode of practice is that the lives of ordinary people have received no place in history: "The [received] meaning of history," he writes, "comes through the important events and men," which has rendered the lives of the masses anonymous and left their possible agency unconsidered. In light of this, Ricœur goes on to imagine a different way of writing history—for, as he writes,

> . . . there is another meaning that reassembles all the minute encounters left unaccounted for by the history of the greats; there is another history, a history of acts, events, personal compassions, woven into the history of structures, advents, and institutions. But this meaning and this history are *hidden*. (100, emphasis in original)

The Spanish Earth unravels this history. It anchors the conflict in lived reality, in the experience of ordinary people, while still relating it to the great events of traditional historiography. In doing so, it connects Hemingway's great disturbing phenomena with Dos Passos's odds and ends, showing them both to be important in the understanding of history. This idea is suggested by the final scene of the film, which may be seen to offer a visual metaphor of the unification of Dos Passos's and Hemingway's different outlooks. Here, in a manner reminiscent of Vertov, scenes of Republican soldiers charging ahead after an important strategic victory are intercut with images from the village, showing the successful completion of the irrigation ditch. The juxtaposition implies a connection between the two levels of development: the irrigation system will replenish the Spanish earth, whose produce will in turn help to feed and sustain the Republican army. What the montage suggests, then, is that the efforts of ordinary people on the home-front, which Dos Passos insisted on including, are equally important to the analysis of the conflict as those dramatic scenes of battle which so captivated Hemingway.

In the end, the film shows that the different aesthetic views of Dos Passos and Hemingway were not incompatible, but that their combination could yield compelling results. The tragedy, then, is that by the time the film was shown in theaters, this aesthetic harmony had already been broken at the level of the personal. Nevertheless, we still have the film as a tantalizing evidence of the potential that a Dos Passos-Hemingway collaboration could hold.

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Received: 9 July 2015
Accepted: 19 November 2015

The Grove. Working Papers on English Studies 22 (2015): 213-228. DOI: 10.17561/grove.v0i22.2706

GRAHAM GREENE AND LEOPOLDO DURÁN: QUIXOTIC COMPANIONS ACROSS SPAIN AND PORTUGAL

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Abstract

It is well known that in his later years Graham Greene spent several summer holidays travelling around Spain and Portugal in the company of his friend Leopoldo Durán, a Galician scholar and Catholic priest. Starting in the summer of 1976, these yearly holidays consolidated their mutual friendship and provided inspiration for Greene's novel *Monsignor Quixote* (1982), which features several discussions on faith and belief based on their long chats and confessions. During these travels Durán got to know Greene very well and became one of his closest companions in the last stages of his life, and even accompanied him at his deathbed and administered the last sacraments to him.

Considering Durán's influence and how this friendship was forged mostly throughout the various Iberian journeys it is remarkable to note how few particulars about them are given in Norman Sherry's third biographical volume, covering from 1955 to 1991. The official biographer has conducted no further research other than a few occasional references to Durán's memoir, *Graham Greene, Friend and Brother* (1994), which is the closest we get to a narrative of the trips. However, even this unique source declines to give a full chronological account of them and remains quite obscure in many respects. It is not only that the author offers a highly subjective and occasionally biased account of their "summer jaunts"; so far there exists no written account, either by Durán or by any other biographers, of the number, duration, stages or dates of Greene's Iberian trips. Therefore, this paper sets out to fill in this gap and to provide a reference framework for future research on this fascinating period of Greene's life.

Keywords: Graham Greene, Leopoldo Durán, *Monsignor Quixote*, Spain and Portugal, travel literature, Murrieta wine.

Resumen

Es bien conocido que, en sus últimos años, Graham Greene pasó varias vacaciones de verano viajando por España y Portugal en compañía de su amigo Leopoldo Durán, un sacerdote y estudioso gallego. Desde el verano de 1976, estas vacaciones anuales consolidaron su mutua amistad y suministraron información para la novela de *Greene Monsignor Quixote* (1982), en la que aparecen varias discusiones sobre fe y creencia basadas en sus largas charlas y confesiones. Durante estos viajes Durán llegó a conocer a Greene muy bien y se convirtió en uno de sus compañeros más íntimos en la última etapa de su vida, acompañándolo incluso en su lecho de muerte en donde le administró los últimos sacramentos.

Teniendo en cuenta la influencia de Durán y cómo se forjó su amistad fundamentalmente a través de varios viajes ibéricos, es muy digno de notar qué pocos detalles particulares se dan acerca de estos viajes en el tercer volumen de la biografía de Norman Sherry que cubre el periodo de 1955 a 1991. Los biógrafos oficiales no han llevado a cabo subsiguientes investigaciones excepción hecha de algunas referencias a las memorias de Durán en *Graham Greene, Friend and Brother* (1994), que es la mayor aproximación de la que disponemos en relación a este viaje. Sin embargo, incluso esta fuente no da una relación cronológica completa de estos viajes y permanece bastante obscura en muchos aspectos. No se trata solo de que el autor ofrece una relación altamente subjetiva y ocasionalmente parcial de sus "summer jaunts", sino que hasta la presente no existen relaciones escritas, ni por parte de Durán ni por parte de otros biógrafos, del número, duración, etapas o fechas de los viajes ibéricos de Greeene. En consecuencia, este papel se propone llenar este hueco y aportar un marco de referencia para futuras investigaciones sobre este fascinante periodo de la vida de Greene.

Palabras clave: Graham Greene, Leopoldo Durán, *Monsignor Quixote*, España y Portugal, literatura de viajes, vino de Murrieta.

Quixotic companions

Born in 1917 in a small Galician village (Penedo de Avión, Orense), Leopoldo Durán Justo was ordained priest in Astorga in 1943, and later took three doctorates: in theology (*Angelicum*, Rome), English literature (King's College, London), and philosophy (*Universidad Complutense*, Madrid). In 1964 he wrote a letter to Greene asking questions arising from his dissertation on the treatment of priests in Greene's work. An epistolary relationship developed henceforth and eventually led to a personal meeting in August 1973 at the Ritz Hotel in London. They seem to have hit it off well from the start, since this first dinner lasted several hours and Greene and Durán engaged in some personal confidences (Durán, *Friend and Brother* 3-8).

Three years after their first meeting, Greene agreed to spend his first summer holiday in Spain under Duran's guidance in July 1976. He had such a good time then that the tradition of the yearly "picnics" was established henceforth, which basically consisted in varied car journeys with a high degree of improvisation and an even higher degree of wine drinking and passionate conversation on human and divine matters. Durán engaged one of his former students as their driver: he had to be completely sober while at the wheel and be able to speak good English and have a pleasant conversation to entertain Graham. He was jokingly referred to as "the third man" in Durán's accounts, and from 1976 to 1989 four such men rotated in that capacity, depending on their availability or acceptability.[1]

[1] Their names were Miguel Fernández, Aurelio Verde, Octavio Gil and José Ramón Losada. Greene includes the first three in his dedication of *Monsignor Quixote* (he had not met Losada yet).

In Durán's words, these trips were "delightful jaunts in which we took our food with us and ate it in the fresh air of the countryside" (Durán, *Friend and Brother* 120). They slept at hotels, *paradores* (those historical and artistic state-run hotels in Spain), and monasteries, though Greene, driven by his perennial fear of boredom, insisted that they should not stay longer than one night at each place. They soon started creating yearly rituals, such as paying a compulsory visit to the Cistercian monastery of Osera, spending one afternoon in Las Reigadas with Señor Antonio Nogueiras –an aged and charismatic Galician wine-maker later immortalized as Don Diego in *Monsignor Quixote*– or staying at Greene's old friend Maria Newall's *finca* in Sintra until her death in 1984.

From the reading of Durán's memoirs and diaries, there seems no doubt that both men felt a deep affection and respect for the other. Their personalities were certainly contrasting and perhaps complementary. Greene was tall, sharp, world-weary and leftish, while Durán was squat, naive, idealistic and conservative; but their friendship was strong and ripened with age. Though Durán's tone in his memoirs is highly panegyrical –Greene is portrayed as "a man capable of making the most heroic sacrifices" (Durán, *Friend and Brother* 15), he cannot hide some darker aspects of the writer's personality, such as his periodical bouts of depression and ill-humour, or those highly offensive moods that resulted from an uneasy combination of too much alcohol and downcast spirits. One might feel tempted to read between the lines and hazard that their friendship –though undoubtedly sincere and strong– was not conceived in terms of equality. No matter how "modest" Greene could be (Durán, *Friend and Brother* 9), it was obvious that he was the celebrity and that his whims or phobias had to be complied with. Since Greene insisted that they should travel incognito, Durán relates episodes in which he acts as a sort of bodyguard scaring away nosy passers-by who happen to ask the impertinent question: "Is this the famous Graham Greene?" On other occasions their conversation drifts away angrily in matters that Durán must disagree with, such as Greene's rants against Pope John Paul II or his defence of birth control, but even then Durán prefers to calm him down rather than openly contradict his friend, especially after "whisky time" (from six pm onwards).

From some of Durán's side comments it can be deduced that in the 1980s he was going through a difficult period in his professional and academic life. He was a conservative Catholic priest teaching in a rather leftist faculty in a Spain going through the 'Democratic transition'. More than once had he suffered student's sit-down protests, and in 1986 he would be forced to retire against his will. Amidst these difficulties, his growing friendship with Greene was a godsend that, apart from its intrinsic personal values, enhanced his own public figure. Some statements in his memoir may not sound excessively modest or tactful: "I am writing this book because no one else knows the essential characteristics of the man as I do", he candidly states in his introduction, and later reproduces two of Greene's letters according to which Durán knows "more about what I am trying to do than anybody else in Europe", or "no one knows better [the] nature of [my work] and its source" (Durán, *Friend and Brother* xiii).

Greene's biographers have not been too flattering when assessing his friendship with Durán. Michael Shelden describes the priest as "a character waiting to be used and Greene did not pass the opportunity" (397), while Norman Sherry affirms that Durán "needed Graham Greene – he was his claim to fame," and, observing that Durán often presents himself in his memoirs as "somewhat submissive", he concludes that "this was probably no more than a natural humility when in Greene's company" (Sherry 705). Such statements are contained at the end of an ambitious Chapter 48 of Sherry's third volume, "The Lamb and the Lion: What Did Greene Believe?", which explores the difficult issue of what was Greene's faith like in his final years. Obviously, such an attempt to judge someone else's inner conscience seems far too ambitious a task, even for an authorized biographer. Although not all Sherry's remarks about the Greene-Durán friendship might sound pleasant –like his contention that Greene needed "the yearly companionship of a priest to assure himself that he ha(d) faith" (Sherry 701), or his caricature of Durán as "Greene's very own travelling priest!" (695)[2] the biographer cannot deny the strong influence that Durán had on the writer's struggle to believe. He identifies the long after-dinner conversations described by Durán in his book as Greene's long "confessions going deep into the night […] about faith and doubt and *his* faith and *his* doubt" (Sherry 681). And he quotes from a letter by Greene's old time friend, Michael Richey, who admits that Durán's presence was the "means of reconciling him to the practices of religion" (697).

Mark Bosco, author of an insightful book on Greene's theology, places the growth of Greene's affection for Durán in the context of the writer's taste for cultivating the friendship of "priest intellectuals –Bede Jarrett in the 1920s and 1930s, C.C. Martindale in the 1940s and 1950s, and Leopoldo Durán in the 1970s and 1980s", which is one more evidence of "his constant immersion in the theological developments of his Catholic faith" (Bosco 156).[3] Even with these precedents, Greene's friends and close relatives seem to have been somewhat puzzled at first by his decision to spend his summer holidays in the company of a Spanish priest. Greene's letters around the time of the early picnics present Durán in a rather detached way. This is the case, for example, of one letter to Maria Newall dated 1 August 1977, immediately after the end of the second Iberian summer:

> The Holy Father, myself and Michael got safely back to Madrid via a monastery in Badajoz and a parador in Guadalupe. I was nearly suffocated in the monastery in Badajoz by the Holy Father who inadvertently turned on in that very hot city the heating in my room

[2] When the mutual references in Durán's and Sherry's books are compared, it is easy to perceive that the two men may not have got along terribly well.

[3] Sherry adds one more clergyman to the list of close acquaintances: Archbishop David Matthew (1902-1975), who advised him about how to react to Cardinal Griffin's condemnation of *The Power and the Glory,* and became very close to Greene in the 1960s.

> and I didn't realize it until I had undressed and had to wander the corridors of the monastery seeking help because there seemed to be no way of turning off the heating. In the parador I was startled to receive a call from the Holy Father carrying his toothpaste and toothbrush and soap because he wanted to clean his teeth and wash his hair in my bathroom. I said surely you have got a bathroom and he admitted he had, but of course then he couldn't talk. All the same I love him dearly and he is immensely fond of you. (Greene, *A Life in Letters* 345-46)

Referring to him as "the Holy Father" (Durán does not seem to have been aware of this nickname) and his farcical characterization may not sound very flattering, although Greene presently admits that he loves him dearly. One year later, in 1978, he still explains the character of his Spanish friend to Catherine Walston in terms that present him in a slightly preposterous light: "I am off to Spain to spend my yearly fortnight with my only priest, Father Durán. (He has written a book in Spanish on my theology!)" (Greene, *A Life in Letters* 351)

However, as time went by and the two men saw more of each other, both in Spain and Antibes, a stronger affection and confidence seems to have progressively grown. In fact, Sherry discusses the degree of mutual dependence between both men and hints at the conclusion that Greene came to need Durán hopelessly. He ends the aforementioned chapter, "The Lamb and the Lion", by recording the account given to him in 1987[4] by Vicente Cebrián, Count of Creixell. Cebrián, then recent owner of *Bodegas Murrieta*, had invited Greene to the main sites of his company and a few months later visited Greene at his home in Antibes. He observed the peculiar relationship between the two friends and noticed that "Leopoldo Durán would be in his bedroom until he went to sleep – Graham Greene was often nervous about his conscience– he drank too much […]. Durán gave him the night to pacify him with his confessions –he was a private priest Durán, a kind of midwife" (Sherry 704). The reproduction –we never know if too literal (mistakes included) or too free– of Cebrián's speech plus Sherry's gloss goes on for five pages, but the basic conclusion is that Greene was tormented by his sense of sexual sin and that from time to time "secret remorse often overwhelmed him. Now that Archbishop Matthew was dead, Father Durán was an absolute necessity, his final hope that the good Father could prevent him from being condemned" (Sherry 705).

This account, which Sherry finds "fascinating", is a far cry from the portrait of the artist as a believer that Greene gave of himself in one of the last interviews he granted. Conducted by professor John Cornwell for the Catholic journal *The Tablet* on 23 September 1989, the interviewer asked Greene, with an astonishing

[4] I have reasons to believe that Sherry got the year wrong. According to Durán, Creixell and his wife only visited Greene in Antibes once, in February 1988 (Durán, "Manuscritos inéditos" 57). It makes more sense that Sherry was invited in 1991, and by then the foundation that invited him must not have been "Fundación Creixell" but rather "Fundación Graham Greene", though it did not last long under that name, as we shall see below.

un-English directness, about some very intimate aspects of his religious practice and morals. Asked about his reception of sacraments, Greene nonchalantly observed that just "to please Fr Duran I make a confession now –of about two minutes; although I've nothing much to confess at the age of 85" (Thomson 126). Such detached disposition radically contradicts the picture painted by Cebrián of a tormented Greene seeking for sacramental absolution every troubled night. But a former secret agent would not let himself be so easily pumped for information. His own public testimony about the workings of his inner conscience seems at least as uncertain as Cebrián's attempt – he and Durán were no longer on good terms – at psychoanalyzing Greene from what he could eavesdrop from behind his bedroom door.

Iberian journeys

Greene and Durán's friendship, enormously important for Greene's experience of faith, developed and strengthened in the framework of the summer trips through the Iberian countryside. Consequently, a thorough biography of Greene should have included more details of their "quixotic adventures." Up till now there is no further published account of these travels other than the muddled narrative contained in *Friend and Brother*. Sherry's research adds very little to this memoir, with the exception of his (probably misdated) conversation with the Count, who searched for Sherry rather than the other way round, and Durán's memoir is used in Chapter 48 not so much for relating travel episodes but rather as reference material for analyzing Greene's sort of faith. Sherry admits that, when invited by Durán to visit the emblematic monastery of Osera, he declined the invitation because he was then engaged in finishing off the first volume and considered that the material related to Greene's Spanish tours was too far ahead to worry about it.[5] At any rate, eighty-two more chapters and seventeen (or, most likely, thirteen) years later he didn't seem to have bothered much about documenting these journeys by using complementary sources.

But Durán's memoir is far from being an ordered chronicle of their yearly trips. On the contrary, the division into sections and chapters is rather impressionistic, and only exceptionally does he present the facts in the order he took them down in his diary. And when he does, and the reader takes pains to put them all in order, he may find some discrepancies and patent mistakes.[6] On the

[5] "I confess I had no idea of the height of the mountain that Greene's life would force me to climb", he states *(*Sherry 702).

[6] Durán makes some obvious mistakes in his account of the travels. For example, on pages 198 to 200 he describes the official reception organized by Madrid's mayor in 1980. These events lasted from 6 to 10 July, and afterwards the couple and their "third man", Aurelio, set off on their usual semi-improvised journeys. But a few pages later Durán solemnly states "On 9 July 1980 we were both in London" (Durán, *Friend and Brother* 263). Another example: on page 156 he starts a narrative of events covering at least three days, starting on "13-14 August 1984." But a little afterwards a new day begins, with new successive activities, that is again dated as 14 August (161).

other hand, some important events that happened in those years and were direct consequences of their Spanish experiences are omitted, as is the case of the creation of the Graham Greene Foundation.

Here is the first published reconstruction of the calendar and stages of Greene's Iberian journeys.

1976 16-28 July

First visit. Some details are given in *Friend and Brother*.

Madrid. Valle de los Caídos (Vale of the Fallen). Salamanca. Orense. Osera. Marín. Santiago. La Coruña. Lugo. Soto de Luiña. Vitoria. San Sebastián. Miranda de Ebro. Madrid. Ávila. Madrid.

1977 13-27 July

Consolidation of friendship and of traveling rituals. Inspiration for *Monsignor Quixote*. First visit to Maria Newall. Some details are given in *Friend and Brother*.

Madrid. Ávila. Salamanca. León. Villafranca del Bierzo. Orense. Osera. Oporto. Sintra. Lisboa. Sintra. Badajoz. Mérida. Trujillo. Guadalupe. Madrid. Toboso. Cuenca. Madrid.

1978 12-26 July

New rituals (such as visiting Las Reigadas), new "Third Man". *Monsignor Quixote* constantly in mind.
Madrid. Navacerrada. Oropesa. Trujillo. Cáceres. Valencia de Alcántara. Pontealegre. Sintra. Lisbon. Coimbra. Oporto. Osera. Las Reigadas. Villafranca del Bierzo. Zamora. Salamanca. Segovia. Madrid.
1979 15-29 July First visit to Durán's hometown. *Monsignor Quixote* in mind.
Madrid. Oropesa. Mérida. Évora. Lisbon. Sintra. Fátima. Oporto. Osera. Las Reigadas. Vigo. Villafranca del Bierzo. Penedo de Avión. Madrid.
1980 6-25 July Official reception by Madrid's mayor Enrique Tierno Galván.
6-10 July, Official reception in Madrid. Then second stage (10-25 July) visiting the usual places: Oropesa. Evora. Lisbon. Sintra. Cascais. Lisbon. Sintra. Oporto. Las Reigadas. Penedo de Avión. Osera. Orense. Villafranca del Bierzo. Tordesillas. Salamanca. Madrid. Salamanca.
1981 3-15 July Looking for locations for scenes of *Monsignor Quixote*. Theological discussions.
Madrid. Tordesillas. León. Villafranca. Osera. Orense. Las Reigadas. Penedo de Avión. Osera. Benavente. Madrid. Cuenca. Salamanca. La Mancha. Valladolid. Galicia. Sintra. Oropesa. Madrid.
1982 3-12 January The only winter trip. Around Portugal mainly, so as to make up to Maria Newall, whom they did not visit in 1981.
Madrid. Mérida. Evora. Lisbon. Sintra. Oropesa.
1983 2-7 June The shortest trip. No Portugal. First contact with Bodegas Murrieta.
Madrid. Logroño. Madrid.

1984 3 VISITS: 23 April-2 May. 18-23 May. 9-18 August
First two visits to attend the filming of *Monsignor Quixote* [Detailed in *Friend and Brother*].
i) 23 April-2 May: Greene attends shooting of film *Monsignor Quixote*. First and only time Yvonne Cloetta (his mistress) comes along with him.
Toboso. Cuenca. Madrid. Salamanca. Ávila. Toledo. Madrid. Segovia. Madrid.
ii) 18-23 May. Last filming days.
Madrid. Santiago. Carballino. Osera. Santiago. Madrid.
iii) 9-18 August. Usual places. They learn that Maria Newall has died.
Oropesa. Plasencia. Béjar. Salamanca. Tordesillas. Orense. Las Regadas. Osera. Penedo de Avión. Osera. Cerdedo. Pontevedra. Cambados. Villagarcía de Arosa. León. Tordesillas. Arévalo. Segovia. Madrid. Aranjuez. Madrid.
1985 23 July-2 August
[Detailed in *Friend and Brother*] "Too many churches"
Madrid. Silos. Aranda de Duero. Caleruega. Arlanza. Salas de los Infantes. Nájera. Logroño. Olite. Javier. Leyre. Roncesvalles. Valle del Roncal. Leyre. Liédena. Santo Domingo. Sigüenza. Madrid. Alto de los Leones.
1986 6-17 August.
The last "normal" trip.
Madrid. Oropesa. Plasencia. Béjar. Salamanca. Zamora. Osera. Las Reigadas. Cerdedo. Marín. Osera. Penedo. Osera. Puebla de Sanabria. Tordesillas. Madrid.
1987 4-12 August.
Durán is now based in Vigo. Beginning of the Graham Greene Foundation ("the worst of our journeys together"). Guests of the Counts of Creixell in Ygay Palace (near Logroño) and Pazo de Barrantes. All the other expenses are paid for by the Count. [Completely omitted in *Friend and Brother*]
Madrid. Burgos. Logroño. Burgos. Puebla de Sanabria. Verín. Orense. Carballino. Pontevedra. Barrantes. Vigo. Reigadas. Osera. Vigo. Santiago.

1988
No trip.
1989 25-31 March.
Last visit. Greene exhausted and aged. Durán wishes to finish off the Foundation, and this visit is kept from Creixell. A different "third man" (or woman) for each day. Some details of the trips are given in *Friend and Brother*.
Madrid. Vigo. La Guardia. Monte Tecla. Tuy. Vigo. Osera. Las Reigadas. Vigo. Viana de Castelo. Vigo. Madrid.

Obviously, this mere outline of the journeys, their duration and stages cannot display the many experiences their protagonists lived through. Durán's memoir relates a great number of such, and, "ludicrous though some passages may appear to be, Durán's book gives a revealing insight into Graham's instinctive piety" (Sherry 697) and also insights into some key aspects of Greene the writer. Perhaps the most telling anecdotes in this respect are those concerned with the genesis of the novel *Monsignor Quixote*. As is well known, this novel, a minor masterpiece of Greene's late period and highly significant of his religious development in the shade of post-Vatican spirituality, would not have existed if it had not been for his trips with Durán. *Friend and Brother* offers a lively account of a few experiences that triggered off some of the most significant events in the novel: the disaffected tone of the cemetery's official when asked about Unamuno's tomb, the origin of the allegory of the Trinity based on three bottles of wine –two of them full and the third half-empty, or the episode of the accidental turning on of central heating on a hottest night at a monastery in Badajoz (Durán, *Friend and Brother* 212, 214-15, 141-42 respectively).

On the track of Murrieta[7]

Surely one of the most interesting episodes connected with Greene's Spanish summers is the creation, decline and fall of the short-lived Graham Greene Foundation. Its interest increases when confronted with the fact that Durán never recorded any of the events relating to this story in his memoir, even though (or perhaps precisely because) he felt very deeply about them.

[7] Durán says in the introduction to his book: "I never knew whether I would ever write this book, even though Graham suggested two or three possible titles: '(Further?) Travels with a Donkey', parodying the one used by his distant relative, Robert Louis Stevenson; or 'On the Track of Murrieta', which alluded to one of our favourite wines…" (*Friend and Brother* xii-xiii).

In 1983 Greene and Durán were invited to visit Ygay Palace, near Logroño, the major site of Bodegas Murrieta, on account of a couple of references to Greene's favourite red wine appearing in *Monsignor Quixote* (Greene 63, 64) This seemed just a simple act of gratitude on the part of the Olivares family, descendants of the original Marquis of Murrieta, and Greene and Durán enjoyed a generous dinner party and secured their supplies of Murrieta wine for the immediate future.

But the ownership of the Bodegas soon changed hands, and Vicente Cebrián, count of Creixell, took over from the Olivares family. Cebrián approached Durán, befriended him, and eventually suggested that he should bring Graham over again to visit the place that now belonged to him. Greene finally accepted after more than one year's insistence, and he and Durán reached Ygay Palace on 4 August 1987. Cebrián treated them exquisitely, presented Greene with a *Gran Reserva* from 1904 ("it keeps fitter than me", Greene commented) and when the time was ripe (that is, after "whisky time") he fired away. This is how Sherry dramatizes the scene:

> COUNT: Your novels are very important in the world.
>
> GREENE: Your wine is very important in the world.
>
> COUNT: I should like to create a foundation which would bear your name.
>
> GREENE: I should be delighted if this would give Leopoldo Durán a pension when I die. (Sherry 703)

Ten years later, Durán recounted this moment in a newspaper article with slightly different nuances:

> After a little nap, Vicente asked Graham Greene's permission to create a foundation bearing his name. Greene's face darkened. He asked the count: "Is this for the sake of publicity?" "Neither your books nor my wines need publicity. But here is your great friend Leopoldo, who must keep on studying your work. He would become the president, of course. We will create a lifelong scholarship for him."
>
> This was something completely unexpected… But Greene agrees, more with his silence than with words. (Durán, "Manuscritos inéditos" 52 [my translation])

A signed entry by Greene remains in the visitor's book of Palacio Ygay. It says:

> Dear Vincent
>
> This is a letter to a new friend who in the course of one day has become an old friend. I seemed to know you and your family long before we met, for Leopoldo has spoken of you so often. Now I have been able to see with admiration what you are achieving. But above all I love you for the help and encouragement you have given to Leopoldo

> at a very difficult period in his life. Retirement is the most deadly of all diseases. It kills more people than cancer. You, like a writer, will never retire. We are lucky**;** you have used this luck to help the unlucky which alas! I have not done.
>
> With affection from a new member of your family,
>
> Graham Greene
>
> 4 August 1987

If it was indeed written after Graham's silent agreement, it certainly shows that his main concern was to remind the Count that he should keep his promise to provide for Durán.

But six months later, when the trustees gathered at the notary's office to sign the foundation's deed, it turned out that Cebrián featured as the president and Durán as just the secretary. This was not what had been promised. For some reason, maybe a belated reaction, Durán signed, but later he protested and insisted they should meet again and sign a new deed. In the meantime, aware that Greene had not yet given a written agreement to the Foundation, Cebrián prevailed on Durán to make Greene invite the Counts over to his home in Antibes. Off they went on 19 February 1988. According to Durán, this stay in Antibes was the second and last time Greene and Cebrián ever met.[8] They spent a few days of friendship and good will (though the Count would later complain to Sherry that Greene, who was the Count's guest for the whole duration of the previous summer holiday, never footed a single restaurant bill). Greene eventually complied with Cebrián's wishes by writing a highly non-committal letter to Durán:

> Dear Leopoldo,

[8] This is a very important fact, because if it is true it turns Creixell's account in Sherry's book inaccurate. Sherry says he visited Galicia in 1987, and Creixell had already been in Antibes. As said above, it is likely that Sherry got this wrong, and the real year is 1991. On the other hand, Sherry reproduces Cebrián's statement that he spent "seven days in Graham Greene's company" (Sherry 704), which openly contradicts Durán's contention, unless Cebrián is counting the total number of days he spent with the couple in Ygay, Pazo de Barrantes (August 1987) and Antibes (February 1988) altogether. Finally, Sherry also quotes Cebrián saying that "the last time he [Greene] was here, in January 1987 he drank about 6 bottles of Marques de Murrieta" (704). As we can see, the two versions are strongly in conflict.

> It is with pride and pleasure that I have received news of your Foundation. Spain was the first foreign country I was first in at the age of 16 – at Vigo & Corunna where a very distant ancestor of mine lies in his tomb – Sir John Moore.
>
> I find quite inexplicable the important part which Spain has played in my literary career. My first (never published) novel dealt with the Spanish refugees in London during the Carlist wars. My third published novel (a very bad one) had as its scene Navarre during these wars. Since then among my later books four are based in Spain or Spanish [sic] America.
>
> I wish the Foundation every possible good wish,
>
> Graham Greene (reproduced in Azancot, "Fundación Graham Greene" 37)

Backed up by this hazy document, the Graham Greene Foundation could see the light. Its launching was publicly announced on the newspapers in July 1988, and Durán himself wrote a long article for the newspaper *ABC* commending the initiative and its founders:[9]

> I am returning from Antibes for the second time. On this occasion I was fortunate enough to be accompanied by the Counts of Creixell, Vicente Cebrián and doña María Jesús Suárez-Llanos, true friends. Two days with Graham Greene. He writes the *carta magna* of the foundation bearing his name. My friends are the inspiration and the providence of this enterprise. (Durán "Anecdotario secreto" vii [my translation])

Such words of praise might seem extravagant, considering the eventual outcome, but they are characteristic of Durán's "romance" with the Counts. Indeed, for more than one year Durán was over the moon about them: he became a sort of adopted uncle of this aristocratic family, attended Murrieta exhibitions, administered first communion to one of their daughters, spent several days at either of their palaces (Ygay and Barrantes), put their libraries in order, etc. His diaries of this time, between June 1987 and October 1988, show his infatuation with expressions such as: "Vicente and María Jesus are my angels in life", "They have been sent by Providence", and so on (Durán, *Diaries* XIII 125).

But things did not turn out as expected, and Durán and Cebrián soon fell out. Two different versions have been given, each one in turn a compound of different motives.

[9] Durán was a remarkably slow-paced writer, so the delay might not be entirely blamed on the newspaper.

According to Durán, although the trustees did sign a second foundation deed in which he featured as the president, his real power was nil, so he could not foster the intended aims of the foundation. On the contrary, he understood that Cebrián's real objectives were mainly commercial: in December 1988 the Count set up an exhibition-sale of Murrieta wines in Sotheby's, using Greene's name as an effective advertising gimmick. When Greene heard of this he was upset. The Foundation did not mean a thing to him, he had only given his consent because he saw that his friend Leopoldo was enthusiastic and, most importantly, because the Count had promised to provide for Durán and thus solve his financial problems after his forced retirement. But neither was Durán receiving any salary nor was the Foundation carrying out the expected literary or research activities. Thus, on Durán's insistence, Greene wrote a stern letter dated 22 July 1989 finishing off the foundation as far as the use of his name was concerned. This letter remained unpublished, but it was Durán's leverage. Nine months later, "thanks to the Countess María Jesús Suárez Llanos, an extraordinary person," (Durán, "Manuscritos inéditos" 52) the Graham Greene Foundation started the long bureaucratic process of dissolution and eventually became "Creixell Foundation."

The other version, Norman Sherry's rendering of his private conversation with Cebrián, implies that when the foundation (that is, Cebrián) wanted to widen the scope and bring students in, Durán opposed. Besides, Durán might have resented that the Count was too friendly with Graham and that this could have threatened his own position as Greene's best friend. This is, in my view, a highly subjective argument against Durán, and is contradicted by the genuine expressions of affection and gratitude that Durán applies to the Count in his diaries (which Sherry didn't read, of course) over those months he had a disproportionate attachment to the Counts.

Finally, according to Sherry another reason behind the split-up was that Durán offered to sell some Greene documents to the Count at a heavy price (703). There must be something to it, since Greene wrote to his friend on 26 March 1989 reminding him that the manuscripts given by him remain Durán's and not the foundation's (Durán, "Manuscritos inéditos" 52), but this third story-line is left unfinished in Sherry's rendering. It is hard to understand how the offer of a commercial operation might have possibly annoyed a thoroughbred businessman such as the Count.

Durán's *Friend and Brother* came out in 1994, and it contained no single reference to this unpleasant story. Durán either wanted to avoid any possible libel actions if he spoke his mind, or rather preferred to let sleeping dogs lie. But two years later the Count died unexpectedly, still in his late forties, and soon afterwards a misinformed article in *ABC* stated that Cebrián had been a close friend of Greene's, still called his organization "the Graham Greene Foundation", and praised its noble aims of furthering research on Greene's work. Durán was upset when he read this news and eventually wrote a fiery reply disclosing all the facts he had omitted in his book. Or rather, 'some' of the facts; his diary entries referring to the Count after the split-up still remain unprintable.

Conclusion

Episodes such as the creation and dissolution of the Graham Greene Foundation indicate that there is still some considerable biographical material connected with Greene's Iberian travels that awaits further research. Durán's testimony of what happened during these fifteen visits (no commentator had so far counted the trips) is evidently partial, on the one hand for the obvious reason that human memory is selective and biased, much more so if it works its way into a memoir book meant to become a bestseller; on the other, because Durán must have felt that there were some stories too personal or too sensitive to be told, and some that could bring about unpleasant reactions on those who had taken part in them not so long ago. In turn, Greene's biographers so far have not taken enough interest in these trips as to use complementary sources for their research. Sherry, who admittedly felt too overburdened to conduct any further investigation after a quarter of a century following in Greene's footsteps, draws on *Friend and Brother* and on a casual testimony from Vicente Cebrián, who had by then fallen out with Durán and could not be excessively objective. As for Shelden, he has just complemented his bird's eye reference to *Friend and Brother* with Durán's interview for the BBC conducted by Donald Sturrock in 1992 (Shelden 397), which does not differ significantly in tone and content from the book that Durán was then writing.

In order to draw a more complete picture of the significance of Greene's Iberian travels new sources must be used. It would be illuminating to count on the testimonies of the 'third men', something which has never been done so far. Although most of them worked in academic jobs, none of them has ever published a personal account of the journeys they took part in. Other possibilities are opened up since 2012, after Georgetown University acquired Durán's papers on Greene, which are now kept at the Special Collections Research Center. Forty-eight boxes containing, among other things, Greene's correspondence with Durán, the priest's seventeen diary notebooks and some interesting *Monsignor Quixote* material.

The present essay lays down the basis for future scholarship on the subject, since it arranges the different journeys in chronological order for the first time and provides details of their duration, itineraries and dates. An exhaustive follow-up study of each of them can supply new biographical information enriching our knowledge about one of the most popular writers of the 20th century. In these relaxing jaunts around Spain and Portugal Greene spoke his mind about many different subjects: his latest or past books, his numerous travels all over the world, the public figures he had met and even befriended, several political issues, his attitude towards the Catholic faith and doctrine, philosophical discussions, his perceptions of the literary and publishing world, his relationships with acquaintances and friends, fascinating anecdotes… All these references might introduce new perspectives to improve our understanding of the complex

personality of a writer so much in love with 'the dangerous edge of things'. It is surely worth looking into.[10]

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[10] The author wishes to thank Ramón Rami Porta and Colin Garrett for their useful suggestions and insightful comments.

Received: 20 March 2015
Accepted: 26 June 2015

BOOK REVIEWS

The Grove. Working Papers on English Studies 22 (2015): 231-233. DOI: 10.17561/grove.v0i22.2707

ÁNGELES MATEO DEL PINO Y NIEVES PASCUAL SOLER (EDS.). 2013. *COMIDAS BASTARDAS. GASTRONOMÍA E IDENTIDAD EN AMÉRICA LATINA*, SANTIAGO DE CHILE, EDITORIAL CUARTO PROPIO, 625 pp. ISBN: 978-956-260-641-7. EDICIÓN, ESTUDIO PRELIMINAR Y BIBLIOGRAFÍA DE ÁNGELES MATEO DEL PINO Y NIEVES PASCUAL SOLER

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A partir del Coloquio Internacional Cultura, Gastronomía e Identidad "Tremendo arroz con mango" celebrado en 2011 y dirigido por Ángeles Mateo del Pino, nace el proyecto de esta publicación que reúne a 32 especialistas de ambos hemisferios en torno a la mesa de gastronomía latina en la que se sirven platos que satisfacen los paladares más exquisitos de las diferentes manifestaciones artísticas: cine, teatro, narrativa, poesía, publicidad, arte, música, iconografía y periodismo. Su título, en consonancia con la mezcla de identidades culinarias que se desprenden del maridaje del arroz con el mango, refleja la realidad de la fusión y el mestizaje cultural que se descubren en los universos del comer a través de los que se forjan y se transmiten las identidades en América Latina.

En esta sintonía culinaria multisensorial, es la gastronomía la vía que nos proponen las editoras a través de la que podamos degustar y digerir las identidades de los pueblos de América Latina. Y es la que se adopta para la nomenclatura y para la organización de las reflexiones y análisis científicos de carácter multidisciplinar en torno a una serie de ejes temáticos.

Para ir haciendo boca, nos propone, a modo de introducción, "La inmortalidad de los estómagos", una presentación seductora de los platos de la carta como "Protocolo de mesa". Se trata de un "buffet con canilla libre" que nos ofrece, de entrada y como platos calientes, las carnes, epígrafe bajo el que se reúnen los comensales que dialoguen sobre la carne, real o metafórica, humana o animal, cruda o bien hecha y que incluyen a "Caníbales, bárbaros y demás perversos". Entre los invitados a estos conversatorios en torno a la carne, a lo carnoso y a lo carnal; al carnear, al encarnar y al descarnar; a la carnicería, a lo carnicero y a lo cárnico, a la carnefilia, a la carnefagia y a la carnefobia, presentamos a Dardo Scavino con su "Menú Saer"; a Jorge Monteleone con "La vaca o la res argentina"; a Mario Cámara con "Utopía y barbarie. La operación antropofágica de Oswald de Andrade"; a Nanne Timmer con "Devorarase otra vez: el canibalismo como topos y la disolución de límites en *Friendly Cannibals* y el "manifiesto antropófago"; a Rita de Maeseneer y Juan Manuel Tavío Hernández con "La cerdofilia en el Periodo Especial y sus avatares en la obra de Ronaldo Menéndez"; y, por último, a Vicente Francec Zuriaga Senent con "Cocinando santos: mártires, verdugos y antropófagos en la iconografía".

Como platos tibios, las autoras nos placen con las guarniciones, esto es, con aquellas reflexiones en torno a los alimentos y a las bebidas cuya esencia identitaria en sus valores sociales han ido inventándose y reinventándose "en su viaje milenario […] por los siglos y los huesos (Ángel González), reflexiones que bajo la denominación "Identidades, metáforas culinarias y cuentos chinos" reúnen a Magda Sepúlveda con "Ñachi, cazuela, antropofagia y veneno: para una entrada en la imaginación poética alimentaria chilena"; a Naín Nómez con "Identidad rural y comunidad mestiza: algunas notas sobre las comidas y bebidas en la poesía chilena"; a Ángeles Mateo del Pino con "Una antología de frutas cubanas"; a Juan Ráez Padilla, con "Versos latinoamericanos macerados en *Las comidas profundas* de Antonio José Ponte"; a Francisco J. Quevedo con "Identidades culinarias en la obra de Manuel Vázquez Montalbán"; a Adriana I. Churampi Ramírez con "¿Who is afraid of… chicha?"; a Juan Alonso Molina Morales con "Las gastronomías regionales de Venezuela"; a Daniel Becerra Romero y Soraya Jorge Godoy con "Terfezias o criadas, un antiguo manjar regalo de la naturaleza"; y a José Ismael Gutiérrez con "El banquete hermenéutico: la interpretación textual en el *Convivio* de Dante".

Llegan ahora los platos fríos, los que nos ofrecen los comensales que dialogan sobre la importancia de los alimentos y de lo culinario en la forja de la identidad de tres conceptos claves en la realidad de América Latina: "Nación, Género y Mestizaje". Se le cede la palabra, en primer lugar, a Antonio José Ponte con "¿Quién va a comerse lo que esa mujer cocina?", seguido de Efraín Barradas con "En la cocina con Frida y sor Juana o cómo domesticas a las mujeres rebeldes"; posteriormente tenemos a Jorge Chen Sham con "El espacio de la sociabilidad: la cocina en las dos primeras novelas de Gloria Elena Espinoza de Tercero"; seguimos con Meredith E. Abarca con "Receta de una memoria sensorial para los tamales afro-mestizos"; continuamos con Zenaida Suárez M. con "Comamos el fruto prohibido y regocijémonos: identidad y religiosidad en la obra de Roxana Miranda Rupailaf"; y luego, con Laura P. Alonso Gallo con "Pecados de la carne y del patriarcado: *Loving Pedro Infante* de Denise Chávez"; y cerramos este capítulo con la voz de Juan Ignacio Oliva y "*That's chili-con-kaysah*!: comida, falsificación y mercado en la poesía chicana".

Y de postre, la *mise en place*, esto, la puesta en escena de tres procesos: el de preparación de los alimentos y de las mesas, el de la elaboración de los platos y el de los actos del servir, del ingerir y el de digerir que manan del cine, del teatro, de la pintura, de la música y de la danza en las voces de Daniel Mostesdeoca García-Sáenz con "Macedonia Paraíso: Néstor Martín-Fernández de la Torre"; de Francisco Ponce Lang-Lenton con "La barriga de Hitcock"; de José Manuel Rodríguez Herrera con "Botas hervidas que se trinchan como si fueran pavos y pavos "de un atractivo color dorado" que nadie trincha: un análisis de varias escenas de comida en *La quimera del oro* de Charles Chaplin"; de Nieves Alberola Crespo, con "Aromas y sabores en la obra de Dolores Prida"; de Nayra Pérez Hernández con "Los otros hijos del Cola-Cao: de "Yo soy aquel negrito…" a *Las tinieblas* de tu memoria negra "; de José

Yeray Rodríguez Quintana con "Canciones para comérselas"; con Gloria Luz Godínez Rivas con "En el menú de hoy: *Café Müller* (versión express)"; y, para concluir, Nieves Pascual Soler con "Tengo hambre: brevario de una emoción".

Este encuentro en torno a la mesa y al comer en America Latina conforma una obra de sensaciones, de imágenes y de encuentros culinarios, de olores y de sabores que evocan, que transportan, que erotizan; de texturas, de imágenes y de colores cómplices; de anhelos y de recuerdos; de degustaciones, de digestiones, pero también de indigestiones, sensaciones todas que se crean y se recrean, que se narran y se escuchan, que se bailan, se cantan, se imaginan y, si no, se suponen, pero que, al fin y al cabo, dibujan las realidades identitarias de América Latina a través de sus comidas, siempre bastardas.

Received: 16 July 2015
Accepted: 28 September 2015

The Grove. Working Papers on English Studies 22 (2015): 235-239. DOI: 10.17561/grove.v0i22.2708

CARME MANUEL CUENCA. 2013. *FUEGO EN LOS HUESOS: AFROAMERICANAS Y ESCRITURA EN LOS SIGLOS XVIII Y XIX*. València: Publicacions Universitat de València, ISBN: 978-84-370-9009-2, 317 pp.

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La concesión del premio Nobel de Literatura a la escritora afroamericana Toni Morrison en 1993 supuso algo más que una muestra del reconocimiento internacional y público a la labor literaria y cultural de esta autora. En realidad, dicho acontecimiento sirvió para catapultar al mercado literario global la tradición literaria afroamericana que hunde sus raíces en la historia de trasplante, esclavitud y racismo que la diáspora africana sufrió en el llamado Nuevo Mundo. Los esclavos y esclavas africanas traídos a la fuerza desde África se convirtieron en las víctimas por antonomasia al ser vilmente utilizados en la construcción de un país que buscaba la perfección democrática. Las primeras víctimas del esclavismo africano llegaron a las colonias norteamericanas en 1619 y desde el primer momento representaron una amenaza para la población caucásica que se tradujo en unos códigos civiles leoninos con el fin de prevenir el mestizaje y regular el comportamiento de la población negra. Sin embargo, en una situación social abiertamente sexista, las mujeres negras fueron las que sufrieron las mayores atrocidades al ser víctimas de las infames vejaciones por parte de la sociedad blanca y la violencia machista de sus congéneres negros. Se demostró así que, tal y como verbaliza Nanny, la abuela de la protagonista de la obra maestra de Zora Neale Hurston *Their Eyes Were Watching God* (1937): "(d)e nigger woman is de mule oh de world" (14).

Frederick Douglass, Booker T. Washington, W.E.B. Du Bois, Alain Locke, Richard Wright, Ralph Ellison, Malcom X o Martin Luther King Jr. son algunos de los hombres afroamericanos que se abrieron camino entre el racismo rampante que ha tejido la piel de la nación norteamericana llegando a gozar todos ellos de un gran prestigio literario y social. Por el contrario, las mujeres negras se han visto históricamente relegadas a un segundo plano o sepultadas en un olvido procaz (un ejemplo es el –tristemente- tardío descubrimiento de la citada escritora Zora Neale Hurston por parte de la también escritora afroamericana Alice Walker) que ha mutilado el reconocimiento creativo de la mujer afroamericana. En las últimas cuatro décadas, a partir de 1970, estas escritoras comienzan a abrirse paso a través de la creación de una serie de obras literarias que han devuelto la experiencia de la mujer negra en Estados Unidos al lugar de honor que le correspondía. De este modo, la literatura producida por mujeres afroamericanas goza, en la actualidad, de una salud envidiable y ya nadie duda del valor artístico y cultural de las obras de autoras como June Jordan, Toni Cade Bambara, Toni Morrison, Gayl Jones, Ntozake Shange, Maya Angelou, Lucille Clifton, Alice Walker o incluso de una nueva generación de

escritoras afroamericanas que siguen sumando contribuciones a la experiencia literaria de las mujeres negras, entre las cuales se encuentran Terry McMillan, Sapphire, Bernice L. McFadden, Jesmyn Ward o Ayana Mathis entre otras muchas.

Ahora bien, la producción artística de las escritoras afroamericanas contemporáneas tiene que entenderse necesariamente teniendo en cuenta la literatura producida por escritoras negras que, desafiando los códigos racistas y machistas, dieron cuenta escrita de la experiencia de la mujer negra en los siglos XVIII y XIX. El volumen *Fuego en los huesos: Afroamericanas y escritura en los siglos XVIII y XIX* de Carme Manuel Cuenca recoge el testimonio y la contribución que estas autoras negras, madres literarias de la generación actual, proporcionaron a un panorama social, político y literario que en gran medida ignoró su aportación artística y su compromiso intelectual. El libro está dividido en tres partes a las que sigue una cronología que acierta en destacar los acontecimientos y fechas que enmarcan los hechos más relevantes de las escritoras que se estudian.

La primera parte se titula "Pensamiento ilustrado: entre África y el nuevo mundo" y da cuenta del papel de los esclavos negros dentro de la Norteamérica de los siglos XVII y XVIII. Deshumanizados desde el momento de su llegada al Nuevo Mundo, los esclavos negros eran considerados bestias irracionales debido a una exégesis parcial y torticera de los textos bíblicos que demostraron ser la añagaza perfecta para institucionalizar las diferencias raciales. Junto con este racismo científico llegaron las primeras condenas a la esclavitud por parte de los cuáqueros que declaraban que la abolición era una necesidad imperiosa de acuerdo con las prédicas de su protestantismo evangelista. De entre ellos Manuel Cuenca destaca la labor, en este sentido, del pastor cuáquero John Woolman que con su obra abrió el camino al movimiento abolicionista de la primera mitad del siglo XIX. La segunda parte del capítulo, titulado "Primeras manifestaciones poéticas: Lucy Terry y Phillis Wheatly", se centra en la obra de las dos poetisas que inauguran la publicación literaria producida por autoras afroamericanas. Cultivados en las primeras iglesias negras – lugar sagrado de resistencia y aislamiento a la opresión racista- los cánticos que los esclavos llevaron a las colonias norteamericanas devienen en el germen cultural que fagocitará el nacimiento de la poesía afroamericana. "Bars Fight" de Lucy Terry es el primer poema escrito del que se tiene constancia e inicia una tradición vernácula que encontrará el auge entrado el siglo XX. Son Jupiter Hammon y, sobre todo, Philis Wheatly los dos poetas negros que adquieren un prestigio intelectual notable. La autora hace hincapié en cómo, con su capacidad para versificar como los neoclásicos ingleses, Wheatly fue elogiada y aclamada tanto en Estados Unidos como en Gran Bretaña transformándose así en "símbolo y modelo del 'genio africano', en prueba fehaciente que permitía rechazar los estereotipos del negro ignorante" (Manuel Cuenca 38).

El período de preguerra centra la segunda parte del estudio. En esta sección se explica el contexto del debate abolicionista que predomina en la Norteamérica del romanticismo. Tal y como ejemplifica Manuel Cuenca, una pléyade de

autoras afroamericanas cultivan la poesía además de la autobiografía espiritual, la narración de viajes, la narración de esclava, que se convertiría en el género más conocido, así como el ensayo y la ficción. La motivación que urge a estas escritoras a empuñar la pluma y escribir es la de subvertir, a través de la literatura, la imagen de la mujer negra que había creado el imaginario apologético blanco. El movimiento abolicionista, tanto blanco como negro, engloba el escenario social en el que esta nueva generación de escritoras negras decide plasmar sus experiencias vitales. Carme Manuel empieza señalando a las poetas afroamericanas que recogen el testigo de Phillis Wheatly, entre las que destacan: Sarah Louisa Forten y Charlotte L. Forten Grimké, dos poetisas libres que pertenecían a la élite negra norteña y que contribuyeron a fomentar la igualdad entre las razas. De entre las ensayistas negras la autora se centra en Ann Plato cuyos textos didácticos contribuyeron en gran medida a resaltar las cualidades intelectuales de las mujeres negras a pesar de que su producción fue ignorada precisamente porque en ellos se habla muy poco del acuciante problema racial y de la esclavitud. Las tres últimas partes del segundo capítulo del libro están dedicadas a las tres figuras femeninas más representativas que dan testimonio de la experiencia de la mujer negra libre en los Estados Unidos del período anterior a la guerra civil. Con la publicación de *A Narrative of the Life and Travels of Mrs. Nancy Prince* (1850) Nancy Price, una afroamericana libre, dibuja un retrato subversivo de sí misma que la aleja del "estereotipo victimista tan apreciado en la época, y la acerca al de una mujer audaz y autosuficiente, capaz de cruzar océanos y mares en busca de una identidad difícil de hallar en la Norteamérica de las primeras décadas del siglo XIX" (Manuel Cuenca 85). De manera profusa y muy detallada, la autora narra las peripecias de Price por la Rusia Imperial (1824-1833) así como su periplo jamaicano (1840-1842). Se demuestra así como Nancy Price, al efectuar desplazamientos transatlánticos, desafía la tradición literaria occidental y trasciende los límites racistas norteamericanos que encorsetan la definición de la mujer (afro)americana.

En 1983 el crítico Henry Louis Gates Jr. editó y publicó *Our Nig* (1859) de Harriet E. Wilson, que se convertiría en la primera obra escrita por una afroamericana libre, desbancando de tal honor a *Iola Leroy: or Shadows Uplifted* (1892), de Frances Ellen Watkins Harper, considerada durante mucho tiempo la primera novela escrita por una autora afroamericana en el país. Tal y como apunta con precisión Manuel Cuenca, la proliferación de estas narraciones responde a la aparición, en 1851, de *Uncle Tom's Cabin* de Harriet Beecher Stowe, la obra más influyente en la Norteamérica de preguerra. En clara referencia al *bestseller* de Stowe, *Our Nig* se inspira en la novela sentimental así como en la narración de esclavos y en la narración de conversión religiosa. La obra de Wilson fue despreciada en su época debido, entre otros motivos, al uso que la autora hace del espacio norteño para ejemplificar una feroz crítica a la situación social por la que atravesaba el país en conjunto. Como acertadamente señala Carme Manuel la subversión de la novela se explica porque

> …la autora se apodera de la bandera del cuto de la maternidad para subrayar cómo las mujeres blancas estadounidenses…ejercen un papel

> activo en la creación, circulación y transferencia de valores sociales y son firmes colaboradoras en la arena política, al perpetuar en su propio terreno doméstico la opresión racial y económica no solo de las esclavas sino de otras mujeres libres: las negras norteñas (146).

La última autora que se trata en esta segunda parte es, sin duda, la que goza de mayor popularidad y estudio en el canon literario norteamericano: Harriet A. Jacobs. Su narración autobiográfica *Incidents in the Life of a Slave Girl: Written by Herself* (1861) se ha convertido en el texto fundacional de la tradición literaria de mujeres afroamericanas. Manuel Cuenca relata la interesante peripecia de Harriet Jacobs para lograr la publicación de su texto, las desavenencias que tuvo con Harriet Beecher Stowe –quien rechazó prologar la novela y dudó del carácter autobiográfico del relato de Jacobs– y la manera en que trabajó con Lydia Maria Child, la editora final, quien se granjeó enormes críticas aunque también consiguió concienciar a jóvenes intelectuales de Nueva Inglaterra a favor de la causa del abolicionismo. *Incidents…*, como ocurre con *Our Nig*, mezcla la narración tradicional de esclavos, la novela sentimental, la autobiografía y añade ecos de la novela gótica urbana. La narración es el intento de la autora de hacer oír la voz de la esclava negra que intenta privilegiar su experiencia y que "emprende una contienda contra todas las representaciones distorsionadas anteriores y contemporáneas de la mujer negra" (Manuel Cuenca 166-167). Tal y como concluye Carme Manuel, por primera vez en la literatura afroamericana escrita por mujeres escuchamos la crítica audaz y libre de una ex esclava que "otorga voz a la experiencia de la mujer negra desde la exterioridad salvaje de los discursos dominantes blancos y negros" (181).

La tercera parte del volumen, titulada "El período de postguerra", se centra en las figuras femeninas que destacaron en las postrimerías del siglo XIX. Aunque el final de la Guerra Civil se saldó – en teoría - con la abolición de la esclavitud, el final de la Reconstrucción (1856-1877) dejó a los ciudadanos negros del Sur sin ningún atisbo de igualdad ni protección frente a, por ejemplo, grupos paramilitares como el Ku Klux Klan. En este contexto hostil, las mujeres afroamericanas lucharon por su visibilidad y por participar en la procelosa vida nacional. De entre las mujeres negras que Carme Manuel destaca para su estudio sobresale la presencia de Elizabeth Keckley, ex esclava y modista afroamericana de Mary Todd Lincoln, esposa del icónico presidente Abraham Lincoln. Keckley publicó su novela *Behind the Scenes, Or, Thirty Years a Slave and Four Years in the White House* en 1868, tres años después del asesinato del presidente Lincoln. Manuel Cuenca desmenuza con gran profusión de datos el periplo vital de esta ex esclava que tocó el poder con sus manos y cómo su nefasta relación con la problemática señora Lincoln la empujó a publicar *Behind The Scenes* con el propósito de "encumbrar a la afroamericana como testigo y participante legítima de la historia norteamericana" (234). Después de un breve recorrido por algunas poetisas de postguerra –tales como Henrietta Cordelia Ray o Josephine D. Heard, Carme Manuel dedica la tercera entrada de esta última parte a una de las reformistas, ensayistas y escritoras afroamericanas más relevante de este período: Frances Ellen Watkins Harper. Tal y como se ha apuntado anteriormente su obra

Iola Leroy: or Shadows Uplifted, de 1892, se mantuvo durante un largo período de tiempo como la primera novela escrita por una autora afroamericana. La narración, entendida como un palimpsesto, ofrece una relectura de la historia de la Reconstrucción mediante la manipulación consciente del género sentimental con el afán de convencer a los Estados Unidos de postguerra de la necesidad de otorgar la libertad a la comunidad negra. Tal y como precisa Manuel Cuenca, Harper incita a los afroamericanos y afroamericanas a que "abracen el poder redentor de Cristo…y franquear…el 'poder de la nueva era'" (288).

El último estudio del volumen se dedica a la intelectual, activista, conferenciante y escritora Pauline E. Hopkins. Su compromiso intelectual la llevó a ser una de las periodistas más aguerridas de la revista mensual *Colored American Magazine*, aunque años más tarde fue despedida de forma indecorosa debido precisamente a su gran popularidad. Con su novela más ambiciosa y conocida, *Contending Forces: A Romance Illustrative of Negro Life North and South*, publicada en 1900, Hopkins trata, como explica Manuel Cuenca, de reescribir la historia de los Estados Unidos. De este modo, la novela reconstruye "el espacio presuntamente soberano del hogar negro y lo presenta como un espacio poroso en el que inexorablemente se infiltran las cuestiones históricas de raza y género" (306). El carácter de crónica memorialística de *Contending Forces* constata el intento lúcido de la autora, y de las demás escritoras afroamericanas del presente estudio, de dejar testimonio de su histórico ahínco por avanzar en materia de justicia social y nacional.

El volumen *Fuego en los huesos: Afroamericanas y escritura en los siglos XVIII y XIX* hace partícipe al lector de las vicisitudes personales e intelectuales de las escritoras afroamericanas que preceden a la actual generación que triunfa en el mercado literario hoy en día. Todas las obras referenciadas se pueden encontrar en traducción al castellano por lo que el lector que no sabe inglés puede acudir a la fuente primaria y (re)descubrir a estas autoras fundacionales. Aunque dicho libro hace demasiado hincapié en cierta profusión de aspectos vitales de las escritoras tratadas, espacio que hubiera podido ser sustituido por un estudio más profundo de otras escritoras importantes, como Victoria Earle Matthews o Katherine Davis Chapman Tillman, Carme Manuel Cuenca presenta un trabajo pormenorizado que ha de convertirse en obligada referencia para cualquier investigador o lector interesado en la literatura y cultura afroamericana producida por mujeres.

OBRAS CITADAS

Hurston, Zora Neale. *Their Eyes Were Watching God*. 1937. New York: Harper Perennial Modern Classics, 2006.

Received: 30 March 2015
Accepted: 21 June 2015

The Grove. Working Papers on English Studies 22 (2015): 243-248.

NOTES FOR CONTRIBUTORS

The Grove. Working Papers on English Studies is a peer reviewed, MLA indexed periodical. Published annually and distributed both nationally and internationally, *The Grove* is sponsored by the **research group HUM. 271** of the Regional Andalusian Government and is published by the University of Jaén (Spain).

The major scope of The Grove is literatures in English, critical theory, English language and linguistics, translation, English as a foreign language and cultural studies.

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Selection of contributions

Given that *The Grove* receives more submissions (articles, reviews and fiction/poetry) than it can publish, our peer-reviewers are asked to consider the

quality and originality of each paper accepted for publication. In general terms, to be acceptable a paper must: deal with one of the fields of study covered by our journal, be original, provide substantial evidence for its conclusions, and prove relevant for the specific field. Additionally, we will be looking for methodological rigour, theoretical consistency and innovation, stylistic merit and academic seriousness. Typically, an unsolicited paper will be sent to two peer-reviewers and may be approved, rejected, or approved with modifications, in which case detailed reports will be sent to the author(s) for its potential consideration; the paper will be evaluated again unless the editors consider the modification of minor importance. Modifications suggested to the author(s) may include (among others) requests to revise the style of the paper, reorganize the material, provide additional evidence or reinforce/clarify either the initial hypothesis or the conclusions. Author(s) will be requested to include all title, abstract and keywords in Spanish and English. The final publication of the papers, and the section where they will appear, will be determined by the editorial board.

PUBLICATION GUIDELINES FOR CONTRIBUTORS

The suggested length of articles is 3000 to 6000 words and book reviews from 1500 to 2500. All articles should be accompanied by a 100–150 word abstract and by the title of the work both in English and in Spanish. Below the abstract should appear the key words which the author/s would like to include also in the two languages. Manuscripts should be sent in Word format to grove@ujaen.es in a separate attachment to a covering letter. All details of the author —title of the text, name of author, institution, academic / professional post, telephone numbers, postal and email address, as well as a brief résumé in English of 50 words maximum— should be included in a separate attachment as a cover sheet, never on the manuscript itself. The author should never write in first person in the text or notes if these references help to identify the author. Submissions should be prepared according to the *MLA Style Manual and Guide to Scholarly Publishing* (latest edition) throughout.

- Contributors must not write their names on the article, but on a separate cover sheet, together with their affiliation(s), mailing and email addresses and telephone number(s) as well as the title of the article. Only if the article has been accepted for publication must they write their names and institution in the final version of the article, between the title and the abstract.
- All submissions must be the author's own, original work.
- Articles and book reviews may be written in either Spanish or English.
- Articles should not normally exceed 10–20 pages (3000–6000 words)
- Articles must be accompanied by a 5 to 10 line long abstract in English followed by 5–10 key words. The abstract and key words should be translated into Spanish.
- Book reviews should be between 1500 and 2500 words in length.

· The style should conform to the *MLA Style Manual and Guide to Scholarly Publishing* 2005.
· Manuscripts must be submitted in digital form in Word format as a file attachment to their submission through email.
· The contributor should specify that the article submitted is not being considered for publication elsewhere.

After a positive evaluation, manuscripts not conforming to the guidelines provided will be returned to the authors for further revision.

Citations

Double quotation marks should be used for text quotations, while single quotes should emphasise a word or phrase or highlight its figurative meaning. Only foreign words and titles of monographs may appear in italics. If exceeding four lines, block quotes should be separated from the main text and the whole quotation indented 2,54 cm (1") on its left margin.

References should include the page numbers or, if the author is not mentioned earlier in the paragraph, the surname(s) of the author(s) plus the page numbers. Examples:

References embedded within the main text (four lines maximum):

In his work, "Fiedler focused on Shakespeare only, and he included women and 'Indians' ...", while in my analysis I will include a wider corpus of early modern English texts (10) or (López-Peláez 10).*

*If more than one work by the same author is included in the bibliography, the citation should include the first word(s) of the title of the book/article: (*Strangers* 10) or (López-Peláez, *Strangers* 10).

Block quotes (five or more lines):

> ... the Spanish monarchs Isabel and Fernando were simultaneously campaigning to defeat the last Iberian stronghold of Islam, the kingdom of Granada. The year they succeeded, 1492, was also the year in which they obliged Spain's remaining Jews to convert to Christianity or emigrate. Ten years later Muslims were given the same choice. After another century of tensions Philip III moved to expel all Moriscos in 1609. (Burns 188–89)

If part of the original text is omitted, three dots without brackets should be included.

Bibliographical References. Examples:

Author's surname(s), Author's name(s), and 2nd Author's name(s) 2nd Author's surname(s). *Title*. Original publication date. Edition. Volumes. Place: Publisher, Year.

Monographs:

Duiker, William J., and Jackson J. Spielvogel. *The Essential World History, Volume 2*. 2005. 6th. ed. 2 vols. Boston: Wadsworth, 2011.

Multiple works:

Follett, Ken. *Lie Down with Lions*. New York: Signet, 1986.

---. *The Pillars of the Earth*. New York: Signet, 1990.

Citations: (*Lie Down* 123) or (Follett, *Lie Down* 123); (*Pillars* 123) or (Follett, *Pillars* 123)

Edited book / Chapter:

Kavanagh, James H. "Shakespeare in Ideology." *Alternative Shakespeares*. 1985. 2nd ed. Ed. John Drakakis. London: Routledge, 2002. 147–69.

López-Peláez, Jesús. Foreword. *Strangers in Early Modern English Texts*. Ed. Jesús López-Peláez. Frankfurt: Peter Lang, 2011.

Translated book:

Eco, Umberto. *The Name of the Rose*. Trans. William Weaver. New York: Harcourt, 1983.

Two or more authors:

Greer, Margaret R., Walter D. Mignolo, and Maureen Quilligan. *Rereading the Black Legend. Discourses of Religious and Racial Difference in the Renaissance Empires*. Chicago: University of Chicago Press, 2007.

Rivara, Frederick P., et al. "Prevention of Bicycle-Related Injuries: Helmets, Education, and Legislation." *Annual Review of Public Health* 19 (1998): 293–318.

Article:

Solé, Yolanda. "Valores aspectuales en español." *Hispanic Linguistics* 4.1 (1990): 57–85.

Reviews:

Camhi, Leslie. "Art of the City." Rev. of *New York Modern: The Arts and the City*, by William B. Scott and Peter M. Rutkoff. *Village Voice* 15 June 1999: 154.

Online Journal:

Barry, John M. "The Site of Origin of the 1918 Influenza Pandemic and Its Public Health Implications." Commentary. *Journal of Translational Medicine* 2.3 (20 Jan. 2004): 1–4. Web. 18 Nov. 2005. <http://www.translational-medicine.com/content/2/1/3>.

Websites:

Research Project: Muslims, Spaniards and Jews in Early Modern English Texts: The Construction of the 'Other'. Ed. Jesús López-Peláez. University of Jaén. Web. 21 Oct. 2011. <http://www.ujaen.es/investiga/strangers/index.php>.

Further guidelines:

- The font Times New Roman should be used in the whole manuscript.
- The first line (only) of each paragraph should be indented 1,27 cm (0,5").
- Footnotes should be kept to a minimum, and bibliographic references should be avoided.
- Double inverted commas should be used for "Titles of articles" or "Quotes embedded within running text"; simple inverted comas for 'Emphasis'; and italics for *Book Titles* and *Foreign Words*.
- Bold font should be used for headings and subheadings only.
- Abbreviations such as pp., i.e., e.g., etc., should be avoided. Use instead: that is; for example; and so on.
- When page numbers are used for citation, they should be included within parenthesis and without abbreviations such as p. or pp. The format 100–08 is preferred instead of 100–108 or 100–8.
- Style should be coherent throughout the whole text: British or American English.
- Long dashes should be used for additional comments, and the spaces between dash and comment should be removed.